



Editorial Assessment

World Building

The world is consistent – I can see you've spent a lot of time building it. There are no big issues related to its principles and existence. However, I identified opportunities to grow the context in which the characters evolve:

- The tunnel system seems to be an essential part of life in the city. The story would gain from having it more in the spotlight, especially as it becomes a crucial part of the plot towards the end. If you decide to expand the story (see my comment in the next section), the tunnel system will become even more important – almost a character itself.
- The complimentary snake service in the apartments: I love this discussion in the opening dialogue, but we don't learn much about it and the topic is later forgotten. It is worth going more in depth here, if only for comic effect.
- There's an opportunity to expand and refine the world: Blues and Greens have now lived in harmony for thousands of years. Does it still make sense to have a division between them, socially as much as linguistically? No matter your choice, you'll have to address this and back it up by weaving cultural/political details in the story.
- Symbols: I noticed the omnipresence of colors (yellow, blue and green of course, brown – not only that but also regular mentions of paintings, drawings, and sunsets. To better understand why that is, and use these themes more consciously in the story, I recommend an exercise called "the Nebula" (document attached to my email with further details on how to use the Nebula).

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Character Development

- Omeya is an interesting character, but she falls short in three different ways:
 - Family: the only two mentions, once in passing in the first paragraph, and once again at the very end, do not help in portraying the lovable woman/wife/mother, which she clearly is given 1. the way she interacts with other characters and 2. the scene in which she buys sweets for her children. It's crucial to provide the reader with elements of Omeya's background and personal life: it serves as an opportunity to connect/empathize with her.
 - Work: this aspect is connected to the abrupt ending I mention in the Structure section. We don't know what her role is at the company. This would be fine if we

could connect the dots later in the story, but since the story ends mid-plot, we're left confused.

- Her language is not consistent. She sometimes speaks like the 40 years old professional adult she is, and sometimes more like a much younger woman (I think of words such as "Awesome" or "Cool", which do not fit with her personality nor her situation).
- Sylvia: she is currently no more than a placeholder. Her sole purpose is to give neutral answers to Omeya so that Omeya can progress in the story. If you try to change Sylvia's gender, age, voice, you will see that it does not affect the story in any way. Just like Omeya, she needs background, texture. Plus, she has the potential to be an interesting character.

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Narrator

The narrator tends to shift back and forth, oscillating between omniscient and third person limited depending on the sentence. It gets very confusing for the readers. It's also a constant reminder that someone is writing the story (something readers want to forget).

While writing a story, the omniscient narrator often seems easier to use: it provides a simple way to deliver information. But the risk is that you'll overwhelm the readers with said information (infodumping – we'll come back to that). This narrator also creates more distance with the reader, by having a tendency to say things rather than *show* them.

I recommend the third person limited narrator (see my book recommendation to learn more about this). With this narrator, information must be shared more delicately through Omeya's thoughts, feelings, and experiences. The pro of sticking to a third person limited narrator: it results in a much more natural flow. It will also create a sense of connection with Omeya and empathy for her struggle to find a solution.

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