\*\*10.- Does it remind you of another text or book you have read?\*\*

\*\*4\*\* – The tone and stylization are reminiscent of the narrative introspection found in works by Sally Rooney, early Ian McEwan, or the cinematic emotional ambiguity in European art films (e.g., Éric Rohmer or Luca Guadagnino’s \*Call Me by Your Name\*).

\*\*11.- Would you like to read more texts like this?\*\*

\*\*4\*\* – Yes, its blend of visual lyricism and emotional nuance is compelling and immersive.

\*\*12.- Would you recommend it?\*\*

\*\*4\*\* – I would recommend it to readers who enjoy poetic, emotionally driven prose and character-driven narratives.

\*\*13.- Would you give it as a present?\*\*

\*\*3\*\* – Yes, selectively, depending on the recipient’s literary preferences.

\*\*14.- If the last answer was yes, to whom would you give it as a present?\*\*

I would give it to a close friend or former student who enjoys character-based stories full of aesthetic richness and reflective, melancholic tones. Especially fitting for those who appreciate introspective fiction, romantic ambiguity, or visual poetry—fans of Wong Kar-wai films, Ottessa Moshfegh, or literary mood pieces would resonate with this story’s emotional shading and sensual lyricism.

\*\*15.- Can you think of a specific publisher that you think would publish a text like this?\*\*

Yes. \*\*The Paris Review\*\*, \*\*Electric Literature\*\*, \*\*Catapult\*\*, and \*\*Tin House\*\* are strong candidates, especially for their published works featuring richly interior, atmospheric short fiction. For a more experimental or art-focused audience, \*\*Granta\*\* or \*\*TriQuarterly\*\* would also be good fits. Smaller literary magazines such as \*\*The Rupture\*\* or \*\*Joyland\*\* may welcome its blend of lyrical language and emotional ambiguity, particularly if submitted with minimal revisions.