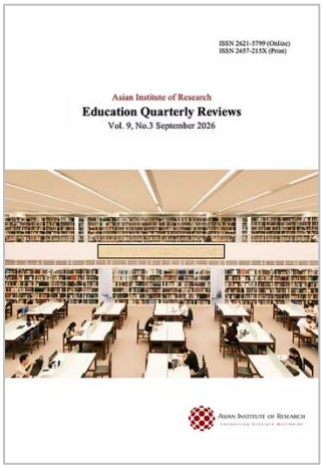

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From the Iceberg Theory to Microcopy: Analyzing the Shift of Minimalist Language from Literature to Digital Products

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Abstract
This research investigates the evolutionary trajectory of minimalist language, tracing its development from 20th-century literary practices to contemporary digital interfaces. It focuses on the adaptation of Ernest Hemingway's "Iceberg Theory" within modern User Experience (UX) writing and microcopy. Employing a mixed-methods approach, this study integrates quantitative corpus linguistics utilizing AntConc software with qualitative functional analysis. A Literary Corpus comprising Hemingway's major works is systematically compared with a UX Writing Corpus drawn from platforms such as Spotify, Slack, Duolingo, and Google. The quantitative findings reveal a Type-Token Ratio (TTR) of 57.99% in UX writing, contrasting with Hemingway's 46.91%. This underscores a significant shift from rhythmic, repetitive prose toward a more functional, action-oriented language. Qualitatively, while both frameworks adhere to Noam Chomsky's (1995) principle of "linguistic economy", their practical objectives differ considerably. Hemingway employs "information gaps" to evoke emotional resonance and foster introspection in readers, whereas UX microcopy emphasizes brevity to minimize cognitive load and facilitate quick user engagement. The study concludes that contemporary minimalism has transformed from a mere aesthetic literary device into a functional "Iceberg Standard" in digital design. This conceptual model effectively conceals complex system logic behind user-friendly interfaces, thereby expanding the realms of applied linguistics and comparative stylistics within human-computer interaction.

Keywords: Comparative Stylistics, Iceberg Theory, UX Writing, Microcopy, Linguistic Economy, Corpus Linguistics.

1. Introduction

1.1 Introduce the Problem

Linguistic minimalism functions not only as an aesthetic trend but also as a highly effective means of communication, particularly as it has evolved significantly from traditional literary forms to contemporary digital formats. Historically, Stylistics has primarily concentrated on analyzing literary works for their aesthetic and emotional impact. As a result, the unique stylistic development of UX writing in the digital age remains underexplored. The fundamental issue lies in the fact that microcopy in digital interfaces is often regarded merely as technical instructions, rather than as a purposeful linguistic structure crafted to influence human behavior.

1.2 Explore the Importance of the Problem

In today's attention economy, where users' cognitive capacity is often limited, simplifying information becomes essential for clear and impactful communication. Despite its morphological brevity, microcopy exerts a disproportionate influence on user behavior and cognitive processing by minimizing friction in interactions and rendering complex technological systems accessible and navigable. Therefore, investigating this shift is crucial to establishing an Iceberg Standard for UX writing. This conceptual model employs the logic of subtraction to remove unnecessary words, thereby maintaining effective communication and reducing cognitive load for users within intricate digital environments.

1.3 Describe Relevant Scholarship

This research builds upon a comparative analysis of major theoretical frameworks, notably Noam Chomsky's (1995) Minimalist Program, which emphasizes structural economy and absolute functional efficiency, and Ernest Hemingway's Iceberg Theory, which highlights the power of information omission to create depth in literature. With this theoretical foundation in place, early empirical investigations into microcopy have predominantly focused on its cognitive and behavioral implications within digital environments. Pioneering research by Song and Schwarz (2008) introduced the concept of processing fluency, demonstrating that linguistic simplicity and visual clarity significantly reduce the perceived difficulty of tasks, thereby enhancing brand trust. Expanding on this cognitive premise, industry case studies have quantified the behavioral effectiveness of lexical adjustments. For instance, Stanphill (2017) reported a 17% increase in user interaction simply by changing the microcopy from a descriptive "book a room" to a more action-oriented "check availability", highlighting the significant impact of minor textual alterations. Similarly, Nielsen (1996) affirmed that simplifying interface language optimizes scanning efficiency, establishing a direct correlation between linguistic clarity and improved task completion rates. Beyond mere cognitive facilitation, microcopy serves as a powerful socio-pragmatic tool. Portmann (2022) critically examines the "symbolic violence" of these seemingly innocuous texts, asserting that microcopy, such as cookie consent notices, is not just functional but actively shapes user choices and reinforces the systemic power dynamics inherent in digital platforms.

In the realm of linguistic optimization, professional discourse has increasingly drawn structural parallels between UX writing and Ernest Hemingway's literary minimalism. Motahari (2020) highlights parataxis, the juxtaposition of short, independent clauses without conjunctions, as a shared technique that lessens mental effort and echoes the precision characteristic of Hemingway's prose. Supporting this viewpoint, Wong (2020) advocates applying Hemingway's Plain English principles, underscoring that the systematic removal of adverbs and complex syntactic structures is crucial for reducing cognitive load in digital interfaces.

However, despite these valuable insights, a notable theoretical and structural gap persists in the existing literature. Extensive academic studies have traditionally explored Hemingway's Iceberg Theory as a purely literary and aesthetic concept, while research on UX writing has predominantly focused on usability metrics and cognitive ergonomics. Furthermore, discussions that connect Hemingway's stylistics to UX design have mostly been limited to industry blogs and professional commentary like Motahari (2020) and Wong (2020), rather than being grounded in rigorous, cross-disciplinary academic research.

1.4 State Hypotheses and Their Correspondence to Research Design

There is a notable lack of empirical studies that systematically synthesize these two areas. The current study aims to bridge this theoretical gap by formally operationalizing Hemingway's minimalist stylistics into a functional framework for digital product design. By conceptualizing the transition from the artistic Iceberg Theory to an applied Iceberg Standard, this research advocates for a rigorous subtractive methodology in UX writing. Ultimately, this framework responds to the critical demands of the contemporary attention economy, offering a systematic approach to crafting succinct, high-impact microcopy that optimizes cognitive processing while preserving communicative depth.

Building on this foundation, the study proposes the hypothesis that UX writing fosters an implicit information model that fundamentally parallels the principles of the Iceberg Theory. However, the hypothesis also indicates a divergence: while omissions in literature carry emotional significance, the information gaps present in UX writing are strategically designed to minimize cognitive load and facilitate a coherent flow of information for users. To test this hypothesis, the research employs a mixed-methods comparative design. Quantitatively, the study utilizes corpus linguistics through AntConc software to systematically compare a Literary Corpus (comprising Hemingway's major works) with a UX Writing Corpus (derived from Spotify, Slack, Duolingo, and Google). Subsequently, the research integrates these findings with qualitative functional analysis to elucidate the application of the logic of subtraction, demonstrating the transformation of minimalism from a mere aesthetic literary device into an applied digital standard.

2. Method

This research utilizes a mixed-methods comparative design, combining quantitative corpus linguistics with qualitative functional analysis in a systematic manner. The main aim is to investigate the historical functional transition of minimalist language, from its artistic use in 20th-century literature to its practical application in modern digital interfaces.

2.1 Corpus Compilation

To facilitate a comprehensive comparative evaluation, two specifically curated textual datasets have been constructed.

(1) The Literary Corpus (see Appendix 1): This dataset comprises 680 tokens and features carefully selected excerpts from three seminal works by the renowned author Ernest Hemingway. The texts chosen for inclusion are *For Whom the Bell Tolls, The Old Man and the Sea, and The Sun Also Rises*. These excerpts are meticulously selected to demonstrate Hemingway's distinctive application of the Iceberg Theory, which emphasizes the power of subtext and implicit meaning beneath surface dialogue. A particular focus is placed on localized paratactic dialogue, characterized by succinct, understated exchanges such as Yes or I do not remember it. Additionally, the dataset highlights Hemingway's hallmark unembellished descriptive prose; for instance, phrases like "He lay flat on the brown" (Hemingway,1940, p.3) and " pine-needled floor are showcased to illustrate his minimalist yet evocative style.

(2) The UX Writing Corpus (see Appendix 2): This dataset is a collection of carefully curated user interface elements sourced from several prominent digital platforms, including Spotify (2026), Slack (2026), Duolingo (2026), and Google AI Studio (2026). The aim of this compilation is to capture functional microcopy that plays a critical role in enhancing user experience. The dataset includes a variety of instructional prompts, such as Start with a simple prompt from Google AI Studio and Tap the pairs from Duolingo, which guide users through specific tasks. Furthermore, it encompasses system feedback mechanisms designed to reassure users, illustrated by phrases like Got it! from Slack. This meticulous gathering of microcopy reflects the nuances of user interactions within digital environments, providing insights into effective communication strategies in UX writing.

2.2 Quantitative Corpus Analysis

The quantitative phase of the study leveraged AntConc, a powerful and sophisticated corpus analysis tool, to conduct a thorough examination and comparison of the lexical structures present within the two datasets being analyzed. The computational evaluation was structured around three crucial metrics that provided insights into the linguistic features of each corpus.

(1) Lexical Diversity (TTR): The TTR was meticulously calculated to evaluate the variety and breadth of vocabulary in relation to the overall length of the texts. This metric serves as an objective measure of the density of unique semantic units within the corpora. The analysis was designed to investigate the hypothesis that UX writing, which often targets functionality and clarity, requires a lexicon that is highly specific and practical. This was contrasted with the rhythmic and sometimes repetitive lexical choices that characterize Ernest Hemingway's

prose, known for its simplicity but depth, thus highlighting the differences in vocabulary usage and stylistic approaches between the two forms of writing.
(2) Frequency Profiling and Pronominal Distribution: To facilitate a deeper understanding of the text's syntactic distribution, frequency word lists were generated for both datasets. This process involved isolating and analyzing grammatical function words, such as prepositions and conjunctions, alongside thematic nouns. For instance, the analysis compared existential thematic nouns typically found in literature, like sea and dead, against functional terminology prevalent in digital contexts, such as data, music, and ad. Moreover, the study tracked shifts in pronominal perspective, which included a focused measurement of the frequencies of the third-person narrative voice (e.g., He/His) in contrast to the second-person, user-centric direct address (e.g., You/Your). This distinction is significant as it reflects differences in the engagement of the audience between literary and UX writing.
(3) Morphological Paradigm Analysis: Utilizing the sorting algorithm TypeEnd feature of AntConc, the investigation delved into verb inflections to decode the primary functional orientation of each corpus. This detailed analysis aimed to contrast narrative past-tense markers, indicative of physical and chronological actions within literature, exemplified by verbs like washed and fished, against morphological constructs that convey specific states, requirements, or updates within digital systems, such as downloaded, needed, and updated. This examination was instrumental in elucidating the distinct functional roles that verb forms play within the different genres, thereby shedding light on how language functions to create meaning in varying contexts.

2.3 Qualitative Functional Analysis

After the quantitative data extraction was completed, a thorough qualitative functional analysis was initiated. The main objective was to delve deeper into the underlying principles of subtraction within both literary and digital contexts. This analytical phase was grounded in three distinct theoretical frameworks, each offering a unique lens through which to examine the role of omission and information structuring.

(1) The Pragmatics of Omission: Drawing inspiration from Hemingway's Iceberg Theory, this study scrutinized the contextual implications of leaving out certain structural elements. The analysis paid particular attention to how the purposeful exclusion of explicit emotional adjectives in literature contributes to a rich subtext that invites diverse interpretations from readers. By creating a narrative space filled with implicit meaning, Hemingway's technique cultivates an environment where the reader engages more deeply with the text. This literary approach was contrasted with the use of microcopy in UX design, where the intentional removal of superfluous instructional language serves to alleviate cognitive burden. In UX writing, this streamlining fosters quicker task completion, allowing users to focus on essential actions without distraction.
(2) Information Flow Architecture: This framework was based on the principles of the Given-New information structure, as thoroughly explained. The analysis here centered on how the sequencing of information influences understanding and retention. By examining Hemingway's method of spatial narrative sequencing, it was noted that he often introduces a character before illuminating the surrounding environment, such as the wind or mountainside. This technique enhances reader immersion through contextual buildup. In contrast, the structured cognitive pacing seen in digital interfaces was highlighted, where platforms like Slack exemplify this concept. For instance, Slack's design isolates the email input stage, prompting users to first establish their workspace name. This deliberate sequencing mitigates the likelihood of overwhelming users with too much information at once, showcasing an effective application of progressive disclosure.
(3) Syntactic Positioning and Modality: Lastly, a comprehensive comparative analysis was conducted to investigate the frequency and implications of imperative sentence structures within UX writing versus literary narrative styles. This segment of the study scrutinized the reliance on direct, action-oriented commands, an approach commonly employed in user interfaces. A prime example is Spotify's assertive prompt, "Search for artists, songs, or podcasts," which directs users with clear and immediate instructions. This stylistic choice contrasts sharply with Hemingway's use of a more declarative and observer-centered narrative voice, which tends to elicit reflection rather than action. This exploration of syntactic positioning reveals how different grammatical choices can significantly influence user engagement and experience in varied contexts.
Through the integration of these three frameworks, the study provided a nuanced understanding of how omission and structural choices impact reader and user interactions, ultimately highlighting the critical role of clarity and context in both literature and digital communication.

2.4 Comparative Synthesis

In the concluding methodological phase of this study, a comprehensive comparative triangulation framework was utilized to integrate and synthesize a range of quantitative metrics and qualitative structural findings. The quantitative metrics examined included various measures such as TTR, detailed frequency lists of linguistic elements, and an analysis of morphological markers. These metrics were carefully selected for their ability to provide objective insights into language usage and patterns.

On the qualitative side, the analysis focused on structural findings that encompass critical elements such as information flow and modality. By examining how information is structured and conveyed within the text, we sought to reveal deeper layers of meaning and intent.

This dual approach is applied with the aim of reinforcing Chomsky's principle of linguistic economy, which posits that language is designed to communicate complex ideas efficiently. By bridging these two domains, quantitative metrics and qualitative analysis, it provides empirical evidence that illustrates how a common mechanism of linguistic subtraction can serve divergent purposes. Specifically, in the realm of literature, this mechanism enhances subtextual meaning and emotional resonance, allowing for a richer reader experience. Conversely, in the context of technology, it focuses on maximizing operational efficiency and cognitive processing abilities, ensuring that information is delivered in the most effective manner possible. This multifaceted exploration ultimately sheds light on the intricate relationship between language, cognition, and the varied functions it serves across different contexts.

3. Results

The analytical stage yielded both quantitative lexical measurements and qualitative structural insights, revealing distinct stylistic differences between literary prose and digital microcopy. Through a comprehensive examination of word frequency, sentence length, and lexical diversity, the authors were able to derive numerical data that quantify the use of language in each format. Additionally, we explored the underlying structures and stylistic choices unique to literary prose, such as metaphor, narrative flow, and character development, contrasting these with the concise, actionable language often found in digital microcopy, which prioritizes brevity and clarity for effective user engagement. This dual approach not only highlighted the varying complexities of each writing style but also underscored the different communicative goals they aim to achieve.

3.1 Quantitative Lexical Analysis

The analysis conducted using AntConc on two distinct datasets, which combined to a total of 1,072 tokens, revealed several noteworthy differences in both morphology and lexicon across the two corpora.

(i) Lexical Diversity (TTR): The UX Writing Corpus, which consists of 388 tokens and 225 unique lexical types, displayed a remarkably high TTR of 57.99%. This elevated TTR indicates a substantial level of lexical diversity within this corpus, suggesting that UX writing employs a rich variety of vocabulary aimed predominantly at facilitating functional navigation. The distinctive terms often encountered include technical and contextual keywords such as API, playlist, and Wi-Fi, which serve specific purposes in guiding users through digital interfaces. Conversely, the Literary Corpus, encompassing 680 tokens and 319 unique types, yielded a notably lower TTR of 46.91%. This reduced diversity implies a different linguistic approach, as seen in the works of Hemingway, where the rhythmic and intentional repetition of simpler, fundamental vocabulary like old, man, and sea is employed. This method serves to cultivate a deeper atmosphere and emotional resonance, highlighting a stylistic choice that prioritizes thematic continuity over varied lexicon.

(ii) Pronominal Orientation: The frequency profiling conducted as part of the analysis revealed a significant divergence in narrative perspectives between the two corpora. The Literary Corpus is primarily characterized by the usage of third-person pronouns, with He and His ranking as the 7th and 12th most common words, respectively.

This suggests an observational narrative stance typical of literary texts, where the narrator maintains a certain distance from the characters. In stark contrast, the UX Writing Corpus predominantly employs second-person pronouns, with You (ranking 9th) and Your (ranking 13th) taking precedence. This choice reflects a direct, user-centered communicative approach, emphasizing engagement and interaction with the user, which is crucial for effective digital communication and interface design.

(iii) Morphological and Thematic Paradigms: The analysis further utilized the "TypeEnd" sorting algorithm to underscore the distinct functionalities attributed to verbs within each corpus. In the context of literary works, verbs often bear the "-ed" suffix, a morphological marker that typifies chronological or physical past actions. Examples include watched, washed, and fished. This grammatical structure contributes to a narrative flow that anchors the reader in time and event. Conversely, in the realm of UX microcopy, similar morphological forms are utilized to indicate operational states or necessary conditions for digital systems. Terms such as downloaded, updated, and needed highlight a focus on immediacy and functionality, essential for user interaction. The thematic exploration within these corpora also differs markedly; Hemingway's literary nouns frequently engage with existential concepts, such as sea and dead, imbuing his prose with philosophical depth. In contrast, the nouns found within UX writing tend to be utilitarian and practical, focusing on elements essential for user experience, such as data, music, and ad, reflecting a clear intent to serve functional needs.

Overall, the analysis elucidates how distinct communicative objectives shape the morphological choices and lexical selections in both UX writing and literary endeavors.

3.2 Qualitative Functional Analysis

In addition to analyzing lexical frequencies, the qualitative structural analysis unveiled distinct applications of the logic of subtraction across two different domains: literature and UX writing. This exploration reveals how omission serves varied functions, each tailored to its context.

(i) The Pragmatics of Omission: Ernest Hemingway is renowned for his minimalist style, and his adept use of information gaps exemplifies how omission can shift interpretative responsibility onto the reader. For instance, after the death of a character, Hemingway writes, *"He was dead, and that was all... He felt numb all through himself"* (Hemingway, 1940, p. 442). In this example, the absence of emotionally charged adjectives, such as tragic or painfully, invites readers to engage deeply with the text, encouraging them to confront and analyze the underlying trauma without being explicitly guided through emotional cues. In stark contrast, UX writing employs omission as a tool to minimize cognitive load for users. Take the example from Slack, which streamlines instructions by condensing the phrase "Click here to start sending your message" into a simple "Send" or an easily recognizable arrow icon. This strategy effectively reduces syntactic friction, allowing users to execute tasks more intuitively and swiftly, enhancing the overall usability of the interface.

(ii) Information Flow and Cognitive Pacing: Hemingway's narrative technique often utilizes a spatial "Given-New" information flow, a structure that grounds the reader in the character's immediate physical environment before expanding to encompass broader contextual details. For instance, he might first detail a character lying on the floor before revealing the atmospheric elements, such as the wind rustling above. This method effectively immerses the reader in the character's experience. Conversely, digital interfaces prioritize cognitive pacing to avoid overwhelming users with excessive information. An illustrative case can be found in Slack, which strategically isolates the email input process before introducing secondary tasks related to workspace naming. Similarly, Spotify enhances user engagement by prioritizing personalized expectation-setting features, like "Made for Linh", rather than delivering generic commands. This personalized touch emotionally guides users through the interface, making their experience more relatable and tailored.

(iii) Syntactic Modality (Imperatives): The analysis highlighted that UX writing frequently relies on imperative structures for clarity and actionability. Unlike traditional command statements that may feel abrupt or demanding, the imperatives employed in UX writing are crafted to serve as gentle but direct guidance. For example, when Spotify prompts users with "Search for artists, songs, or podcasts," it does so in a way that fosters a sense of

empathy and directness. This approach intentionally omits polite hedging phrases like “You can...” or “Please...,” thus streamlining communication and facilitating a seamless connection between the user and the digital environment. The result is an interaction that feels more personal and intuitive, aligning with users’ expectations for a fluid human-computer relationship.

In summary, both Hemingway’s literary techniques and UX writing exemplify the strategic use of omission, with each domain adapting this approach to serve its unique goals, encouraging deeper engagement in literature and enhancing usability in digital interfaces.

4. Discussion

The synthesized results offer a comprehensive examination of the developmental trajectory of minimalist language, tracing its evolution from a purely aesthetic choice in the 20th century to a vital, functional standard in the fast-paced digital landscape of the 21st century. Initially, minimalist language was valued primarily for its stylistic simplicity and elegance, often exemplified in the works of writers like Ernest Hemingway, who excelled at conveying profound meaning through sparse prose. However, with the advent of the digital age, the role of minimalist language has transformed significantly. In contemporary contexts, particularly within UX design, minimalist language serves a more utilitarian function. Modern UX microcopy, that is, the concise bits of text that guide users through digital interfaces, demands not only brevity but also clarity and effectiveness. This shift highlights a crucial divergence between Hemingway’s literary techniques and current UX practices. While both emphasize conciseness, their objectives differ markedly: Hemingway aimed to evoke emotion and provoke thought through understated narrative methods, whereas contemporary minimalist language focuses on enhancing usability and facilitating seamless interaction in an increasingly complex digital environment. This transformation reflects broader changes in communication, underscoring the importance of functional clarity as users navigate vast amounts of information.

This research extends and elaborates on the theoretical concepts posited by Chomsky (1995), particularly his notions of Linguistic Economy and the Principle of Least Effort. Within a literary context, Hemingway’s strategic use of minimalist techniques, evident through his employment of repetition and deliberate structural omissions, culminates in a TTR of 46.91%. This statistic implies that readers are compelled to engage cognitively, filling the “information gaps” left intentionally by Hemingway (1940, 1952, 2006) with their interpretations and insights into the narrative’s deeper meanings. In contrast, modern UX writing showcases a higher TTR of 57.99%, focusing predominantly on actionable language. This creates a linguistic economy that explicitly aims to reduce the cognitive load on users, aligning closely with Song and Schwarz’s (2008) theories concerning cognitive processing. This approach to digital minimalism leverages both high functional diversity and syntactic brevity, ultimately fostering enhanced processing fluency and prompting immediate actions from users.

Furthermore, the findings strongly support Portmann’s (2022) assertion that microcopy substantially shapes user identity and interaction dynamics within digital contexts. A striking shift can be observed in the use of pronouns, transitioning from a third-person narrative perspective (such as He/His) in literary texts to a direct second-person address (You/Your) in user interfaces. This alteration indicates a significant socio-pragmatic evolution in communication. It effectively transforms the audience from passive, reflective readers, who are tasked with deciphering layers of subtext, to active, engaged users whose immediate needs and interactions are directly aligned with the functionalities of the system, guided by the language employed.

This sense of urgency and direct engagement is further underscored by the syntactic structures used in UX writing, which employs imperative forms at a rate five times greater than those found in literary texts. This prevalence highlights the emphasis on operational effectiveness over descriptive contemplation, showcasing how the language is designed to drive user behavior and facilitate quick decision-making, which echoes the industry observations made by Stanphill (2017) and Kaley (2024). Ultimately, this study delineates the evolution of a literary philosophy into the paradigm recognized as the Iceberg Standard for UX design. Much like Hemingway, who expertly crafted linguistic gaps to obscure profound emotional layers and deepen narrative impact, contemporary digital designers apply a methodical logic of subtraction (Motahari, 2020; Wong, 2020). They aim to conceal multifaceted

algorithmic and structural frameworks behind interfaces that prioritize clarity and user focus. By interlinking applied linguistics with interface design, this research posits that in today's attention-driven economy, microcopy emerges as a crucial structural system where linguistic reduction serves not only as a key driver of operational efficiency but also actively fosters user engagement and involvement.

The findings of this research hold substantial implications across theoretical, practical, and pedagogical domains. Theoretically, this study broadens the scope of comparative stylistics and applied linguistics by illustrating that classical literary frameworks can be effectively adapted to analyze human-computer interaction (HCI). It elevates microcopy from a mere technical artifact to a significant subject for pragmatic and discourse analysis, establishing that the digital interface is a valid arena for academic linguistic inquiry.

From a practical standpoint, the introduction of the "Iceberg Standard" offers UX designers and technical writers a concrete, linguistically grounded methodology. Instead of arbitrarily reducing word counts, practitioners can strategically utilize information gaps, morphological shifts, and imperative structures to decrease cognitive load while purposefully guiding user behavior. Moreover, there are noteworthy pedagogical implications for modern language education and linguistics training. As reading habits and communication increasingly transition toward digital platforms, incorporating the analysis of digital microcopy into curricula can foster greater lexical sensitivity and pragmatic awareness among learners. By examining how meaning is constructed or intentionally omitted in digital contexts, educators can bridge the divide between classical literary stylistics and contemporary functional language use, equipping language learners with a more flexible, real-world understanding of linguistic economy.

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Appendices

Appendix A: Literary Corpus

FOR WHOM THE BELL TOLLS

1. "Is that the mill?" he asked.
"Yes."
"I do not remember it."
"It was built since you were here..."
2. "And at the bridge?"
"Always two. One at each end."
"How many?"
"There are more than a hundred..."
3. "He lay flat on the brown, pine-needled floor of the forest, his chin on his folded arms, and high overhead the wind blew in the tops of the pine trees."
4. "The young man... took his glasses from the pocket of his faded, khaki flannel shirt, wiped the lenses with a handkerchief, screwed the eyepieces around..."
5. "He crossed the stream, picked a double handful, washed the muddy roots clean in the current and then sat down again beside his pack and ate the clean, cool green leaves..."
6. "He was dead and that was all. He looked very small, dead, Robert Jordan thought."
7. "I will do it," Robert Jordan had said. "I will do it all right."
8. "I understand."
9. "He worked his arm through the other strap and settled the weight of the pack against his back. His shirt was still wet from where the pack had rested."

THE OLD MAN AND THE SEA

1. "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish."
2. "The old man was thin and gaunt with deep wrinkles in the back of his neck."
3. "Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated."
4. "He was shivering with the morning cold."
5. "Then he smiled."
6. "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat."
7. "He fitted the rope lashings of the oars onto the thole pins and, leaning forward against the thrust of the blades in the water, he began to row out of the harbour in the dark."
8. "The sun rose thinly from the sea and the old man could see the other boats, low on the water and well in toward the shore, spread out across the current."
9. " 'Santiago,' the boy said to him... 'I could go with you again. We've made some money.' "
10. " 'No,' the old man said. 'You're with a lucky boat. Stay with them.' "
11. " 'I remember,' the old man said. 'I know you did not leave me because you doubted.' "
12. " 'Sleep well old man.' "
13. "He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride."
14. "Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it and it was on the shelf in the corner under his clean shirt."
15. "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach."

THE SUN ALSO RISES

1. "We ate dinner at the Cercle and then took a taxi to the Café d'Harcourt. We sat on the terrace and drank fine and watched the people."
2. "I went out and around the corner to the post-office. I got my mail and came out."
3. "The taxi went up the hill, passed the lighted square, then went into the dark, and finally came out onto the lighted Place de la Concorde."

4. "I could not sleep and I lay awake and then I began to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of circles with a center. It was a hell of a thing to do."
5. "'Oh, Jake,' Brett said, 'we could have had such a damned good time together.'"
6. "'Yes,' I said. 'Isn't it pretty to think so?'"

Appendix B: AI writing corpus

GOOGLE AI STUDIO
1. Describe your idea
2. Create conversational voice apps: Use the Gemini Live API to give your app a voice and make your own conversational experience.
3. Animate images with Veo: bring images to life with Veo 3. Let users upload a product phot and turn it into a dynamic video ad, or animate a character's portrait.
4. Use Google Search data: Connect your app to real-time Google Search results. Build an agent that can discuss current events, cite recent news, or fact-check information.

SPOTIFY
1. Create your first playlist
2. It's easy, we'll help you
3. Let's find some podcasts to follow
4. We'll keep you updated on new episodes
5. Install app
6. Sign up free
7. Sign up to get unlimited songs and podcasts with occasional ads. No credit card needed
8. "Made for you"
9. "Life Sucks"
10. "Deep Focus"
11. "Brain Food".
12. "Soft instrumentals to help you focus"
13. "New music from someone you love"
14."Don't miss out on [Artist]'s new single"
15."Dive back in"
16. "No internet connection. Don't worry, your downloaded music is still here."
17. "We couldn't find that, but we found something similar."

DUOLINGO
1. Stay sharp and focused to keep your hearts. You got this!
2. Great work! Let's make this a bit harder
3. Your Score connects course progress to real-life skills
4. Prove you're a legend
5. Time to create a profile
6. *"These reminders don't seem to be working. We'll stop sending them for now."*
7. "Amazing! 5 in a row!"
8. "This one's tough, but you've got this!"
9. "Mistakes are how you learn"
9. "Tap the pairs"
10. "Select the correct translation"

SLACK
1. All your work. All in one place
2. There's so much you and your team can accomplish in Slack. Start the interactive tour and click on the yellow guides to explore.
3. Bring your team together with Slack.
4. *"You're here! The day just got better."*
5. "What a day.

6. "Taking a deep breath... okay, ready."
7. "This is the very beginning of the....."
8. "You're all caught up. Take a moment to enjoy the silence."
9. "Got it!"
10."I'm on it"
11."I'll remind you about this in 1 hour."
12. "I'm sorry, I'm still just a bot."
10. "Something's not right. We're looking into it!"
11. "We couldn't connect to Slack. It might be your Wi-Fi, or it might be us."