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The story is introduced in an extraordinary and memorable way at word thirteen, setting the scene and the time as early as twenty-three. We roll along rather well, passing thirty here and then thirty-four there, and things flesh out for a while, up to forty-five. At forty-seven, we find that the two-figure number twenty-three has become one word, as a curious result of the hyphen binding the words twenty and three. Furthermore, as we reach seventy-six, we see that the second mention of the word twenty-three occurred at fifty-four, not to mention the third incidence at eighty-six. Then, at one hundred, these realisations start to make us uneasy, causing the action to rise a little. This uneasiness is due in no small part to the description of 'one hundred' occurring over both one hundred and one hundred and one. A growing sense of anxiety moves quite suddenly to one of panic at one hundred and fifty-three, where we find another three-figure number taking four words to be spelled, as was the case with the previously overlooked one hundred and one, which, incidentally, began at one hundred and thirty-six and spanned all the way to one hundred and thirty-nine. By two hundred, we are in despair. At two hundred and seven we ask ourselves how there can possibly be any more action to rise, and how we might endeavour to address the dramatic question as to how things will turn out at the end of these five hundred words. Suddenly, two hundred and fifty comes out of nowhere, as we were just coming to terms with the hitherto-unknown phenomenon of naming a future number (five hundred) at an earlier point (two hundred and forty-six) in the story. Not only have we just received the total number of words in the story, but also the final word, at three hundred. That is to say, the final word occurred at three hundred, and will occur again at five hundred. This prophetic revelation stirs inside us complicated emotions of disbelief and hope, and is the most intense point of the story. The tension continues for an awkward amount of words from the word 'The' at three hundred and forty-eight to the word 'way' at three hundred and eighty-three, with brief moments of light relief along the way. By the time we get to three hundred and ninety, the action begins to fall. At four hundred, where the story begins to resolve itself, we are still in a state of shock. However, there is a clever twist as we pass through four hundred and twenty-seven, and it dawns on us that although we have thus far endeavoured to adhere to the tradition that each centennial word should maintain significance by reflecting its place in the chronology of the story, there is one that we have overlooked. The three hundredth word of the story, it turns out, chosen merely for its centennial incidence, and for no reason otherwise, is also the final word of the story.