

FictionFixer™ Evaluation of *Dreams From My Father* by Barack Obama and *Fugitive Days* by William Ayers

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Introduction

FictionFixer™ is an expert system designed to track and analyze more than 250 characteristics of streams of text, in other words: books.

In the past, the software has been used to define a model representing what the public expects from successful books within a specified genre. FictionFixer can compare every corresponding aspect of an author's manuscript to the current model, a specific work, or both. Such a comparison reveals how closely a work corresponds to the current model while providing an author with information to improve the delivery of their work; he or she can adjust the *form* to better present his or her *content* making it more desirable to the reader on the basis of known model characteristics.

When two works by the same author are compared, FictionFixer can reveal whether or not the author's style is progressing toward profitability or is simply repeating the past mistakes.

FictionFixer can also compare works to settle questions of authorship.

Normally, when FictionFixer compares two works, or compares one work to a multi-work model, the user specifies a degree of tolerance to define what is the maximum acceptable deviation from the demonstrated norm. When the software examines works for the purpose of establishing authorship, the "tolerance" variable is zero.

FictionFixer currently consists of ten modules, one of which is still under development and excluded. All of the modules are relevant to fiction, however, some are less applicable to non-fiction. For example, the "Character" module may be of less significance in a non-fiction work.

One must grasp the principle of "normalization" when looking at output from FictionFixer. This is similar to normalization of an audio signal. Many of the items compared by FictionFixer are "countable." For example, counting paragraphs: If work-A is 150,000 words in length and work-B is 25,000 words in length, FictionFixer would count the paragraphs in work-A and then multiply the result by .667 in order to infer the number of paragraphs it would have if it were 100,000 words in length. Similarly, FictionFixer would multiply the number of paragraphs in work-B by 4 to "normalize" that value up to 100,000 words (25,000 words times 4 = 100,000 words). Once the values have been normalized in this fashion, they can be compared to one another. Note that many of the components FictionFixer tracks do not require normalization or don't require normalization. Examples are average sentence length, percent passive voice, readability statistics, and the like.

Characters (module)

Normally, a FictionFixer evaluation would start with the Character module. Because of the nature of the works in this investigation, the Character module will be omitted and the analysis will commence with surface counts.

Display conventions:

The Model (in this case: *Fugitive Days*) is always on the right hand column. Numbers to the right of words in lists refer to number of occurrences. Italicized numbers are NOT normalized.

Surface Counts (module)

FictionFixer evaluates surface details of "countable" elements from large-scale to small while differentiating between dialog and narrative (non-dialog). For example, chapters, chunks, paragraphs, sentences, independent clauses, dialog blocks, multi-paragraph dialog by single characters, narrative-dialog switches, use of punctuation, quantity of dialog words, sentences, syllables, "stop-words," vs. those of non-dialog.

Attributions

Considering the fact that some authors get by with a mere three different attributions, and many with less than 20, it is interesting to note how these two books are similar in their number, choice, and proportion of usage regarding the various types of attributions.

| | Dreams From My Father | Fugitive Days |
|--------------------------------------|--|--|
| Different attributions: | 36 | 34 |
| Total attributions: | 1083 | 908 |
| Primary attributions: | 440 – said 118 – asked 102 – thought | 359 – said 99 – thought 71 – asked |
| Total Secondary attributions: | 422 | 379 |
| Secondary attributions: | 164 – told 45 - called 37 – explained (see next chart) 22 - shouted 17 - mentioned 15 - insisted 13 - wondered 13 - whispered 12 - promised 10 - reminded 10 - answered 5 - added 4 - demanded 3 - sang 3 - muttered 3 - cried 3 - apologized 3 - spat 3 - replied 3 - advised 2 - teased 2 - stammered 2 - signed 2 - remarked 2 - corrected 2 - claimed | 79 - told 63 - called 28 – argued (see next chart) 24 - shouted 20 - cried 16 – wondered 16 - insisted 16 – sang 12 - added 12 – demanded 8 - mentioned 8 - whispered 8 - signed 8 - quoted (not in DFMF) |

Note: *Audacity of Hope* has 43 different attributions used 461 times (less than 50% of *Dreams*)

The following table lists attributions that are only used once (thus the right column has not been normalized). During the writing process, many authors categorize certain words, phrases, similes, clichés, locals, nouns, adverbs, other text entities in a group (within their minds) that may, for all practical purposes, be called “to be used only once.”

| | Dreams From My Father | Fugitive Days |
|--|--|---|
| Attributions of the class: “to be used only once” | 1 - swore 1 - stated 1 - responded 1 - questioned 1 - pointed out 1 - noted 1 - declared 1 - begged 1 - uttered 1 - recited 1 - observed 1 - murmured 1 - lied 1 - joked 1 - inquired 1 - hooted 1 - hollered 1 - hissed 1 - disclosed 1 - confessed 1 - commented 1 - argued 1 - acknowledged | 1 - swore 1 - responded 1 - replied (see previous) 1 - reminded (see previous) 1 - remarked (see previous) 1 - questioned 1 - promised (not in DFMF) 1 - pointed out 1 - joked 1 - jeered (not in DFMF) 1 - explained (see previous) 1 - declared 1 - corrected (see previous) 1 - cooed (not in DFMF) 1 - begged 1 - acknowledged |

FictionFixer tracks a total of 106 attributions. These two books use subsets of these 106 attributions: *Dreams From My Father* uses a subset of 36 and *Fugitive Days* uses a subset of 34. The remarkable thing is that these subsets differ only by 4 words, and of these 4 words, three are relegated to the “only to be used once” category.

Furthermore, the quantities are almost in the same order (arrows indicate deviations from sequential order).

Finally, the proportions are very similar. “Said” is used about 4 times as much as the next most used attribution in both cases.

The proportions of Primary to Secondary attributions are almost identical.

The one “out of place” Secondary attribution (“told”) is out of order in exactly the same way for both examples: Even though it is a secondary attribution, it occurs more times than the lowest scoring primary attribution (and this holds true for both books).

Syllables

The proportions of single syllable words through 10-syllable words is very similar in both works.

| | Dreams From My Father | Fugitive Days |
|----|------------------------------|----------------------|
| 1 | 72423 | 70151 |
| 2 | 19894 | 19330 |
| 3 | 6381 | 7193 |
| 4 | 1688 | 2608 |
| 5 | 447 | 568 |
| 6 | 69 | 134 |
| 7 | 3 | 12 |
| 8 | 0 | 4 |
| 9 | 0 | 0 |
| 10 | 0 | 0 |

Stop Words

Likewise the ORDER and DISTRIBUTION of the use of “Stop Words.” Stop words are words that an indexing program doesn’t index, including articles (a, an, the) and other common words. Additionally, databases normally do not index Stop Words, and search engines ignore them.

| Dreams From My Father | Fugitive Days |
|---|---|
| Percentage of Stop Words = 56.1% | Percentage of Stop Words = 53.2% |
| 5165 - the | 5094 - the |
| 2807 - to | 4486 - and |
| 2767 - and | 3239 - a |
| 2503 - a | 2462 - of |
| 2242 - of | 2340 - to |
| 2129 - i | 2198 - i |
| 1527 - in | 1661 - in |
| 1473 - that | 1622 - was |
| 1266 - he | 947 - we |
| 1205 - was | 931 - it |
| 1031 - had | 915 - that |
| 887 - my | 781 - my |
| 874 - his | 754 - he |
| 833 - you | 754 - for |
| 790 - it | 734 - on |
| 775 - for | 726 - with |
| 773 - with | 683 - but |
| 717 - me | 647 - me |
| 609 - as | 552 - his |
| 589 - on | 548 - as |
| 585 - her | 545 - were |
| 572 - she | 513 - at |
| 571 - we | 501 - had |
| 528 - at | 466 - all |
| 495 - they | 462 - from |
| 490 - but | 434 - our |
| 482 - would | 418 - be |
| 434 - said | 414 - us |
| 402 - were | 367 - would |
| 400 - their | 359 - said |
| 398 - him | 351 - or |

| | |
|-----------------|---------------|
| 386 - from | 351 - an |
| 383 - up | 347 - one |
| 375 - out | 343 - not |
| 368 - or | 339 - up |
| 362 - about | 335 - you |
| 352 - this | 320 - out |
| 340 - when | 296 - like |
| 340 - what | 268 - when |
| 339 - all | 268 - is |
| 336 - like | 256 - then |
| 323 - so | 253 - what |
| 317 - an | 249 - this |
| 310 - one | 249 - she |
| 306 - be | 245 - so |
| 298 - if | 241 - her |
| 296 - have | 241 - by |
| 294 - not | 229 - into |
| 290 - who | 221 - they |
| 278 - is | 221 - about |
| 275 - our | 217 - who |
| 261 - back | 213 - could |
| 260 - could | 205 - no |
| 259 - into | 197 - if |
| 257 - your | 182 - now |
| 255 - them | 178 - do |
| 233 - been | 174 - there |
| 222 - us | 170 - more |
| 221 - there | 162 - some |
| 206 - then | 162 - have |
| 206 - by | 158 - their |
| 201 - no | 154 - over |
| 199 - how | 150 - only |
| 197 - some | 150 - never |
| 190 - only | 146 - every |
| 189 - now | 142 - through |
| 186 - more | 142 - each |
| 176 - other | 138 - way |
| 175 - after | 138 - other |
| 173 - do | 130 - them |
| 173 - over | 130 - him |
| 156 - before | 130 - good |
| 155 - down | 130 - are |
| 149 - are | 126 - here |
| 146 - still | 118 - first |
| 145 - where | 114 - off |
| 140 - tell | 114 - even |
| 133 - something | 110 - how |
| 133 - way | 110 - before |
| 132 - will | 107 - well |
| 128 - two | 107 - than |
| 128 - off | 107 - been |
| 127 - even | 103 - too |
| 122 - these | 103 - because |
| 122 - first | 99 - which |
| 120 - come | 99 - being |
| 120 - can | 99 - always |
| 120 - here | 95 - where |
| 120 - away | 95 - nothing |

| | |
|---------------|-----------------|
| 118 - came | 95 - get |
| 116 - around | 91 - two |
| 116 - few | 91 - still |
| 114 - too | 91 - few |
| 114 - through | 91 - down |
| 110 - say | 91 - after |
| 109 - than | 87 - go |
| 109 - much | 87 - ever |
| 105 - get | 83 - should |
| 104 - might | 83 - most |
| 104 - go | 83 - its |
| 99 - did | 83 - away |
| 98 - never | 79 - something |
| 97 - because | 79 - say |
| 96 - got | 79 - back |
| 95 - those | 75 - will |
| 95 - same | 75 - much |
| 94 - once | 75 - got |
| 94 - well | 75 - everything |
| 94 - its | 75 - did |
| 91 - myself | 71 - might |
| 88 - such | 71 - many |
| 85 - why | 67 - later |
| 85 - most | 67 - can |
| 84 - always | 67 - any |
| 82 - finally | 67 - along |
| 79 - very | 63 - your |
| 77 - many | 63 - next |
| 74 - any | 63 - everyone |
| 74 - again | 63 - around |
| 72 - good | 59 - while |
| 71 - another | 59 - those |
| 69 - nothing | 59 - against |
| 69 - each | 55 - myself |
| 68 - while | 55 - another |
| 67 - maybe | 55 - also |
| 65 - until | 47 - come |
| 65 - should | 43 - yet |
| 63 - between | 43 - why |
| 62 - let | 43 - though |
| 60 - must | 43 - thirty |
| 58 - next | 43 - tell |
| 58 - later | 43 - sure |
| 58 - himself | 43 - soon |
| 57 - without | 43 - oh |
| 55 - which | 43 - must |
| 53 - every | 43 - anything |
| 51 - enough | 43 - again |
| 50 - sure | 39 - under |
| 50 - has | 39 - three |
| 50 - though | 39 - finally |
| 49 - give | 39 - already |
| 49 - also | 39 - above |
| 48 - against | 36 - yes |
| 45 - three | 36 - without |
| 45 - fact | 36 - once |
| 44 - both | 36 - itself |
| 42 - already | 36 - has |

| | |
|-----------------|-----------------|
| 42 - along | 36 - four |
| 41 - last | 36 - fact |
| 41 - under | 36 - except |
| 39 - yet | 36 - everywhere |
| 39 - ever | 36 - enough |
| 39 - better | 36 - doing |
| 37 - during | 36 - both |
| 37 - beside | 36 - beyond |
| 36 - doing | 32 - until |
| 36 - soon | 32 - order |
| 35 - eventually | 32 - million |
| 35 - almost | 32 - better |
| 34 - matter | 28 - upon |
| 34 - anything | 28 - twenty |
| 33 - everything | 28 - ourselves |
| 32 - being | 28 - others |
| 32 - instead | 28 - often |
| 32 - everyone | 28 - nor |
| 30 - although | 28 - last |
| 28 - less | 28 - five |
| 28 - herself | 28 - early |
| 27 - getting | 28 - came |
| 27 - else | 28 - almost |
| 26 - since | 28 - actually |
| 25 - whether | 24 - whatever |
| 24 - often | 24 - these |
| 23 - yes | 24 - ten |
| 23 - everybody | 24 - neither |
| 23 - am | 24 - near |
| 22 - someone | 24 - else |
| 22 - far | 24 - although |
| 22 - done | 20 - such |
| 21 - whatever | 20 - six |
| 21 - certain | 20 - same |
| 21 - bring | 20 - nine |
| 21 - having | 20 - matter |
| 21 - beneath | 20 - less |
| 20 - whose | 20 - hundred |
| 20 - mine | 20 - himself |
| 20 - early | 20 - example |
| 19 - ten | 20 - eventually |
| 19 - somebody | 20 - eight |
| 19 - six | 20 - between |
| 19 - may | 20 - below |
| 19 - four | 20 - anyone |
| 18 - nobody | 20 - among |
| 18 - hundred | 16 - within |
| 18 - five | 16 - whose |
| 18 - among | 16 - very |
| 17 - themselves | 16 - somewhere |
| 17 - probably | 16 - since |
| 17 - except | 16 - seven |
| 17 - yourself | 16 - second |
| 16 - second | 16 - maybe |
| 16 - round | 16 - let |
| 15 - aside | 16 - give |
| 14 - somewhere | 16 - forty |
| 14 - near | 16 - far |

| | |
|-----------------|----------------|
| 14 - sometimes | 16 - either |
| 14 - actually | 16 - certain |
| 13 - quite | 16 - bring |
| 13 - order | 16 - beneath |
| 13 - itself | 16 - ago |
| 12 - within | 16 - according |
| 12 - others | 12 - third |
| 12 - thousand | 12 - round |
| 12 - either | 12 - rather |
| 12 - earlier | 12 - rarely |
| 12 - despite | 12 - quite |
| 12 - beyond | 12 - mine |
| 12 - ah | 12 - may |
| 12 - ago | 12 - getting |
| 12 - above | 12 - forever |
| 11 - neither | 12 - earlier |
| 11 - everywhere | 12 - during |
| 10 - twenty | 12 - done |
| 10 - nor | 12 - aside |
| 10 - nearby | 12 - art |
| 10 - anyone | 8 - yourself |
| 10 - rarely | 8 - yesterday |
| 10 - possible | 8 - whom |
| 10 - oh | 8 - whether |
| 10 - none | 8 - unto |
| 10 - fifteen | 8 - twice |
| 10 - example | 8 - twelve |
| 9 - unless | 8 - till |
| 9 - rather | 8 - thousand |
| 8 - ourselves | 8 - themselves |
| 8 - cannot | 8 - someone |
| 8 - whom | 8 - sixteen |
| 8 - today | 8 - possibly |
| 8 - thirty | 8 - perhaps |
| 8 - eight | 8 - ought |
| 7 - anybody | 8 - nowhere |
| 6 - welcome | 8 - none |
| 6 - upon | 8 - nearby |
| 6 - twelve | 8 - likely |
| 6 - third | 8 - hundredth |
| 6 - perhaps | 8 - herself |
| 6 - nowhere | 8 - having |
| 6 - fifty | 8 - fourth |
| 6 - sixteen | 8 - fourteen |
| 6 - seven | 8 - forth |
| 6 - million | 8 - fair |
| 6 - hers | 8 - eighteen |
| 6 - generally | 8 - due |
| 6 - forth | 8 - doubtful |
| 6 - fair | 8 - cannot |
| 6 - certainly | 8 - beside |
| 6 - below | 4 - whoever |
| 6 - afterward | 4 - welcome |
| 6 - according | 4 - unlikely |
| 5 - tomorrow | 4 - unless |
| 5 - result | 4 - thirteen |
| 4 - yesterday | 4 - therefore |
| 4 - seventeen | 4 - sometimes |

| | |
|------------------|------------------|
| 4 - previous | 4 - shall |
| 4 - indeed | 4 - seldom |
| 4 - definite | 4 - rare |
| 4 - dear | 4 - probably |
| 3 - yours | 4 - possible |
| 3 - twice | 4 - ours |
| 3 - till | 4 - occasionally |
| 3 - rare | 4 - instead |
| 3 - nevertheless | 4 - indeed |
| 3 - fifth | 4 - however |
| 3 - does | 4 - ho |
| 3 - bear | 4 - fifty |
| 3 - anywhere | 4 - fifteen |
| 3 - fourteen | 4 - farewell |
| 3 - forty | 4 - eleven |
| 3 - fewer | 4 - definitely |
| 3 - enter | 4 - consequently |
| 2 - thirteen | 4 - besides |
| 2 - therefore | 4 - anywhere |
| 2 - sixty | 4 - afterward |
| 2 - sixth | |
| 2 - shall | |
| 2 - occasionally | |
| 2 - nine | |
| 2 - fourth | |
| 2 - forever | |
| 2 - exit | |
| 2 - due | |
| 2 - doubtfully | |
| 2 - bid | |
| 2 - art | |
| 1 - ye | |
| 1 - whereas | |
| 1 - resulting | |
| 1 - however | |
| 1 - eighteen | |
| 1 - doubtful | |
| 1 - whoever | |
| 1 - unusual | |
| 1 - twelfth | |
| 1 - thus | |
| 1 - seventh | |
| 1 - prior | |
| 1 - presumably | |
| 1 - ours | |
| 1 - ninth | |
| 1 - ninety | |
| 1 - likely | |
| 1 - instance | |
| 1 - hence | |
| 1 - eleventh | |
| 1 - eleven | |
| 1 - eighty | |
| 1 - definitely | |
| 1 - comes | |
| 1 - billion | |
| 1 - actual | |

FictionFixer recognizes 497 StopWords. *Dreams From My Father* uses 320 of these while *Fugitive Days* uses 283 of these. Only 18 of the Stop Words do not overlap (only 18 of the Stop Words found in the *Fugitive Days* list are not present in the *Dreams From My Father* list).

Proportions (module)

FictionFixer evaluates many proportions: characters per dialog word, syllables per word, words per sentence, sentences per chunk, chunks per chapter, and so forth. The same for non-dialog (narrative) words, sentence, paragraphs, and chapters, etc. As well as detailed analyses that may consist of comparisons, including minimums, maximums, averages, and means, with per-chapter, per-chunk, per-paragraph, and per-sentence breakdowns.

In the context of a non-fiction work, such as a biography or autobiography, many of the measurements are skewed because the author uses REAL dialog (often from recordings or interview notes). Because the author has no control over real dialog, the measurements that are most meaningful from this module are those that strip away the dialog sentences.

| Non-dialog sentences | Dreams From My Father | Fugitive Days |
|------------------------------|------------------------------|----------------------|
| Average number chars/word | 4.45 | 4.49 |
| Average num. syllables/word | 1.44 | 1.47 |
| Average num. words/sentence | 17.62 | 17.61 |
| Ave. num. syllables/sentence | 26.48 | 26.27 |

Note: *Audacity* averages 23.24 words per sentence and 40.95 syllables per sentence.

Although the author might not have control over the lengths and syllables in the dialog sentences in these cases, the dialog is often surrounded by tags, beats, attributions, and other material over which the author exercises control. The foremost measurement uninfluenced by the number of syllables in dialog sentences, yet still includes dialog sentences is “sentences-per-paragraph.”

| All sentences (dialog and non-dialog) | Dreams From My Father | Fugitive Days |
|--|------------------------------|----------------------|
| Ave. num sentences/paragraph | 4.29 | 4.66 |

Readability (module)

FictionFixer's readability algorithms are more accurate than any others! Includes: Flesch (ease), Flesch-Kincaid (age), SMOG (100% comprehension age), Flesch-Kincaid (grade level), SMOG (100% comprehension grade level), and Gunning-FOG. Also Moshe Koppel's Gender algorithm (including component comparisons and spread). FictionFixer employs the most accurate passive voice detection currently available. This proprietary algorithm divides passive constructions into twelve types. FictionFixer also tracks 36 varieties of introductory verbal phrases (see next section).

Traditional Readability Algorithms

| Readability | Dreams From My Father | Fugitive Days |
|-----------------------------|------------------------------|----------------------|
| Flesch Reading Ease | 73.1 | 64.8 |
| Flesch-Kincaid Age | 11.6 | 13.5 |
| SMOG 100% comp. age | 10.9 | 11;3 |
| Flesch-Kincaid Grade level | 6.6 | 8.5 |
| SMOG 100% comp. Grade | 5.9 | 6.3 |
| Gunning-FOG years of school | 9.1 | 11.2 |

Note: Another case in which *Dreams* differs wildly from *Audacity*: 42.1, 18.1, 12.1, 12, 7.1, 15.8

Voice, Verbs, and Gender

As part of FictionFixer’s Readability Evaluation, we also check a dozen passive voice and weak auxiliary verbal constructions and 36 varieties of introductory verbal phrases, and apply Moshe Koppel’s Gender algorithm to determine probable author gender.

| PASSIVE VOICE | Dreams From My Father | Fugitive Days |
|--------------------------|------------------------------|--------------------------------------|
| Total Passive Clauses | 283 | 351 |
| Percent Passive | 3.8% | 5.8% |
| Constructions: | | |
| Was/were verbed | 191 | 276 |
| Is/are verbed | 37 | 32 |
| Has/Had/have been verbed | 37 | 12 ↕ |
| To be verbed | 14 | 28 ↕ |
| Was/were being verbed | 1 | 4 |
| Will be verbed | 1 | 0 |
| Is/are being verbed | 1 | 0 |
| Could have been verbed | 1 | 0 |
| Can be verbed | 1 | 0 |
| Will have been verbed | 0 | 0 |
| To have been verbed | 0 | 0 |
| Might have been verbed | 0 | 0 |

note: *Audacity of Hope* scores 8.3% passive voice, a major indication of different authorship.

The distribution of these constructions is overtly similar between the two books. *Fugitive Days* uses only 5 types of constructions, and only one transposition exists in relation to *Dreams From My Father* (see above “To be verbed” has more occurrences than “Has/Had/have been verbed”).

Introductory Verbal Phrases

1.5% of the sentences in *Dreams From My Father* contains commence with verbals, while 1.1% of the sentences in *Fugitive Days* commence with verbals.

The similarity and distribution of verbal opener TYPES is significant. In the following table, the bullet (•) character represents “any single word.” There are 36 types of verbal openers. As the table indicates, *Fugitive Days* did not use any that were excluded in *Dreams From My Father*.

| Dreams From My Father | Fugitive Days |
|------------------------------|----------------------|
| 19 - Verbed •••, | 20 - Verbed •••, |
| 17 - Verbed ••••, | 12 - Verbed •••••, |
| 16 - Verbed •••••, | 8 - _ing •••, |
| 11 - _ing •••, | 8 - Verbed ••, |
| 10 - _ing ••••, | 8 - Verbed •••••, |
| 10 - _ing ••, | 4 - _ing •, |
| 10 - Verbed, | 4 - Verbed, |
| 8 - Verbed ••, | 4 - Verbed •, |
| 7 - _ing •, | |
| 4 - _ing •••••, | |
| 2 - Verbed •, | |

Moshe Koppel's Gender algorithm determines probable author gender. While there are only two possibilities here (Male or Female), the important thing for our current study is the "SPREAD" between Masculine points and Feminine points. In some abstract way, this indicates the degree of Masculinity or Femininity of the author's writing and there is a possibility for wide variation; however the variation here is not wide at all.

| Koppel's Gender Algorithm | Dreams From My Father | Fugitive Days |
|----------------------------------|------------------------------|----------------------|
| Masculine points | 670,209 | 597,872 |
| Feminine points | 282,483 | 244,569 |
| "Spread" (the difference) | 387,726 | 353,303 |

Note: *Audacity* scored 473,378 masculine, 193,643 feminine, with a spread of 279,735 !!!

These points are calculated by giving weights to the occurrences of certain words in each work. The fact that the numbers are so similar on both sides with such large numbers involved indicates that the writers are very similar (if not identical). It is extremely difficult, if not impossible, to "fool" Koppel's Gender Algorithm.

Starters (module)

FictionFixer evaluates sentences that start with conjunctions, pronouns, transitionals, known problem starters, adverbs and adjectives, "was" and "had" phrases (with pronouns or character names), and general problems arising from habitually starting sentences with character names. Words listed below are displayed with their number of occurrences as the *first* word of sentences.

| Starting with conjunctions (and "The") | Dreams From My Father | Fugitive Days |
|---|------------------------------|----------------------|
| But | 226 | 114 |
| And | 191 | 130 |
| Or | 29 | 8 |
| Yet | 3 | 0 |
| However | 1 | 0 |
| The | 437 | 450 |
| Starting with pronouns | | |
| He | 346 | 185 |
| She | 172 | 71 |
| It | 189 | 166 |
| They | 148 | 51 |
| You | 191 | 28 |
| I | 2125 | 2146 |
| We | 146 | 312 |

The proportional relationships between He and She are similar, but most telling is the number of occurrences of "I" as a sentence starter: practically identical!

Additional stylistic-dependant sentence starters. Note: in this analysis semicolon forms were included. This means independent clauses falling to the right of a semicolon were treated as equivalent to independent clauses appearing at the left of the semicolon for purposes of counting the starting word of a sentence (or independent clause in this case).

| Dreams From My Father | Fugitive Days |
|-----------------------|-----------------|
| 75 - As | 55 - If |
| 67 - If | 32 - There were |
| 50 - Then | 24 - Then |
| 29 - There was | 20 - Now |
| 23 - Now | 16 - There was |
| 23 - Like | 16 - Soon |
| 18 - In fact | 16 - As |
| 16 - Still | 12 - Of course |
| 16 - Instead | 8 - Still |
| 16 - Eventually | 8 - In fact |
| 14 - There were | 8 - First |
| 12 - Of course | 4 - Too |
| 12 - Later | 4 - There is |
| 11 - Finally | 4 - Second |
| 8 - While | 4 - Next |
| 7 - Too | 4 - Like |
| 5 - First | 4 - Later |
| 3 - Soon | 4 - Eventually |
| 2 - Unfortunately | 4 - Besides |
| 2 - Second | 4 - After all |
| 2 - Next | |
| 2 - Nevertheless | |
| 1 - Unlike | |
| 1 - There are | |
| 1 - Suddenly | |
| 1 - On the other hand | |
| 1 - Meanwhile | |
| 1 - However | |
| 1 - Also | |
| 1 - After all | |
| 1 - Thus | |
| 1 - There had been | |
| 1 - In other words | |
| 1 - In addition | |
| 1 - Fortunately | |
| 1 - For example | |

Some starters are intermingled, but in general, a preponderance of this category of sentence starters in *Dreams From My Father* are in the same distribution *Fugitive Days*.

Character name starters were omitted from this analysis due to time constraints (FictionFixer’s use of character names requires assigning each character a character-archetype).

Vocabulary (module)

FictionFixer evaluates problematic modifiers, problem words and phrases, redundancies, clichés, similes, reflexive pronoun usage, adverbial suffixes, and more. Some of these are noted below.

Adverbial Suffixes

The proportions and distribution of the adverbial suffixes (indicating a habitual style of writing and talking) are surprisingly similar.

| Adverbial Suffixes | Dreams From My Father | Fugitive Days |
|--------------------|-----------------------|---------------|
| —ing | 2861 | 3113 |
| —ly | 1071 | 1428 |
| —ingly | 6 | 39 |
| —ness | 89 | 150 |
| —ize | 26 | 20 |
| —ate | 174 | 221 |

Problematic Modifiers

The proportions and distribution of the problematic modifiers (indicating a habitual style of writing and talking) are uncannily similar. With a few transpositions (and omissions) their usage is in an almost identical order of frequency.

| Dreams From My Father | Fugitive Days |
|------------------------|------------------------|
| 71 - finally | 43 - really |
| 53 - really | 39 - finally |
| 32 - suddenly | 32 - suddenly |
| 23 - mostly | 32 - mostly |
| 19 - eventually | 28 - simply |
| 12 - exactly | 28 - actually |
| 12 - slightly | 24 - exactly |
| 10 - simply | 16 - slightly |
| 10 - actually | 16 - eventually |
| 6 - certainly | 16 - completely |
| 5 - completely | 12 - personally |
| 4 - truly | 12 - absolutely |
| 3 - utterly | 8 - totally |
| 2 - basically | 8 - predictably |
| 2 - absolutely | 4 - truly |
| 1 - seemingly | 4 - utterly |
| 1 - practically | 4 - practically |
| 1 - personally | 4 - highly |
| 1 - hopefully | 4 - constantly |
| 1 - highly | |
| 1 - essentially | |
| 1 - constantly | |

Contractions

The proportions and distribution of contraction usage (indicating a habitual style of writing and talking) are strikingly similar, even when the two transpositions are taken into consideration.

| Dreams From My Father | | Fugitive Days |
|---------------------------|---|---------------------------|
| Total contractions = 1536 | | Total contractions = 1231 |
| 638 - 't | → | 438 - 't |
| 384 - 's | → | 304 - 'd |
| 202 - 'd | → | 221 - 's |
| 104 - 're | → | 83 - 'm |
| 101 - 'm | → | 75 - 're |
| 55 - 'll | → | 71 - 'll |
| 53 - 've | → | 39 - 've |

Problematic Phrases and Redundancies

The proportions and distribution of problematic phrases and redundancies (indicating a habitual style of writing and talking) are strikingly similar, even when the transpositions are considers.

| Dreams From My Father | | Fugitive Days |
|--------------------------|---|--------------------|
| Problem Phrases a | | |
| 23 - a little | → | 103 - a little |
| 17 - sort of | → | 67 - kind of |
| 14 - a bit | → | 16 - in order to |
| 11 - the fact that | → | 16 - a bit |
| 8 - close to | → | 8 - close to |
| 8 - a pair of | → | 8 - all too |
| 6 - kind of | → | 4 - the fact that |
| 6 - to share | → | 4 - seem to |
| 6 - seem to | → | 4 - I feel |
| 6 - I feel | → | 4 - that that |
| 6 - that that | → | 4 - had had |
| 4 - would of | → | 4 - as per |
| 4 - had had | → | 4 - and also |
| 3 - seems to | → | 4 - reaching out |
| 3 - far from | → | 4 - each and every |
| 2 - so fun | → | |
| 2 - for the children | → | |
| 2 - as per | → | |
| 2 - and also | → | |
| 1 - reaching out | → | |
| 1 - each and every | → | |

The most popular phrase (“a little”) is identical, and most of the other phrases that are common to both books are in the same order of frequency. Note that FictionFixer recognizes 342 problem phrases and 47 redundancies (397 total). The fact that 13 of the 15 found in *Fugitive Days* should be identical to those found in *Dreams From My Father* seems to go beyond coincidence.

Clichés

Clichés are not always bad when used artistically; however, authors tend to use the same clichés repeatedly. Thus, tracking cliché usage can be an aid to identifying authorship. FictionFixer currently tracks 3,072 clichés. Note: to save space, the following table lists only clichés that intersect both book's lists.

Striking to observe is that out of 3,072 clichés, one of these books uses 5% of the available list while the other uses 7% of the list, nonetheless they have 62% of the clichés they use in common! And, not only in common, but often in a nearly corresponding position on the distribution list.

| Dreams From My Father | Fugitive Days |
|---|----------------------------|
| Total Clichés = 146 | Total Clichés = 205 |
| Clichés common to both books = 62 (i.e. 43% of those in DFMF) | |
| 26 - first time | 16 - first time |
| 17 - instead of | 13 - of course |
| 15 - of course | 12 - inner city |
| 13 - right now | 12 - hard work |
| 11 - black and white | 9 - handful |
| 10 - handful | 8 - most important |
| 9 - all the time | 7 - more and more |
| 7 - look after | 7 - each and every |
| 7 - going on | 7 - all the time |
| 6 - my way | 6 - my way |
| 5 - in the black | 6 - instead of |
| 4 - make up | 5 - make up |
| 3 - out of it | 4 - on the other hand |
| 3 - more and more | 4 - look after |
| 3 - inner city | 4 - in the black |
| 3 - as usual | 4 - in terms of |
| 2 - short term | 3 - take advantage of |
| 2 - pretty good | 3 - point out |
| 2 - over and over | 3 - look out |
| 2 - out of sight | 3 - long term |
| 2 - out of reach | 3 - income tax |
| 2 - out of control | 3 - good idea |
| 2 - one off | 2 - the right thing |
| 2 - move on | 2 - shore up |
| 2 - most important | 2 - right now |
| 2 - make ends meet | 2 - over and over |
| 2 - look out | 2 - out of control |
| 2 - income tax | 2 - not necessarily |
| 2 - hard work | 2 - move on |
| 2 - hard time | 2 - good deal |
| 2 - good idea | 2 - going on |
| 2 - good deal | 2 - foreign aid |
| 2 - going down | 2 - fact is |
| 2 - each and every | 2 - black and white |

| | |
|---|--|
| 2 - drop out 2 - cut down 1 - the right thing 1 - take out 1 - take advantage of 1 - stand by 1 - shore up 1 - point out 1 - over the top 1 - one way or another 1 - on your way 1 - on the other hand 1 - off the streets 1 - not necessarily 1 - no problem 1 - next stop 1 - natural order 1 - long term 1 - long list 1 - line up 1 - in the bag 1 - in terms of 1 - in private 1 - foreign aid 1 - fact is 1 - death toll 1 - cause for concern 1 - as expected | 1 - take out 1 - stand by 1 - short term 1 - pretty good 1 - over the top 1 - out of sight 1 - out of reach 1 - out of it 1 - one way or another 1 - one off 1 - on your way 1 - off the streets 1 - no problem 1 - next stop 1 - natural order 1 - make ends meet 1 - long list 1 - line up 1 - in the bag 1 - in private 1 - hard time 1 - going down 1 - drop out 1 - death toll 1 - cut down 1 - cause for concern 1 - as usual 1 - as expected |
|---|--|

Simile indicators

Writers form habits when it comes to indicating that the reader is in a simile. They use the following 14 phrases to indicate the simile. Notice the similarity of order and distribution.

| Dreams From My Father | Fugitive Days |
|-----------------------|----------------|
| 438 - as a | 568 - as a |
| 182 - as the | 154 - as the |
| 110 - as if | 87 - as an |
| 70 - as an | 24 - as if |
| 26 - was as | 12 - was like |
| 14 - as one | 8 - were like |
| 6 - was like | 8 - was as |
| 5 - were like | 8 - as one |
| 4 - been like | 4 - were as |
| 4 - be like | 4 - be like |
| 2 - were as | 0 - is like |
| 2 - as though | 0 - being like |
| 1 - is like | 0 - been like |
| | 0 - as though |

Structure (module)

FictionFixer tracks 100 paragraph characteristics contributing to rhythm. Each paragraph is encoded into a 32-character descriptor representing its type, actor-archetypes, stylistic features, and interrelationship with preceding and following paragraphs, plus a number of quantitative statistics. From this data, the software identifies patterns and progressions, both recurrent and unique. Most perceivable structural elements are displayed from the standpoint of zeroeth-, first-, and second-order entropy and redundancy, in eleven "views" of subsets of the data descriptors. In simple terms: this answers questions like, "should I follow that multi-sentence non-dialog paragraph about the antagonist with a single sentence of dialog by the protagonist, and should it include a tag or a "special feature" and should the paragraph contain a question or a statement? This "Structure" option can seem complex to first-time users.

It does not make sense to apply this module to the Obama/Ayers problem for two reasons: 1) The entire Ayers work is not complete and this module requires a complete manuscript (normalization upward does not make sense in this module), and 2) this feature only yields usable information when all character archetypes are known, identified, and assigned. A future version of FictionFixer could have an option to use the Structure Module without considering the functional categories of the characters (cast or actor list) if such a demand warranted development in this direction.

Flow (module)

FictionFixer evaluates dialog and narrative (non-dialog) "runs" from the standpoint of average run-length, minimum, maximum, and mean, as well as providing a breakdown by runlength. Additionally, a color "run" map of each work is created, differentiating between single and multiple sentence dialog runs, vs. single and multiple sentence narrative runs (and also flagging chunks in first person). Can be very helpful for visualizing large-scale structures to which you gravitate out of habit or otherwise unconsciously.

In the Flow diagram, extracted recurrent patterns use the following conventions: Nondialog paragraphs are indicated with the letter 'N' in blue (upper case for multi-sentence paragraphs, lower case for single sentence paragraphs). Dialog paragraphs are indicated with the letter 'D' in red. Paragraphs dedicated to narrators speaking in the first person (with "I" or "me") are indicated with the letter 'F' in green (upper case for multi-sentence paragraphs, lower case for single sentence paragraphs, in all cases).

It does not make sense to apply this module to the Obama/Ayers problem because this module requires a complete manuscript (normalization upward does not make sense in this module).

Senses (module)

FictionFixer tracks more than 5,000 "sensory-trigger" words in five categories: sight, sound, touch, taste, and smell. The software evaluates the richness of sensory vocabulary as well as the rate of delivery (per thousand words) of words triggering sensory reactions.

The data generated by the Senses Module is voluminous. For example, normalized *Dreams From My Father* yielded 5999 triggers (911 unique), with delivery-per-thousand-words rates of 18, 10, 9, 3, and 1 (respectively: sight, sound, touch, taste, and smell). Normalized *Fugitive Days* yielded 6471 triggers (669 unique) with delivery-per-thousand-words rates of 24, 17, 17, 6, and 2.

With such a vast amount of information concerning sensory triggers and because neither book uses more than 16% of the available sensory triggers, I've decided to take the same approach as with Clichés (above) and list only the triggers that the books have in common with an indication of what percentage this represents of the total triggers used (which is already a small percent of the total triggers tracked). When examining the lists, notice the similarities in distributions (triggers occur in the same general place indicating a hierarchy of sensory triggers in the mind of the writer).

SIGHT sensory triggers

| Dreams From My Father | Fugitive Days |
|--|-----------------|
| 192 out of 248 triggers in common (77%) | |
| 245 - black | 75 - saw |
| 168 - see | 75 - looked |
| 102 - looked | 71 - see |
| 89 - seemed | 67 - look |
| 85 - look | 67 - black |
| 82 - saw | 55 - seemed |
| 58 - looking | 47 - seen |
| 45 - gone | 43 - looking |
| 39 - seen | 36 - smoke |
| 37 - passed | 36 - morning |
| 35 - watched | 28 - outside |
| 35 - inside | 28 - inside |
| 32 - seem | 28 - brilliant |
| 30 - picture | 28 - beautiful |
| 29 - outside | 24 - pretty |
| 29 - image | 24 - neck |
| 28 - meet | 20 - watch |
| 28 - eyes | 20 - showed |
| 27 - noticed | 20 - moon |
| 26 - morning | 20 - miss |
| 25 - lost | 20 - gray |
| 23 - watching | 20 - gone |
| 23 - pass | 20 - gold |
| 22 - show | 20 - eyes |
| 22 - figure | 20 - brown |
| 22 - evening | 16 - sun |
| 19 - watch | 16 - spirit |
| 19 - imagine | 16 - scout |
| 19 - beautiful | 16 - regard |
| 18 - showed | 16 - presence |
| 18 - brown | 16 - passed |
| 17 - study | 16 - paint |
| 17 - spirit | 16 - mouth |
| 16 - miss | 16 - lovely |
| 16 - imagined | 16 - finger |
| 16 - dream | 16 - film |
| 16 - clear | 16 - faded |
| 15 - sun | 16 - dull |
| 14 - smoke | 16 - drew |
| 14 - photograph | 16 - dream |
| 14 - seeing | 16 - clear |
| 14 - mouth | 16 - arms |
| 14 - bright | 12 - watched |
| 13 - ruby | 12 - teeth |
| 12 - pretty | 12 - sparkling |
| 11 - presence | 12 - show |
| 11 - gray | 12 - present |
| 10 - nose | 12 - picture |
| 10 - message | 12 - photograph |
| 10 - neck | 12 - passing |

| | |
|-----------------|--------------------|
| 10 - emerged | 12 - obvious |
| 9 - discovered | 12 - missed |
| 8 - passing | 12 - lost |
| 8 - handsome | 12 - knee |
| 7 - knee | 12 - intense |
| 7 - drew | 12 - imagine |
| 7 - chest | 12 - imagination |
| 6 - shape | 12 - image |
| 6 - rising | 12 - golden |
| 6 - present | 12 - gleaming |
| 6 - cast | 12 - figure |
| 6 - naked | 12 - eyebrow |
| 6 - lamp | 12 - evening |
| 6 - gold | 12 - demonstration |
| 6 - finger | 12 - chest |
| 6 - fair | 12 - bright |
| 6 - faded | 12 - bloody |
| 6 - disappeared | 8 - wobbly |
| 5 - wobbly | 8 - vivid |
| 5 - steel | 8 - thigh |
| 5 - model | 8 - symbol |
| 5 - mirror | 8 - showing |
| 5 - invisible | 8 - seem |
| 5 - hidden | 8 - seeing |
| 5 - dirty | 8 - rising |
| 5 - bare | 8 - pitched |
| 5 - arms | 8 - photo |
| 4 - teeth | 8 - pass |
| 4 - showing | 8 - mirror |
| 4 - orange | 8 - meet |
| 4 - obvious | 8 - lamp |
| 4 - missed | 8 - invisible |
| 4 - forehead | 8 - imagined |
| 4 - film | 8 - hidden |
| 4 - exposed | 8 - glowing |
| 4 - belly | 8 - glimpsed |
| 4 - bay | 8 - glare |
| 3 - smoked | 8 - forehead |
| 3 - moon | 8 - focus |
| 3 - focus | 8 - flush |
| 3 - fingers | 8 - fair |
| 3 - eyebrow | 8 - exposed |
| 3 - dusk | 8 - dusk |
| 3 - dull | 8 - display |
| 3 - dreamed | 8 - disappeared |
| 3 - beam | 8 - dirty |
| 3 - vague | 8 - crow |
| 3 - reflected | 8 - cloudy |
| 3 - pink | 8 - cast |
| 3 - murky | 8 - candle |
| 3 - legs | 8 - butt |
| 3 - gesture | 8 - bosom |
| 3 - flash | 8 - belly |
| 3 - fading | 8 - beaming |
| 3 - discover | 8 - bare |
| 3 - cue | 8 - banner |
| 3 - bosom | 4 - watching |
| 3 - blur | 4 - vague |
| 2 - twilight | 4 - unfolding |
| 2 - trace | 4 - twinkling |
| 2 - survey | 4 - twilight |
| 2 - sparkling | 4 - trace |
| 2 - seeming | 4 - surveyed |
| 2 - mysterious | 4 - survey |

| | |
|-------------------|-------------------|
| 2 - lovely | 4 - sunny |
| 2 - imagination | 4 - study |
| 2 - golden | 4 - streak |
| 2 - glowing | 4 - steel |
| 2 - flush | 4 - spark |
| 2 - flame | 4 - sophisticated |
| 2 - feature | 4 - smoked |
| 2 - emerald | 4 - shiny |
| 2 - elbow | 4 - shining |
| 2 - display | 4 - shimmering |
| 2 - decorated | 4 - shape |
| 2 - crow | 4 - serene |
| 2 - cloudy | 4 - seeming |
| 2 - candle | 4 - ruby |
| 2 - banner | 4 - risen |
| 1 - sunny | 4 - revealing |
| 1 - spark | 4 - reflected |
| 1 - shiny | 4 - profile |
| 1 - shining | 4 - polished |
| 1 - shimmering | 4 - pink |
| 1 - scout | 4 - perspective |
| 1 - risen | 4 - peeking |
| 1 - profile | 4 - painted |
| 1 - perspective | 4 - orange |
| 1 - peeking | 4 - opaque |
| 1 - painted | 4 - obviously |
| 1 - paint | 4 - noticed |
| 1 - opaque | 4 - nostril |
| 1 - obviously | 4 - nose |
| 1 - lookout | 4 - naked |
| 1 - halo | 4 - mysterious |
| 1 - glare | 4 - murky |
| 1 - flickering | 4 - model |
| 1 - ebony | 4 - message |
| 1 - dreamy | 4 - marble |
| 1 - dotted | 4 - lookout |
| 1 - distortion | 4 - legs |
| 1 - demonstration | 4 - lackluster |
| 1 - clear-eyed | 4 - irregular |
| 1 - bust | 4 - handsome |
| 1 - bronze | 4 - halo |
| 1 - brilliant | 4 - gesture |
| 1 - bloody | 4 - flickering |
| 1 - vivid | 4 - flash |
| 1 - unfolding | 4 - flame |
| 1 - twinkling | 4 - fingers |
| 1 - thigh | 4 - feature |
| 1 - symbol | 4 - fading |
| 1 - surveyed | 4 - evaporated |
| 1 - streak | 4 - emerging |
| 1 - sophisticated | 4 - emerged |
| 1 - serene | 4 - emerald |
| 1 - revealing | 4 - elbow |
| 1 - regard | 4 - ebony |
| 1 - polished | 4 - dreamy |
| 1 - pitched | 4 - dreamed |
| 1 - photo | 4 - dotted |
| 1 - nostril | 4 - dizzy |
| 1 - marble | 4 - distortion |
| 1 - lackluster | 4 - distorted |
| 1 - irregular | 4 - distinguish |
| 1 - intense | 4 - discovered |
| 1 - glimpsed | 4 - discover |
| 1 - gleaming | 4 - delusion |

| | |
|-----------------|---------------|
| 1 - evaporated | 4 - decorated |
| 1 - emerging | 4 - cue |
| 1 - dizzy | 4 - clarity |
| 1 - distorted | 4 - bust |
| 1 - distinguish | 4 - bronze |
| 1 - delusion | 4 - braid |
| 1 - clarity | 4 - blur |
| 1 - butt | 4 - bloodied |
| 1 - braid | 4 - blinking |
| 1 - bloodied | 4 - blinding |
| 1 - blinking | 4 - beam |
| 1 - blinding | 4 - bay |
| 1 - beaming | 4 - animated |

SOUND sensory triggers

| Dreams From My Father | Fugitive Days |
|--|----------------|
| 104 out of 156 triggers in common (67%) | |
| 110 - say | 79 - say |
| 67 - talk | 63 - called |
| 67 - voice | 55 - peace |
| 52 - heard | 55 - heard |
| 51 - shook | 32 - talked |
| 45 - called | 32 - laughed |
| 41 - talking | 32 - hear |
| 41 - call | 32 - fire |
| 40 - hear | 32 - calling |
| 38 - spoke | 28 - voice |
| 36 - laughed | 28 - spoke |
| 29 - saying | 28 - singing |
| 24 - speak | 24 - talking |
| 23 - laugh | 24 - shouted |
| 22 - shouted | 24 - saying |
| 21 - silence | 24 - pound |
| 19 - listening | 24 - pipe |
| 18 - talked | 24 - noisy |
| 18 - quiet | 20 - cried |
| 18 - barely | 20 - call |
| 17 - laughter | 16 - telephone |
| 15 - fire | 16 - speaking |
| 14 - shaking | 16 - shook |
| 14 - laughing | 16 - sang |
| 13 - whispered | 16 - quiet |
| 10 - listened | 16 - march |
| 10 - speaking | 16 - horn |
| 10 - cry | 16 - hearing |
| 10 - calling | 16 - ear |
| 10 - announced | 16 - cry |
| 9 - music | 12 - talk |
| 9 - hearing | 12 - speech |
| 9 - beat | 12 - shell |
| 8 - spoken | 12 - noise |
| 8 - speech | 12 - laughter |
| 8 - pipe | 12 - crack |
| 7 - unspoken | 12 - calm |
| 6 - peace | 12 - boom |
| 6 - calm | 8 - whispered |
| 5 - poetry | 8 - tick |
| 5 - ear | 8 - shattered |
| 5 - cracked | 8 - shaking |
| 5 - beating | 8 - root |
| 5 - band | 8 - puffing |
| 4 - singing | 8 - pop |

| | |
|----------------|----------------|
| 4 - overheard | 8 - listened |
| 4 - bay | 8 - laugh |
| 3 - sang | 8 - knock |
| 3 - puff | 8 - instrument |
| 3 - noise | 8 - humming |
| 3 - knock | 8 - crow |
| 3 - gentle | 8 - cracking |
| 3 - cried | 8 - cheered |
| 3 - crack | 8 - cheer |
| 3 - telephone | 8 - bombing |
| 3 - silently | 8 - beat |
| 3 - root | 8 - barely |
| 3 - popped | 4 - unspoken |
| 3 - noisy | 4 - turmoil |
| 3 - march | 4 - tune |
| 3 - knocked | 4 - sputtered |
| 3 - guitar | 4 - spoken |
| 3 - drum | 4 - speak |
| 3 - audience | 4 - snort |
| 2 - tick | 4 - smothered |
| 2 - slammed | 4 - slammed |
| 2 - pop | 4 - silently |
| 2 - instrument | 4 - silence |
| 2 - humming | 4 - sigh |
| 2 - crow | 4 - serene |
| 2 - cheered | 4 - scream |
| 1 - sputtered | 4 - rhyme |
| 1 - sigh | 4 - puff |
| 1 - shell | 4 - popped |
| 1 - shattered | 4 - poetry |
| 1 - pound | 4 - overheard |
| 1 - jar | 4 - noisily |
| 1 - howl | 4 - music |
| 1 - horn | 4 - marching |
| 1 - declared | 4 - listening |
| 1 - cheer | 4 - laughing |
| 1 - boom | 4 - knocked |
| 1 - bombing | 4 - jar |
| 1 - turmoil | 4 - howl |
| 1 - tune | 4 - harmony |
| 1 - snort | 4 - gust |
| 1 - smothered | 4 - guitar |
| 1 - serene | 4 - grunt |
| 1 - scream | 4 - gentle |
| 1 - rhyme | 4 - fiddle |
| 1 - puffing | 4 - drum |
| 1 - noisily | 4 - declared |
| 1 - marching | 4 - deafening |
| 1 - harmony | 4 - cracked |
| 1 - gust | 4 - concert |
| 1 - grunt | 4 - chorus |
| 1 - fiddle | 4 - chanted |
| 1 - deafening | 4 - buzz |
| 1 - cracking | 4 - beating |
| 1 - concert | 4 - bay |
| 1 - chorus | 4 - barking |
| 1 - chanted | 4 - band |
| 1 - buzz | 4 - audience |
| 1 - barking | 4 - announced |

TOUCH sensory triggers

| Dreams From My Father | Fugitive Days |
|--|----------------------|
| 113 out of 166 triggers in common (68%) | |
| 112 - hand | 162 - felt |
| 93 - long | 95 - long |
| 74 - felt | 67 - hand |
| 51 - shook | 59 - love |
| 39 - feel | 43 - held |
| 37 - arm | 32 - loved |
| 31 - sense | 32 - hold |
| 28 - feeling | 32 - dead |
| 25 - held | 28 - water |
| 23 - reached | 28 - singing |
| 22 - bit | 28 - bit |
| 21 - cut | 28 - arm |
| 21 - love | 24 - pound |
| 20 - water | 24 - neck |
| 14 - shaking | 24 - feeling |
| 14 - handed | 24 - cut |
| 13 - hold | 20 - feel |
| 12 - dead | 20 - cold |
| 11 - reach | 16 - shook |
| 11 - caught | 16 - sense |
| 10 - cool | 16 - reached |
| 10 - neck | 16 - reach |
| 10 - holding | 16 - kiss |
| 9 - grabbed | 16 - finger |
| 9 - cold | 16 - cool |
| 8 - touch | 12 - touch |
| 8 - stupid | 12 - stupid |
| 7 - sweat | 12 - strike |
| 7 - loved | 12 - loving |
| 7 - hit | 12 - ice |
| 7 - catch | 12 - holding |
| 6 - touched | 12 - embraced |
| 6 - swept | 12 - embrace |
| 6 - wash | 12 - burned |
| 6 - slipping | 12 - blow |
| 6 - rubbed | 12 - blew |
| 6 - jumped | 8 - touching |
| 6 - finger | 8 - tongue |
| 6 - effect | 8 - swept |
| 5 - reaching | 8 - sweating |
| 5 - rage | 8 - sticky |
| 5 - grip | 8 - squeeze |
| 4 - trembling | 8 - snow |
| 4 - strike | 8 - shattered |
| 4 - singing | 8 - shaking |
| 4 - blew | 8 - rubbed |
| 3 - wet | 8 - reaching |
| 3 - tongue | 8 - longing |
| 3 - smoked | 8 - knock |
| 3 - knock | 8 - kissed |
| 3 - ice | 8 - hit |
| 3 - embraced | 8 - handle |
| 3 - burned | 8 - flush |
| 3 - brushed | 8 - effect |
| 3 - bite | 8 - clinging |
| 3 - tag | 8 - caught |
| 3 - shaken | 4 - wet |
| 3 - knocked | 4 - wash |

| | |
|---------------|---------------|
| 3 - hugged | 4 - tropical |
| 3 - embrace | 4 - trembling |
| 3 - clutching | 4 - trembled |
| 3 - burning | 4 - trace |
| 3 - blow | 4 - touched |
| 2 - trace | 4 - thumb |
| 2 - sweating | 4 - thrilled |
| 2 - squeeze | 4 - tag |
| 2 - slammed | 4 - sweat |
| 2 - punch | 4 - sunny |
| 2 - kiss | 4 - sucking |
| 2 - handle | 4 - squeezed |
| 2 - flush | 4 - soaked |
| 2 - flame | 4 - smoked |
| 2 - brush | 4 - smack |
| 1 - trembled | 4 - slipping |
| 1 - thumb | 4 - slammed |
| 1 - thrilled | 4 - shaky |
| 1 - sunny | 4 - shaken |
| 1 - shattered | 4 - sensation |
| 1 - scratch | 4 - scratch |
| 1 - pound | 4 - roasting |
| 1 - nudged | 4 - rage |
| 1 - kissed | 4 - punching |
| 1 - jerked | 4 - punch |
| 1 - icy | 4 - pulsing |
| 1 - clinging | 4 - pinch |
| 1 - tropical | 4 - oppressed |
| 1 - touching | 4 - nudged |
| 1 - sucking | 4 - longed |
| 1 - sticky | 4 - licking |
| 1 - squeezed | 4 - knocked |
| 1 - soaked | 4 - kissing |
| 1 - snow | 4 - jumped |
| 1 - smack | 4 - jerked |
| 1 - shaky | 4 - icy |
| 1 - sensation | 4 - hugged |
| 1 - roasting | 4 - huddled |
| 1 - punching | 4 - handed |
| 1 - pulsing | 4 - gust |
| 1 - pinch | 4 - gripped |
| 1 - oppressed | 4 - grip |
| 1 - loving | 4 - grabbed |
| 1 - longing | 4 - fried |
| 1 - longed | 4 - flame |
| 1 - licking | 4 - clutching |
| 1 - kissing | 4 - choked |
| 1 - huddled | 4 - catch |
| 1 - gust | 4 - burning |
| 1 - gripped | 4 - brushed |
| 1 - fried | 4 - brush |
| 1 - choked | 4 - bite |
| 1 - bake | 4 - bake |
| 1 - anguish | 4 - anguish |
| 1 - ached | 4 - ached |

TASTE sensory triggers

| Dreams From My Father | Fugitive Days |
|--|--|
| 50 out of 73 triggers in common (69%) | |
| 91 - turned 25 - food 24 - beer 22 - dinner 14 - mouth 14 - eat 12 - meal 12 - lunch 12 - strong 11 - nice 9 - flat 9 - desire 8 - eating 8 - meat 7 - rich 6 - weak 6 - rough 6 - restaurant 6 - feed 5 - sharp 4 - teeth 3 - puff 3 - bite 3 - fed 2 - wine 2 - tooth 2 - swallowed 2 - soup 2 - sauce 2 - honey 2 - feeding 2 - disgust 2 - breakfast 1 - pepper 1 - nurse 1 - mildly 1 - lips 1 - candy 1 - swallowing 1 - swallow 1 - sucking 1 - stale 1 - smack 1 - sample 1 - salt 1 - nasty 1 - milk 1 - delicate 1 - butter 1 - bread | 43 - turned 36 - dinner 32 - nice 16 - sharp 16 - mouth 16 - food 16 - desire 16 - delicate 16 - butter 12 - teeth 12 - bread 12 - beer 8 - wine 8 - swallowed 8 - rich 8 - restaurant 8 - milk 8 - lunch 8 - flat 8 - eating 8 - eat 8 - breakfast 4 - weak 4 - tooth 4 - swallowing 4 - swallow 4 - sucking 4 - strong 4 - stale 4 - soup 4 - smack 4 - sauce 4 - sample 4 - salt 4 - rough 4 - puff 4 - pepper 4 - nurse 4 - nasty 4 - mildly 4 - meat 4 - meal 4 - lips 4 - honey 4 - feeding 4 - feed 4 - fed 4 - disgust 4 - candy 4 - bite |

SMELL sensory triggers

| Dreams From My Father | Fugitive Days |
|--|----------------------|
| 13 out of 26 triggers in common (50%) | |
| 23 - air | 39 - air |
| 14 - breath | 20 - breath |
| 12 - strong | 16 - sharp |
| 10 - nose | 16 - delicate |
| 7 - rich | 8 - rich |
| 5 - sharp | 4 - strong |
| 1 - blossom | 4 - stale |
| 1 - atmosphere | 4 - nostril |
| 1 - stale | 4 - nose |
| 1 - nostril | 4 - decaying |
| 1 - delicate | 4 - choked |
| 1 - decaying | 4 - blossom |
| 1 - choked | 4 - atmosphere |

Conclusion: This analysis makes a strong case for the likelihood that the author of *Fugitive Days* ghostwrote *Dreams From My Father*. The possible constraint of having to use recordings of dialog (either tape recordings or notes) could account for discrepancies related to dialog passages not exhibiting personal stylistic features that are evident in non-dialog material and other works by the presumed author.

Alternatively, another scenario might be possible: the author of *Fugitive Days* might have served as a “book doctor” for *Dreams From my Father* and given extreme license to edit and rewrite. Again, the dialog would remain intact and would exert the same impact upon analysis.