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Ver decir, narrar: la superficie gráfica en el cuento "El curioso incidente del perro en la noche"



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COOPERACIÓN INTERNACIONAL
FACULTAD DE CIENCIAS HUMANAS**

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MENCION LITERATURA ANGLOAMERICANA**

TESIS DE MAESTRÍA

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de

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Directora: María Marcela González de Gatti, M.A.

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**SEEING, SAYING, NARRATING: THE GRAPHIC SURFACE IN
*THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME***

de

MARIANA MUSSETTA

Directora: María Marcela González de Gatti, M.A.

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ABSTRACT

Typographical experimentation and the disruption of the page layout in fiction is not a new phenomenon. However, it only became an object of research with postmodern criticism, which focused on self-reflexivity (McHale) and performativity (Kutnik) to claim that such fiction cancelled any referentiality but to its own word and graphic games. In 2005, White convincingly contradicted such assumptions, fostering a critical awareness of the graphic surface of the page while affirming that graphic devices could also perform mimetic functions. More recently, groundbreaking research based on semiotic notions (Hallet, Gibbons, Maziarczyk) has proposed the category *multimodal novel* as narrative developed in multiple modes. With the purpose of contributing to the new and under-researched area of multimodality in fiction, this work examines the exploitation of the graphic surface in Haddon's 2003 novel *The Curious Incident of the Dog in the Night-time*, and the relationships it establishes with other generic styles and discourses. A categorization and analysis of the semiotic resources in the story is proposed to account for their significance in the readers' process of making sense of the narrative as they exploit the potential of fiction to merge the verbal and the non-verbal in the construction of meaning. Of a highly multimodal nature, the novel is also explored as a meaningful pastiche form which parodies (Hutcheon) the detective fiction genre in the refunctionalization of its tropes.

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A page is an arena on which I may place any signs I consider to communicate most nearly what I have to convey: therefore, I employ, within the pocket of my publisher and the patience of my printer, typographical techniques beyond the arbitrary and the constricting limits of the conventional novel. To dismiss such techniques as gimmicks, or to refuse to take them seriously, is crassly to miss the point.

B. S. Johnson
Albert Angelo

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CHAPTER 1

INTRODUCTION

The present thesis will focus on the study of *The Curious Incident of the Dog in the Night-time* (*TCI* henceforward), first published in English by writer and cartoonist Mark Haddon in 2003 and already translated into about thirty-six languages. Having been awarded numerous prizes¹ and considered *crossover fiction*, that is to say, appealing or intended for a dual audience, children or young adults and adults alike,² the novel features a teenage first person narrator, Christopher, who suffers from Asperger's, a mild form of autism.³ As he tries to find out who has killed his neighbor's dog, he sets himself to write a detective story, and in the process of solving such a mystery, he experiences adventures and discovers disturbing truths both about his parents and the world around him.

The fact that the novel displays extremely simple diction and is absolutely devoid of metaphoric and figurative language has a reason: Christopher feels completely uncomfortable with any indeterminacy of meaning and can only understand literal language. Thus, he finds serious difficulties grasping metaphors and jokes, and he is completely unable to tolerate lies of any kind. He follows compulsive routines and finds it really hard to develop affective relationships and to interpret the kind of non-verbal

¹ Among them, the *Whitbread Book Awards for Best Novel and Book of the Year*, the *Commonwealth Writers' Prize for Best First Book*, and the *Guardian Children's Fiction Prize*.

² Although *TCI* was meant by Haddon to be definitely for adults, in an attempt to "move away from writing for children," his agent suggested trying with both adults' and children's publishers, and success was immediate in both cases (Refer to his interview with Powell's Books at <http://www.powells.com/blog/interviews/the-curiously-irresistible-literary-debut-of-mark-haddon-by-dave/>). In fact, until recently, the few critical works on the novel which did not explore the issue of autism approached it from the perspective of *crossover fiction* (See, for instance, Lambidoni, Evangelina. "Life Viewed through the Eyes of a Child with Autism." *Journal of Education*, 2007, Vol. 188 Issue 1, p93-109; Mattson, Jennifer. "The Curious Incident of the Genre-Bending YA Novel." *Booklist*, 9/1/2004, Vol. 101 Issue 1, p107-107; and Tucker, Nicholas. "An afterword by Nicholas Tucker." *Children's Literature in Education*, Sep 2004, Vol. 35, No. 3, p 285-287). *TCI* also ranked first in the top 20 titles that the book-trade identified as "crossover," according to a recent survey conducted by the Center of Crossover Fiction in Central Lancaster University (Todd, Day, and Williams 2009).

³ Asperger's Syndrome is "a developmental disorder that affects a child's ability to socialize and communicate effectively with others" (Anderson 2008), and it did not become standardized as a diagnosis until the early 1990s. It was popularized by Raymond, Dustin Hoffman's famous character in the film *Rainman*, who suffered from a similar condition.

language necessary to master social interaction. On the other hand, he has an outstanding memory, and the ability to solve complicated Math and Physics problems.

With his exceptional skill as a writer, Haddon enables readers to enter the intricate mind of this peculiar character by means of a very heterogeneous kind of text. The novel displays a profuse deployment of paratextual elements, images, and instances of typographical experiment: footnotes, appendices, lists, maps, graphs, drawings, pictures, photos, diagrams, mathematical equations, and the facsimile representation of handwriting, posters and signs. In line with the Shandean⁴ metafictional tradition, Haddon's work lends itself as an intriguing text to be explored in terms of how it purposefully subverts the expected page layout, and of the implications this subversion has for the novel to provide readers with an insight into the mind of a peculiar first person narrator and protagonist in unique ways. The purpose of this research work is to discuss how the exploitation of the graphic surface in *TCI*—understood as “an intentional alteration or disruption of the conventional layout of the page of a text” (White 6)—substantially contributes to the reader's process of making sense of the narrative, enriching and multiplying the potential of fiction to merge the verbal and the non-verbal in the construction of meaning.

In order to foster “a critical awareness of the graphic surface” (White 1) of Haddon's novel, I will develop my study departing from categories borrowed from a recent and still under-researched field within literary criticism, that of the literary analysis of graphic textual phenomena in fiction, the latter not restricted, however, to contemporary texts. First, *multimodality* in fiction as recently studied by Hallet, Gibbons, and Maziarczyk among others will constitute a key concept in my study, and it will be understood as the phenomenon shared by those novels which “feature a multitude of semiotic modes in the communication and progression of their narratives” (Gibbons 420). In other words, multimodal stories—also called *visual texts*—are those fictional texts which purposefully subvert graphic and typographical conventions by means of the introduction of various *semiotic resources*, called *graphic devices* by White (6), which are devices belonging to the verbal, non-verbal, or combinations of verbal and non-verbal modes, and used for making meaning.⁵

⁴ The word derives from a novel called *Life and Opinions of Tristram Shandy, Gentleman* (1759-1767) by Laurence Sterne, initially published in nine volumes and characterized by the profuse subversion of graphic conventions.

⁵ Refer to the end of this thesis to find a list of multimodal novels for further reading.

Because of its multimodal nature, such novels simultaneously fulfill *self-reflective* and *mimetic* functions: they raise awareness as to their own making, breaking the suspension of disbelief by drawing readers' attention to their status as artifacts (McHale 181) while going beyond conventional linguistic representation in order to formally and visually emulate a particular object, experience, process, or idea by graphic means, thus paradoxically creating the illusion of immediacy, a "more focused kind of representation" (White 49). While *mimetic* constitutes a helpful term to generally refer to the graphic representational properties of graphic devices, the more specific terms *iconic* and *indexical* (borrowed from Peirce's renowned theory of the sign) will also be used when there is a need to mark a difference between those semiotic resources which merely look like their signifieds (*iconic*), and those which "invoke the very material origin of their own coming into being" (*indexical*) (Norgaard 147). For example, a lead-pencil streak exemplifies an icon which represents a geometrical line, and a piece of mould with a bullet-hole is an example of an index of a shot (Peirce 104).

Besides basing the analysis on the aforementioned categories, this work will also expand and adapt Bateman's categorization of modes in multimodal documents to account for the myriad of resources used in *TCI*, and it will seek to prove that such categories are not mutually exclusive. On the other hand, the present study will also aim at demonstrating that the semiotic resources introduced in *TCI* not only operate both self-reflexively and mimetically (*iconically* or *indexically*) at the same time but also have the enormous potential of fulfilling performative, narratorial, navigational, and even character-developing purposes: often overlapping functions with more or less prominence according to the specifics of each particular device.

In tandem with its multimodal constitution, Haddon's novel integrates conventional features of different discourses, literary genres, and textual styles.⁶ Although we can

⁶ Since the terms *genre*, *style*, and *discourse* have been extensively explored in various fields, the scope of their use in the present work should be clarified here. *Genre* will be understood within the field of literary studies, as a "class, kind, type or family of literature" (Gregoriou 12), "a recognizable and established category of written work employing such common conventions as will prevent readers and audiences from mistaking it for another kind" (Baldick 140). According to Baldick, criteria for their classification may include formal structure (sonnet), length (novella), intention (satire), effect (comedy), origin (folk tale), or subject matter (science fiction) (10). Though dynamic, flexible, and variable in the number and strictness of the conventions required from genre to genre since "texts do not 'belong' to genres but are, rather, uses of them" (Frow 10), genres can still be recognized and studied in their complexity as such. *Detective fiction* will constitute the literary genre of special interest in the analysis of *TCI*.

Style, on the other hand, will roughly refer to a particular kind of grammar and lexical selection, a certain sentence arrangement, the inclusion or omission of non-linguistic resources and the like, all of which work together to establish meaning in a text. While "genre refers to things regularly done, *style* refers to a regular way of doing things...Genres are social and durable; they persist through changes of

safely say at first sight that Haddon's novel is in fact a detective story—there is an enigmatic murder, the narrator does “detecting” to try to solve the mystery, and he even asserts at the very beginning that “this is a murder mystery novel!” (Haddon 5)—it is by no means a typical one, since the detective narrative provides the framework for various other generic and discursive styles (epistolary, personal diary, bildungsroman, and scientific) to blend in. Hence, the notions of *parody* and *pastiche* become relevant for the analysis of *TCI* since the objective of the present thesis is not only to examine how the diverse semiotic resources operate in Haddon's highly multimodal novel but also to explore the relations that Haddon purposefully establishes between his novel and its source texts.

On the one hand, I will mainly draw upon Hutcheon's view of *parody* as the rewriting of previous genres and styles with a refunctionalizing intent, as a hybrid and double-voiced mode of discourse seen as an “integrated structural modeling process of revising, replaying, inverting, and transcontextualizing other texts” (11). On the other hand, the notion of *pastiche*—devoid of the derogatory connotation with which Jameson and Genette consider it, viewed instead as a fertile patchwork of dissimilar styles in Kemp's view—will also constitute an analytical category to approach *TCI* in its apparent dialogue with the detective fiction tradition, and where there is room for other discursive styles and literary genres. That is to say, pastiche will be understood as Kemp does in his analysis of Echenoz' crime fiction: “rehabilitating the word [pastiche] from its connotations of aridity and degeneration” (180). Even when the notions of parody and pastiche might at times overlap and it might be difficult to distinguish between them, pastiche as viewed in the present work relies heavily on the juxtaposition of ostensibly different textual styles, while parody does not necessarily involve such textual collage. In other words, it can be asserted that although every pastiche is parodic in its purposeful imitation of other styles, not every parody takes the form of pastiche to refunctionalize its source text/s. By combining the study of *TCI* as a pastiche and parodic form with the categorization and analysis of its semiotic resources, this thesis aims at contributing to the building of a yet germinal critical approach to multimodal fiction.

style. A style is more local, often personal” (Scholes 2). However, style in this context will be closely related to the idea of genre in that every genre is typically associated with particular stylistic practices.

Finally, *discourses* will merely mean context-based text types, i.e. different kinds of texts which are easily identified and both formally and thematically distinguished from other text types determined by the context where they typically appear; e.g. scientific discourses, academic discourses, legal discourses, and so on (Martin and Ringham 66).

Considering both multimodal and parodic aspects of fiction, the development of this work will attempt to answer the following research questions about Haddon's novel:

¿How does the combination of semiotic resources (graphic devices) work in the construction of meaning?

What kind of semiotic resources are exploited?

What functional categories can be derived from the semiotic resources used?

What advantages are there in the introduction of graphic devices and the subversion of the graphic surface of the page?

Can *TCI* be considered a parody of crime fiction?

If so, how does graphic subversion contribute to the refunctionalization of the genre?

Which generic tropes are refunctionalized?

Can *TCI* be viewed as a rich and meaningful pastiche form?

Does the problematization of formal (literary, generic) conventions lead to the problematization of conventions of other kind (social, cultural, moral)? Which ones?

Even when for methodological purposes the analytical procedure could roughly be considered narratological in the sense that a systematic study of the narrative structure was carried out, this study should not be read, as White also says about his work “as an attempt to establish these [graphic] phenomena as governors of a text's meanings, or of its message, but as a potentially significant contributing factor in both” (1). I view literary production as McGann does, not as an autonomous self-reflexive activity, but as “a social and institutional event” (*A Critique of Modern Textual Criticism* 100). Yet, this study will seek to prove how a greater awareness of graphic phenomena in fiction, especially where they are purposefully introduced, can cast light on the novel's interpretation.

After an exhaustive reading of the theoretical framework and its deriving categories, the semiotic resources used in *TCI* were classified and categorized, a process which gave way to the classification proposed in **Chapter 3** and the making up of charts which were then edited to create the appendices. This in turn led to the deeper analysis of prominent semiotic resources, which are developed in **Chapters 4 to 6**. Once the graphic surface in *TCI* was thoroughly studied, the following step consisted in relying on the notions of *parody* and *pastiche* to explore the relationships the novel in its

multimodal nature establishes with the genres, discourses, and styles it borrows from, with a special emphasis on the detective genre.

The present thesis will be divided into nine chapters. **Chapter 2** will provide the main theoretical framework which will be necessary for the analysis of the novel. Next, **Chapter 3** will aim at a general categorization of the semiotic resources used in *TCI*, while the following three chapters will focus on the in-depth study of certain semiotic resources of particular interest, namely letters, chapter numbers, footnotes, and pictures (**Chapter 4**), typography (**Chapter 5**), and academic and scientific discourses (**Chapter 6**). After that, **Chapter 7** will deal with the way in which such resources help to reconfigure the detective story by means of *parody* and *pastiche*. **Chapter 8** will further concentrate upon the notions of enigma, truth, and justice—three main elements of the detective genre—and the relationships established between them and the graphic surface in the novel. Finally, **Chapter 9** will offer some concluding remarks.

CHAPTER 2

EXPLOITATION OF THE GRAPHIC SURFACE OF THE PAGE IN FICTION

A Historical Overview

The inclusion of typographical experimentation, graphic devices of various kinds and the disruption of the page layout in fiction is but a new phenomenon (Hallet 151; Maziarczyk, “Towards Multimodal Narratology” 112; among others). Take, for instance, Sterne’s eighteenth century novel *Life and Opinions of Tristram Shandy, Gentleman*, (1759-1767), initially published in nine volumes and characterized by the subversion of graphic conventions. Precursor of the metafictional style in the novel which would then become so popular in the second half of the twentieth century, this highly self-reflexive novel presents a number of graphic “oddities,” such as the inclusion of doodles, a marbled page, and text arranged in columns, among many others.

With the technological advances of the printing press in the nineteenth century and the consolidation of the novel as a genre, fiction was in that century to be written in “plain text,” and the graphic surface—simply defined as “the face of any page of printed text” (White 5)—was widely perceived as “neutral.” This, in turn, helped standardize the text layout while reinforcing the conventions of what a page of a novel should look like to the point of readers taking the page layout for granted. This, according to McHale, has a reason and a purpose: in the realist tradition, “nothing must interfere with the representation of reality, so the physical dimensions of the book must be rendered invisible” (181). Sucknick, on the other hand, agrees when saying that realist fiction tends to “deny its technological reality” (206). In other words, the disruption of the graphic surface would have broken the suspension of disbelief, and that would have been exactly the opposite of what realist writers sought to achieve. Not even illustrations, popular visual devices to be employed in fiction at the time, were to break this illusion, as they were naturalized as always being subjected to the written word, since they had only one clear function: that of conveying certain scenes of the realist novel by visual means, and as such they were easily and directly related to the text.

The first decades of the twentieth century witnessed the growing modernist rejection of the traditional realist genre, and a new generation of fiction writers did away with illustrations in the so called “serious novels,” undervaluing them and relegating them to popular magazine fiction and children’s literature (McHale 188-189). Their experimentation with new ways of writing fiction and their resignification of the novel as a genre, revolutionary as it was, did not affect the visual layout of the page beyond the exclusion of illustrations and the accommodation of punctuation to the stream of consciousness technique in certain cases. The graphic surface, then, remained “invisible,” taken for granted.

It was not until the sixties and seventies that experimentation with the graphic aspect of the novel gained attention again. Although there were antecedents to be found in the late thirties, such as Beckett’s *Murphy*, the graphic aspect of the novel came to the foreground again in the hands of Nabokov, Brook-Rose, Sucknick, Federman, and several other writers, many of whom would later become associated with the kind of experimental fiction which flourished together with a metafictional revival against the backdrop of a postmodern landscape.

The Graphic Surface and Postmodern Writing: Metafiction and the Anti-Novel

When attempting to define metafictional writing, *the* writing style which characterized postmodern fiction, the self-reflexive feature of such texts did not pass unnoticed to any of the postmodern critics. Waugh defines it as “fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality” (*Metafiction: The Theory and Practice of Self-Conscious Fiction* 2). Currie, on the other hand, asserts that “metafiction is self-conscious, introspective, introverted, narcissistic or auto-representational” (14), “taking the border as its subject” (2), while Federman goes as far as labeling it critifiction because of its double nature as critical and as fictitious (49), and also refers to this kind of fiction as surfiction:

a kind of discourse whose shape will be an interrogation, an endless interrogation of what it is doing while doing it, but also a relentless denunciation of its own fraudulence, of what IT really IS⁷: an illusion, just as life is an illusion. (43)

⁷ Capitalization in the original.

In short, whichever label or definition postmodernist fiction was given, its self-reflective nature was always acknowledged one way or the other.

Evidently, those novels which exploit their graphic surface are self-reflexive in nature, as they break the suspension of disbelief by surprising readers, and in McHale's terms, call the reader's attention to the work as an artifact, to the "materiality of the book" (181). Yet, disrupting the graphic surface is not the only way to cause this effect. The introduction of a paper author, the narrator addressing the reader directly, or the characters becoming self-aware of the fact that they are creations are just a few of the several ways in which a novel can become, without resorting to graphic or visual means, "a borderline discourse, a kind of writing which places itself on the border between fiction and criticism" (Currie 2). In other words, it could be said that graphically experimental novels are metafictional in their self-reflective nature, but it is also true that not every metafictional novel makes use of visual devices to produce that effect.

The term *anti-novels* to refer to the intricate, experimental, and obscure fiction the new avant-garde led by postmodernists put forth in the last decades of the twentieth century was another popular category to describe these postmodernist texts, as it is evidenced in well-known literary reference books, such as Baldick's *Oxford Dictionary of Literary Terms*, or Mason's *Historical Dictionary of Postmodernist Literature and Theater*. In fact, Jean Paul Sartre was the one to coin the term *anti-novel* in 1948, in the context of the flourishing of the *nouveau roman* in France, in the following terms:

These anti-novels maintain the appearance and outlines of the ordinary novel; they are works of the imagination with fictitious characters, whose story they tell. But this is done only the better to deceive us; their aim is to make use of the novel in order to challenge the novel, to destroy it before our very eyes while seeming to construct it, to write the novel of a novel unwritten and unwritable. (viii)

Yet in the same preface to Nathalie Sarraute's *Portrait of a Man Unknown* in 1948 he hastens to add that this does not mean at all that the novel as a genre is weakening. On the contrary, he states that "all they show is that we live in a period of reflection and that the novel is reflecting on its own problems" (viii).

Since the late fifties, the term *anti-novel* has then become popular to broadly refer to those works which oppose, parody, or somehow aim at going beyond the form and content of the novel as traditionally conceived. In his famous 2012 *Encyclopedia of Literary Terms*, Abrams states that an anti-novel is

a work which is deliberately constructed in a negative fashion relying for its effects on omitting or annihilating traditional elements of the novel, and on playing against

the expectations established in the reader by the novelistic methods and conventions of the past. (258)

If we consider that those novels which visibly disrupt the page layout *do* make a point of breaking with “the appearance and outline of the ordinary novel,” then the first aspect of the anti-novel as quoted from Sartre’s definition does not apply to them, and thus they should not be considered anti-novels. Evidently, the term has been used to classify these experimental novels loosely just because of their playing against readers’ expectations in their challenge of traditional conventions of the novel as a genre. On the other hand, an anti-novel is still nowadays conceived in very general terms and the word is used to describe novels which can indeed display very different features, proving inadequate to describe those works which disrupt the graphic surface, as the exploitation of the graphic aspect in fiction is not the only way to go against the conventions of the traditional novel.

It was only in 1986 when Kutnik, focusing on Federman’s and Suckenic’s works—posed themselves as examples of anti-novels in the *Oxford Dictionary of Literary Terms*—made the first attempt to theorize on the disruption of the page layout *per se*. The title of Kutnik’s book, *The Novel as Performance*, already anticipates a concept on which he would base his whole analysis: the shift from mimetic art to performance oriented-art. He states that this trend, true of art in general, can very well be seen in postmodernist fiction, of which Federman and Suckenic are epitomes. In other words, the idea is that there has been a shift from nineteenth century realism, based on the belief in the power of language to represent and on the principles of rationalism which support causality, objectivity, and the existence of a concrete reality “out there” which literature can apprehend and faithfully represent, to a kind of improvisational aesthetics where, in MaCaffery’s words, Federman’s and Suckenic’s fiction “are intent on creating a literature of surfaces, fiction which cancels meaning and logic, which denies referentiality to anything other than to their ongoing play with words” (XV). Kutnik speaks of Suckenic’s and Federman’s works as repudiating the idea of the novel as *mimesis* (representation) in favor of the genuine postmodern idea of the novel as *performance* (presentation), categorically asserting his view of postmodern fiction, epitomized in Suckenic’s and Federman’s novels, as *anti-mimetic* (xxvii).

Kutnik’s *performative novel* as anti-mimetic would be questioned by Oppermann and Oppermann in the nineties, claiming it was a category which included mimetic and non-mimetic forms of art. Their argument was based on the fact that, unlike certain

artists (like Pollock), who were only interested “in the very act of creation, in the spontaneous transference of energy to the canvas” (Oppermann and Oppermann, “The Novel as Performance” 76), the novelists Kutnik concentrated upon also used their literature to make a specific statement about contemporary culture, and thus provided their performance novels with a two-fold mimetic and non-mimetic nature.

Oppermann and Oppermann convincingly affirm that ‘Federman’s texts insist that although the relationship between language and reality can only be tentative, the world should be represented’ (“The Novel as Performance” 84), and this is proven by Federman’s autobiographical style: his attempt to use writing again and again becomes a means to cope with his past as a Jewish survivor of Nazi persecution and as a French immigrant in the States. He proves that fiction can also serve as a sharp comment on his contemporary society, weaving his social criticism into his narrative and arguing about politics, sex, America, and the absurdity of war.

Although the idea of anti-mimesis to categorize contemporary novels which subvert generic conventions in the later decades of the twentieth century has been proved inadequate by Oppermann and Oppermann, and later on by other critics, like White, who did not even acknowledge Kutnik’s work, his study cannot be overlooked. Even when he based his analysis on the work of two writers only, Kutnik seems to have been the first one to try to take the graphic feature of fiction into account and to aim at a possible theory about graphically exploited novels, and his deep distrust on the representative power of fiction has to be understood in the context of the eighties, when postmodernism was at its peak, tearing apart what was left of any trust in rationalism or the power of fiction to represent reality “as it was.”

New Approaches to the Study of the Graphic Surface in Fiction

White and his Notion of Mimesis

No other critic devoted a whole book to the study of this phenomenon—neither did it gain much attention in any kind of critical work—until White’s *Reading the Graphic Surface. The Presence of Book in Prose Fiction* was published in 2005. Indeed, his work can still be considered one of the few theoretical attempts to account for the exploitation of the page in fiction until recently, and probably one of the most comprehensive works on the subject to the present date. His book consists in an

exploration of the ways in which graphic devices can be explained in terms of the relationship between the literary text and the reader's process of making sense of it. Although reading "requires entering the text through the graphic surface [of the page]" (White 32-33), and thus the latter should be duly acknowledged, graphic devices in fiction have been widely ignored, misinterpreted, or taken for granted. The reasons for this, in White's view, are linked to the mistaken belief that the appearance of any device which might be seen to utilize or acknowledge the graphic surface renders the text anti-representational in nature. Thus, modes of criticism which tend to reject innovation disregard graphic devices, and those which advocate anti-representational approaches to literature restrict their interpretation to self-reflexive purposes alone (White 57). Such is the case, White poses (53-55), of Waugh's idea of formal play as anti-representational in her 1992 *Practicing Postmodernism, Reading Modernism*, or McHale's view of the unconventional use of graphic surface as a way of defamiliarizing the novel form in his 1987 *Postmodernist Fiction*.

Although it is true that McHale insists on emphasizing the self-reflexive function of graphic disruption in the novel as a way to call attention to the materiality of the text throughout "Worlds on Paper," a chapter in his *Postmodernist Fiction* devoted to this phenomenon, his position is not as opposed to the idea of mimesis as White states. Indeed, McHale introduces the idea of *verbal icons*, which are instances of concrete prose—borrowing the term from concrete poetry—which imitate or mime through their appearance the shapes of objects, processes, or "invisible concepts." In the latter case, he states, "the iconic relation between the shaped text and the "thing" imitated is metaphorical or allegorical, and depends upon the reader's interpretation" (184). Even when McHale's analysis is far from exhaustive, it has to be acknowledged that he was the first critic to introduce *iconicity* as a feature of graphic devices, a category that would be explored further by Maziarczyk twenty years later. The publication of McHale's work in the late eighties, just like Kutnik's, has to be understood in the context of a fierce reaction to the mimetic mode of realist fiction.

Interestingly enough, it is *mimesis*, the key category in White's work, which helps him to prove in a compelling way that the self-reflexive quality of graphically exploited texts does not go against their representative potential. White considers mimesis to relate to "any literary device which acts through imitation on the representational efficacy of the text...a more focused kind of representation" (49). Of course, he is far from granting fiction a naïve attempt to 'reflect' reality as it is, in a nineteenth-century

realist fashion. Neither is his category, in Maziarczyk's words, "a notoriously fuzzy notion" ("Print Strikes Back" 177). After four full chapters including a sound theoretical basis to prove why neither defamiliarization nor self-reflexiveness is enough to account for the graphic phenomenon in fiction, his book also provides a thorough analysis of seven novels by four different writers: *Murphy* and *Watt* by Beckett; *Traveling People*, *Alberto Angelo*, and *The Unfortunates* by B. S. Johnson; *Thru* by Christine Brooke Rose; and *Lanark* by Alasdair Gray. In his detailed study, which constitutes the first exhaustive analysis of texts of this kind after the one by Kutnik on Federman's and Sucknick's, White accounts for the different functions that various graphic devices fulfill in the texts, and successfully proves that studying the graphic surface of these texts from their mimetic purpose can cast light on their interpretation, and do away with the prejudice that deems them difficult or indecipherable (2). As for the ways in which they might appear in fiction, the list is almost endless:

Some devices maybe comparable to the paralinguistic features of speech: pauses, volume, hesitation, etc. Others may be visually iconic, forming images which directly illustrate or conceptually support the prose. Some devices offer facsimiles of embedded texts, while some are mimetic in less direct ways. Others may reorganize the page simply to convey information in more concise forms. In all cases where graphic devices appear they are noticeable because they alter the conventional form of the text which is usually perceived as neutral. (White 6)

Just as the variety of graphic devices is so wide since it depends upon each writer's capability, willingness, and creativity to exploit the graphic potential of the page, so is the multiplicity of functions they can perform for quite the same reasons. Of course the idea is not to assert that the author's "intention" must be viewed as unidirectionally determining the meanings conveyed in the novel. That would be denying the poststructuralist tradition we cannot go back from in the twenty-first century. Yet, viewing the graphic disruption in terms of some object, feeling, process, or experience it aims at mimetically representing can substantially illuminate our interpretation of texts of this kind. Thus, graphic devices can represent the complexity of thought, contribute to character development, help to create empathy between the reader and a character, demonstrate narratorial power, recreate or intensify a particular atmosphere and so on. Take, for instance, how certain lines in *Extremely Loud and Incredibly Close* are crunched closer and closer together to express the weight of the character's emotions (Foer 281-284), or the narrator in *TCI* including a series of unidentifiable signs as he tries to show readers what the signs he saw at the station looked like "in his head" (Haddon 209).

White has undoubtedly and greatly contributed to build a theoretical framework to account for the graphic surface of texts whose page layout is disrupted. It seems apparent, however, that even though he makes it clear that his corpus is not exhaustive, he is only concerned with the kind of experimental fiction produced in the context of postmodernism, as none of the novels included in his corpus choice have ever been considered mainstream but rather avant-garde, intricate, complex, obscure, in a word: typically postmodernist or precursors of the postmodernist novel.

Contribution from Other Fields: Mitchell's Imagetext and Bolter and Grusin's Remediation

At the time of White's publication, a new interest in the phenomenon of visibility in texts was also becoming apparent beyond the field of literary studies—namely from the field of media studies—and one of the first relevant antecedents is to be found in Mitchell's *Picture Theory*, first published in 1994. His foundational category, *imagetext*, did not restrict itself to the study of fiction but also included any art form, precisely because his approach sought to break with the verbal-visual binary, claiming that "all media are mixed media, and all representations are heterogeneous; there are no 'purely' visual' or verbal arts" (5). He puts forth the obvious yet many times overlooked notion that "writing, in its physical, graphic form, is an inseparable suturing of the visual and the verbal, the 'imagetext' incarnate... [It] deconstructs the possibility of a pure image or a pure text" (95). His aim, then, was to approach art forms with a particular interest in the imbrications of the visual and the verbal: not so much to compare and contrast both realms as to focus on the various and complex interactions between them, which could range from those of cooperation and harmony to those related to antagonism, dissonance, division, tension, juxtaposition, contradiction, and even those which escape description, and are incommensurable (90). Although his categorical premise stating that no art form is purely verbal or visual has not been easy to prove, the relevance of his study lies in his acknowledging the complexity of the interactions between the textual and the visual sphere in the context of what he dubbed the *pictorial turn*: the pressing realization that "visual literacy" is not as simple as we may have previously supposed, and that contemporary models of textuality from which to approach images are not sufficient or adequate if we consider the complexity of our current visual culture (16).



With the turning of the century, the digital age raised new questions and opened new research paths to explore new media in this context. As a way to account for their development, Bolter and Grusin suggest in 2000 the categories *remediation* and *hypermedia*. Acknowledging that the process of remediation is not a novel one, though it keeps on taking new forms, they define it as the process by which a medium refashions, borrows, and incorporates other media in the attempt to erase all traces of their representational function: in other words, to make the viewer forget about the presence of the medium. However, the incorporation and remodeling of other media gives way to *hypermedia*, which “offers a heterogeneous space, in which representation is conceived of not as a window on to the world, but rather as ‘windowed’ itself—with windows that open on to other representations or other media” (34). The great operability of these categories makes them also enlightening in the specific field of literary studies. Their relevance for the study of graphically exploited texts lies in the fact that prose, graphics, and images of different kinds are not just juxtaposed in these texts but also linked and closely imbricated, and where media forms other than text—or textual forms not typically occurring in a novel—are “borrowed,” or *remediated* in Bolter and Grusin’s terms. Bolter and Grusin speak about a double logic at play in remediation: the tension between the desire for *transparent immediacy*, on the one hand, and the fascination with media and awareness of representational practices, on the other. The inclusion of various and diverse graphic devices, which have the purpose of effacing the book as an artifact and rendering it “invisible,” thus creating the illusion of *immediacy*, is at the same time what constitutes heterogeneity and *hypermediacy*, whose logic “acknowledges multiple acts of representation and makes them visible” (34). As can be noted, there is a clear parallel that can be drawn here between this paradoxical phenomenon and the opposing and coexisting forces of self-awareness and mimesis discussed above.

The Graphic Surface after the Postmodern Boom

Indeed, the appeal exercised by media and art forms which raise awareness of their own representational practices seems to be on the increase once again, as it is asserted in *The Metareferential Turn in Contemporary Arts and Media. Forms, Functions, Attempts at Explanation*, edited by Woolf in 2011. This work is a collection of articles which examines the profusion of contemporary art forms which are metareferential in

nature. In the case of literary forms, although the focus of their study is on their self-reflexive property, the position defending the anti-representational feature of fiction is nowhere to be found, as it is generally implied by the authors in this volume and also in other recent works (Drucker; Gerber and Triggs; Hallet; Hayles; Maziarczyk; Pier; among many others) that the metareferential or self-reflexive nature of certain texts does not go against their potential to represent something outside the “world of paper.” The kind of analysis offered for this kind of literature has apparently shifted, hence, from a discussion of their self-reflexive and/vs. representational potential to a more focused analysis of what graphic devices can *do*, what *functions* they perform, and in what way they contribute to make sense of a particular text.

Some scholars suggest that one of the explanations for such a shift might be found in the fact that the “high tide of postmodernism has finally began to crash, and a new form of realism⁸ has begun to emerge in its wake” (Brooks and Toth 3). With this “mourning” of postmodernism, the representational potential of language and fiction has apparently lost its bad name. Bradford states:

The author-in-the-text, that gesture which was once the badge of avant-gardism and warned of serious questions regarding the nature of representation, is now a hoary routine, a version which occurs even in the diaries of Bridget Jones. (243) Indeed, the end of postmodernism—which Federman himself, one of its main representatives, already declares to have occurred with Beckett’s death in 1989 (111)⁹—seems to mean the end of intricate novels of the kind White analyzed, while graphically experimental novels become widespread, more familiar to the average reader, increasingly appropriated by mainstream fiction. In fact, they can still be considered *experimental* only in the sense that they play (experiment) with their graphic surface, but not with the connotation of being avant-garde, difficult to understand, or accessible to a select audience any more. Maziarczyk asserts that

while the typographic experiments of Federman and Johnson were rejected by the general reading public in the 60’s and 70’s, their counterparts from the 2000’s have met with a much more favorable response, resulting from the fact that most contemporary readers are accustomed to the multimedia environment of print, film, computer, etc. (“Print Strikes Back” 184)

⁸ Some call it *critical realism* (Potter and Tew), some others *neo realism* (Brooks and Toth, Versluys). Although critics might disagree on the scope and definition of such categories, most seem to acknowledge a sort of (re)turn to a certain renewed faith in the representational potential of language and fiction: a call for referentiality, essentialism, mimesis (Stierstorfer 10, Brooks and Tosh 8).

⁹ The fall of the Berlin Wall or the 9/11 attack are also significant landmarks posed as signalling the beginning of the decline of postmodernism (Brooks and Tosh 3).

Metafictional experiments, graphic devices, and self-reflexive strategies have always been part of the art of fiction since its beginnings, enjoying various degrees of popularity or kinds of reputation depending on the historical context where they were employed. However, the purpose that justifies their use has not always been the same throughout time. Federman suggests that the function of self-reflexiveness in postmodern novels in terms of genre is different from the self-reflexiveness of eighteenth century metafictional novels: While in the former it was a “question of establishing a continuity for the novel,” in the 60’s and 70’s the purpose was “to extricate itself from the postures and impostures of realism and naturalism” (21). That is to say, whereas eighteenth century self-reflexivity in fiction revealed the need to test the limits of the novel as a new genre in formation, postmodern fiction made use of self-reflexivity to differentiate itself from the realist novel and the naturalist novel which preceded it. Nowadays, already in the second decade of the twenty-first century, the challenge for the novel seems to be more related to the first objective than to the second one, that is, associated to the need to make a claim for its revalidation in the digital age. I agree with Maziarczyk in his 2011 article in that at present the novel as a book form must “prove its flexibility and validity in reaction to the threat of obsolescence, posed by other media, especially digital” (185). Many of the chances of the novel’s surviving depend on its “stretching” its graphic potential once again, on trying ever new forms, on mutating, or refashioning other media (which reminds readers of Bolter and Grusin’s *remediation*) in order to (paradoxically) continue being what it is.

Hallet’s Multimodal Novel

It is precisely the concept of *media*, together with that of *mode*, that Hallet has recently borrowed from the field of social semiotics to apply them in narratology in order to develop his notion of *multimodal novel* in an attempt to account for this type of fiction, which, according to him, has “emerged visibly over the last twenty years” (129). With such category, he intends to contribute to a new theoretical perspective which should explain “how different modes and media are integrated in narrative discourse” (132), and defines it as that novel “which incorporates a whole range of non-verbal symbolic representations and non-narrative semiotic modes” (129). Since it can be considered a “ground-breaking” work (Maziarczyk “Towards Multimodal Narratology”

112), let us analyze now the weight of Hallet's assumptions. The latter will be the next theoretical basis to depart from when discussing this type of fiction.

First of all, contrary to what Maziarczyk states ("Towards Multimodal Narratology" 112), Hallet does not ignore the fact that this kind of fiction is not a new phenomenon, as he clearly finishes his essay with a call for a revisitation of historical exemplars as old as Sterne's *Tristram Shandy* to establish a closer analysis of multimodality in fiction, though of course the focus of his study is twentieth century novels. As for Hallet's use of the terms *media* and *mode*, there are certain considerations to be made. He states, borrowing the popular notions by Kress and van Leeuwen, that a mode is a *semiotic resource* "used in recognizable stable ways as a means of articulating discourse," while a medium is a *physical and material resource* "used in the production of semiotic products or events" (129). Thus, for instance, narrative can be considered a *mode* which can be realized in more than one production medium. If we follow his definition of a multimodal novel, then the narrative mode "contains" or is "made up of" other semiotic modes, but nowhere in his article is there a clarification of modes appearing at different levels. Hence Maziarczyk's suggestion of considering narrative a *genre*: a "semiotic category of a higher level (than mode)" ("Towards Multimodal Narratology" 114) seems to be a sensible move.

Although Hallet makes a point about the difference between medium and mode from the very beginning, he then offers a group of media and modes which tend to be included in multimodal novels without distinguishing between them, and the notions are further blurred when he reflects on the fact that more than containing different *media*, the medium of the paper-bound book integrates *representations* of other *media*, and mentions printed reproductions of photographs and hand-written notes as examples (132), which he considers *modes* a couple of pages before that (130). There is an urgent need, then, if this theoretical approach is to be developed fruitfully, to narrow down and delimit the very categories which constitute the basic definitions in the theory. Until that happens, an operational move could consist of considering the material book as the only medium in question, bearing in mind its material or concrete nature, with different media becoming modes in the novel as they are inserted in the narrative in the form of representations, all of them contributing to *one* macrofunction: that of narration.

From this perspective, the concept of *non-narrative modes* mentioned in Hallet's definition and insisted upon in the whole of his article also poses a theoretical problem, especially when he provides examples which range from footnotes (coming according

to him from another *mode*, the academic one) to family photographs. He seems to use the modifier *non-narrative* in terms of certain structural properties, or contexts where such modes tend to appear. I suggest, rather, that footnotes, photos, diagrams, mathematical equations, and any other mode inserted in multimodal novels be considered of a *narrative* nature in view of the function they fulfill. The “narrative feature” of different modes, then, should not be deemed as inherent to the different modes but attached to them if they contribute to the *function* of narrating in a particular context. That is one more argument in favor of considering *narrative* a genre—not just a plain mode—and one which functions as “controlling” or configuring multiple modes in the *multimodal novel*, all of which, no matter how different they are in their structural properties, contribute to the narrative as a whole. However, it has to be borne in mind that even though multimodality is highly exploited in these novels, it does not mean that the so called “traditional novels” rely solely on the use of language to convey meaning. The division into chapters, their titles and length, the use of particular fonts, the spaces between lines, and so on configure the novel in a particular way, and have an impact on the reader’s process of making sense of it. In other words, the visual aspect of fiction, though neglected, has always been there, and that is why I follow Baldry and Thibault’s assertion that multimodality is in fact a gradable property (58). This means that every novel is strictly multimodal in the sense that the visual aspect, no matter how invisible it might be, still plays a role in the interpretation of the text. However, multimodality should be understood as a continuum, where novels are placed according to the degree to which they strategically exploit their multimodal nature.

Maziarczyk’s Iconicity

Another concept which has lately gained relevance in relation to the exploitation of the graphic surface in fiction is that of *iconicity*, proposed by Maziarczyk to replace White’s idea of *mimesis* since in his view, the semiotic notion of “the motivated relationship between signifier and signified” borrowed from Fischer and Nanny allows a more accurate analysis of the multimodality phenomenon (“Print Strikes back” 177). Then he goes on to remind readers of the difference between its two basic types: *imagic* iconicity and *diagrammatic* iconicity. While the first one is based on a direct correspondence between the sensory form of the sign and its meaning, the second one involves “an iconic link connecting the relation between the elements on the level of the

sign and the relation between the elements on the level of the signified” (Fischer and Nanny, qtd. in Maziarczyk, “Towards Multimodal Narratology,” 119). Although he asserts that many instances of both types of iconicity can be found in the corpus he has considered in the article, the distinction is never made in the examples he gives next. Moreover, if we read Fischer and Nanny’s definition of *iconicity* in the *4th Conference on Iconicity in Language and Literature Symposium Website*, we learn that the boundaries of those two categories are not easily delimited either:

Both imagic and diagrammatic iconicity are not clean-cut categories but form a continuum on which the iconic instances run from almost perfect mirroring (i.e. a semiotic relationship that is virtually independent of any individual language) to a relationship that becomes more and more suggestive and also more and more language-dependent.

It is interesting to see how White’s mimetic devices, defined as a “more focused kind of representation,” which formally and visually emulate a particular object, process, or idea, is close to the very definition of *icon* as a graphic signifier which “imitates and comments on the meaning it is just supposed to merely convey” (Maziarczyk, “Print Strikes Back” 177). In his analysis of the typographical and graphic exploitation of the novels of his corpus, Maziarczyk uses expressions where the words *iconic* and *iconically*, as for instance in “*iconic* representation” (“Print Strikes Back” 177) or “the blank space *iconically* indicates” (“Print Strikes Back” 180) can very well be replaced by *mimetic* and *mimetically* respectively to mean basically the same idea. In the present work, however, the term *mimetic* will be used to refer to a general *emulating* function, the basic imitating operation of any semiotic resource in the novel, while *iconic* will be regarded in relation to its difference from the notion of *indexical* in Pierce’s well-known categorization of the sign (104). That is to say, the term *iconic* will be applied to those cases where the semiotic resource “looks like that which signifies” as different from “the invocation of the material origin of its own coming into being” (Norgaard 147). Thus, for instance, the introduction of a photo in the narrative would be *indexical*, while the typographical disruption used to imitate a character’s mental process operates *iconically* to represent what goes on in the character’s mind, and yet both devices would equally be deemed mimetic.

Attempts at Categorizing Modes and Functions

We have come to the point in the theory where describing the function of graphic devices as the analysis of multimodal fiction develops, like White's study, or listing modes and media loosely in the way Hallet does—valuable antecedents as they are—are not enough to come up with a systematization of the classification of categories in order to build a poetics of the multimodality phenomenon in fiction. With such an aim in mind, in 2012 Maziarczyk proposes two basic categories: the verbal and the visual, the latter being further divided into layout, typography, and images (“Towards Multimodal Narratology” 116). Although this is a better attempt than his suggestion of *typographical experimentation* as an umbrella term, proposed in his previous article “Print Strikes Back,” written just a few years before that, the problem is that texts cannot be divorced from their visual aspect, no matter how “transparent” they might appear to be, so the pair verbal/ non-verbal would better express the main difference between the two main categories. On the other hand, he chooses not to include Bateman's category, that of diagrammatic representational resources, to layout, typography, and images, for he states that they do not commonly appear in fictional texts. For the purpose of the analysis of *TCI*, however, this fourth category will also be considered, precisely because of the abundance of resources of this kind borrowed from scientific discourses in Haddon's novel. Finally, although these main categories will be useful analytical tools, Maziarczyk does not seem to acknowledge the fact that it is not only the relations between them that must be studied, but also the possibility of their overlapping in the same device.

Together with recent efforts to categorize different modes and graphic devices, Hallet's preliminary attempt to enumerate their possible functions in 2009 is probably one of the most remarkable contributions to the building of a poetics of multimodal novels so far. However, he makes it clear that his categorization is just a generalization of the potential functions we can detect in this kind of narrative, and that the analysis of each particular multimodal novel can cast light on unique functions, which are individual and specific of that particular text. In a way, this new categorization of functions of different modes attempts to focus on the relationships they establish with other “traditional” elements of fiction narratologically recognized, such as narration, characters, and events (Maziarczyk, “Towards Multimodal Narratology” 117). Hallet's categories include:

- Plot construction and novelistic narration through visual images: identified in fiction where photos, pictures, and images of different kinds are interwoven with verbal elements and contribute to the development of the story.
- Construction of literary characters: detected in novels where typographical experimentation and non-verbal elements provide readers with a deeper insight into the characters in the story.
- Representation of cognition: signaled in stories where the characters' mental processes and their ways of conceiving the world are represented by means of graphic devices.
- Contextualization: present in fiction where graphic experimentation contributes to the construction of the textual world.
- Indexical functions: to be found in novels where “visual and graphic representation express the medial and material dimension of the narrative world,” that is, where readers are made aware of the material and technological nature of the book.
- Framing and perspective: identified in fiction where different narrators and voices are signaled graphically, usually by means of different fonts, viewed in terms of “materialized multiperspective” (149).
- The limits of verbal narration: where graphic experimentation and multimodality foreground the constraints of verbal means to represent and convey meaning, a kind of “verbal surrender” to other representational forms.
- The multimodal construction of textual and possible worlds: where the multimodal novel is regarded as a “cultural template of the multimodality of semiosis and meaning-making” (148).

As one of the first attempts at categorizing such a complex phenomenon, the list is quite complete. Yet, one might distinguish here some functions which seem to work in *all* multimodal novels, as they are key to the multimodal feature, like the indexical functions, or like the foregrounding of the limits of verbal narration, since even those novels which do not include non-verbal means but exploit typographical or spacing resources appeal to the visual aspect of the page to construct meaning beyond plain “language.” Other functions, instead, are more specific, occurring only in certain novels, like in the case of the representation of cognition. Some, like the latter, might be achieved by very different graphic devices, from diagrams to photos to page layout, while others are restricted to particular kinds of devices, like the case of images

conveying narrative together with text. Although none of this is specified in Hallet's article, I believe that the functions described by him have a great potential for serving as instruments to analyze multimodal novels with, and thus explore each of them in their specificity once tried in a wider corpus than the one offered by Hallet.

Main Assumptions Derived from the Analysis of the Theory on Multimodal Fiction

All in all, although the terms to try to account for the graphic phenomenon in fiction might differ according to the critic, these are some of the conclusions we can arrive at after having covered the history of its criticism up to the present:

- that this form of fiction, though not new, is permeating mainstream fiction and, because of that, there is currently an increasing critical interest in exploring it,
- that because of their becoming mainstream, readers no longer view these novels as intricate or avant-garde, and that might have implications in the way they approach and interpret them,
- that the features, elements, devices and modes present in this kind of fiction are not exclusive of narrative, neither are they traditionally considered to be found in fiction,
- that the multimodal feature of this fiction foregrounds the materiality of the book, thus displaying self-reflexive properties, while at the same time revealing a representational effort (mimetic, whether iconic or indexical) that goes beyond the conventional use of verbal narrative,
- that this type of fiction “uses, represents, and communicates cultural practices of looking and seeing, writing, printing, and design technologies” (Hallet 149),
- that the visual aspect of fiction, widely disregarded until recently, is coming to the theoretical foreground again,
- that the imbrications of verbal and non-verbal forms in these novels cannot be easily accounted for and calls for new theoretical approaches that are now just beginning to emerge,
- that new technological resources at hand are multiplying the graphic options available to convey meaning in the novel,

- that the exploited multimodal feature of the novel proves its incredible potential to recreate itself while it highlights the transmodal and multimodal meaning-making processes with which we make sense of the world,
- that such an effort for the novel to mutate and evolve in recent times by means of remediation might be related to its need to survive in the digital age, and
- that the present critical studies are only beginning to focus on the furthering of an incipient systematization of categories in terms of components and functions of the multimodal novel.

Multimodality, Parody and Pastiche

Out of the points in the field of multimodal fiction which contemporary critics will agree upon, the fact that the field is still under-researched and that more work is needed to account for the graphic surface in fiction is specially highlighted in all recent studies of multimodality in print narrative (Hallet 151; Maziarczyk, “Towards Multimodal Narratology” 120; Norgaard 159; White 207; among many others). The untrodden theoretical paths are many, and the profusion and diversity of literary forms of this kind in recent years continues to be on the increase. One of such under-researched areas is linked to the way in which certain multimodal novels, in their borrowing various semiotic resources, deliberately refunctionalize and parody other discourses, literary genres,¹⁰ or specific texts which precede them. Rawle’s *A Woman’s World*, for example, is a collaged fiction entirely created from fragments cut out from women’s magazines from the sixties, where Rawle both formally and thematically parodies the frivolous and prudish discourse selling happiness and perfection which circulated among middle-class women in the early sixties through the particular genre of women’s magazines.

Parody and *pastiche*, both understood as hybrid texts, can be viewed as “dialogue set up between an earlier text or style and a second voice that mimics or subverts the first as it is reproduced” (Kemp 139). In her definition of postmodern parody, Rose highlights the combination of high and low strands of an eclectic culture whose purpose is to come up with rich compounds, going beyond the typical satirical aim of classic parody, and

¹⁰ The notions of *genre*, *style*, and *discourse* as understood in the present work have already been stated in **Chapter 1**, in Footnote 5.

often adopting metafictional forms (193-278). Like Rose, Hutcheon, on the other hand, also points out the rich potential of twentieth-century parody to recreate forms of the past, and offers a dual formal/pragmatic approach to redefine it as a genre in itself, which makes use of intertextuality and irony and possesses a structural identity and a hermeneutical function of its own. Tackling parody from different angles, she defines it as one the major forms of modern self-reflexivity, inter-art discourse, and imitation characterized by ironic inversion. It is also described as a sort of dialogue with the forms of the past that recirculates rather than immortalizes but not necessarily ridicules, as repetition with critical distance, as a modern encoding which establishes difference at the heart of similarity, and as a stylistic confrontation that ironically plays with multiple conventions: in short, a hybrid and double-voiced mode of discourse seen as an integrated structural modeling process of revisiting, replaying, inverting, and transcontextualizing previous works of art, where, on the one hand, conservative and innovative forces converge to signal the artist's desire to refunctionalize the forms of their predecessors to their own needs, and, on the other hand, there is a dynamics of processes of encoding and decoding both its structure and the vast scope of its intent (Hutcheon, 1-29).

Unlike Hutcheon's and Rose's parody, the pastiche both Genette and Jameson conceive is not marked by a refunctionalizing intention of the conventions it imitates. While the former defines pure pastiche as an imitation of styles without a satirical intention, of a neutral character (Genette 24-25), the latter considers it the "imitation of a peculiar style...but a neutral practice of such mimicry": "a blank parody, a statue with blind eyeballs" (Jameson 17). Both agree in stressing the serious and neutral character of pastiche, its being deprived of any satirical, playful or ironic features since they allot such characteristics to modern parody, which Jameson believes to have died and replaced by "neutral" pastiche in postmodern times. The general connotation of pastiche, especially its jamesonian view, is rather negative and pessimistic, in tandem with the view of postmodern fiction in general which states that the only thing left to do for writers is to repeat again and again familiar forms in a senseless manner: "a directionless literature of clichés" (Kemp 180).

What I propose, instead, following Kemp, is to do away with that connotation of a decadent form which many critics attach to pastiche. On the contrary, attention will be drawn here to the etymological sense of the word from French, in turn borrowed from the Italian term *pasticcio*, "pie": a mixture of diverse ingredients, notion lent to the field

of literature as a mosaic of familiar styles which are emulated, in itself a generically rich and varied combination, able to generate new meanings and not necessarily a “degenerate form.” I will depart from the assumption that even though pastiche may not be satirical in certain cases, it can never be neutral: the decision to imitate certain styles or previous texts is always tied to some kind of intention: the formal sphere is inevitably linked to the pragmatic sphere, to that vast range of intent (Hutcheon 50). As for the possibly problematic differentiation between parody and pastiche because of their sharing the same strategic function of problematizing source texts, the distinction between them—already made in the introduction—will be related to formal aspects: while pastiche will always involve the apparent patchwork and juxtaposition of very different textual styles, parody will not necessarily resort to such textual collage.

Although it is true that not all multimodal novels deliberately emulate other styles or genres, the notions of parody (as rewriting of previous genres and styles with a refunctionalizing intent) and pastiche (as fertile patchwork of dissimilar styles) can be useful in the analysis of multimodal novels like *TCI*, where an apparent dialogue is established between the novel and the detective fiction tradition, and where such genre provides the framework for other various generic and discursive styles (epistolary, personal diary, bildungsroman, and scientific) to blend in. Both categories can help to account for the emulation of styles and the importing of various discourses, verbal and non-verbal, to create a fruitful and non-conventional literary compound.

In the light of the theory just presented I will study Haddon’s novel in the attempt to confirm the following hypotheses:

- As a multimodal novel *TCI* displays the representational potential of fiction beyond the use of plain text to develop a narrative.
- The great variety of modes and graphic devices in *TCI* perform various and specific functions and yet it gives the novel as a whole its consistency: paradoxically, its heterogeneity contributes to make sense of it.
- The exploitation of the graphic surface in *TCI* enables it to adopt the form of pastiche and to constitute a peculiar detective story with parodic traits.
- Subversion of generic and formal conventions in *TCI* makes other kinds of subversion possible, enabling the novel to challenge cultural, social, and moral norms.

Chapter 3 will now attempt to offer an overall categorization of semiotic modes and resources in Haddon’s novel, providing a general analytical framework for the next

three chapters, where special attention will be drawn to particular graphic devices in *TCI*: letters, chapter numbers, footnotes, and pictures (**Chapter 4**), typography (**Chapter 5**), and academic and scientific resources (**Chapter 6**).

CHAPTER 3

SEEING, SAYING, AND NARRATING IN *TCI*

Thinking , Writing, and Reading in Visual Terms

Because of his extraordinary memory, the first person narrator in *TCI* is able to go back in time in his head and recall complete conversations verbatim, what people were wearing, what they smelled like, etc., his outstanding memory not restricting itself to the sense of sight. Yet it is visual stimuli which seem to especially call for alternative means of representation since he chooses to resort to conventional language standards when describing sensorial experience other than visual.¹¹

It could be argued that it is obvious for visual stimuli and not other kinds of sensorial input to be conveyed by non-verbal means. Yet, it is not uncommon to find other sensorial stimuli represented graphically in fiction. For example, capitalization is a widespread device when representing an utterance in a very loud voice, and many children's books include different pieces of fabric or embossed sections in their illustrations to appeal to the sense of touch. In Haddon's novel, however, and because of the narrator's condition, Christopher relies on that which is visual more than on any other means, which explains why when he becomes nervous or upset it is his sense of vision the one that is disturbed. That is why, for instance, his perception of the signs at the train station gets distorted after looking at them for a few minutes, and he chooses a particular representation of the way in which such signs "look" in his head.¹²

Being confused or stressed also makes stimuli other than visual synesthetically blend with visual images in Christopher's mind. When his father comes home and calls him at the very moment he is reading his mother's letters, he actually "sees" his name in her mother's handwriting as he hears his father's voice. This sort of synesthesia has a much stronger impact for readers because of the use of facsimile handwriting embedded in the text as the preferred way in which it is communicated in the novel (142), which brings readers iconically closer to the character's experience.

¹¹ For instance, he does not take advantage of the visual possibilities of the page when he reproduces whole strings of dialogue (coming from auditory stimuli), or when he discusses the difference between various smells he perceives at the zoo (110) or on the train (205).

¹² More about this resource in **Chapter 5**, p. 52.

Doing away with the dichotomy word/image in order to approach the graphic surface in *TCI* enables readers to think of the novel as working in a similar fashion graphic novels do: rendering the construction of meaning from the imbrications of verbal and non-verbal means together. Hirsch speaks of Spiegelman's comic book *In the Shadow of No Towers* as having words always functioning as images and images asking to be read as much as seen, borrowing Phelan's concept of *biocularity* [sic] to assert later that comics are biocular texts par excellence, as they ask "to read back and forth between images and words," revealing "the visuality and thus the materiality of words and the discursivity and narrativity of images" (Hirsch 1213). Similarly, Haddon recurrently reminds readers of the visual nature of printed words by his use of bold type and different fonts and his nonconventional use of the space available on the page while it shifts from text to image to text again, resorting to a combination of the verbal and the non-verbal to unfold his narrative.

Attempts at Categorizing Modes and Resources

It is only after awareness is raised as to the problematization of the word/ image binary opposition in *TCI* that we can attempt a possible categorization of its devices in order to study how they operate in the novel more fully. Haddon's fiction displays a complex, varied, and rich interweaving of interrelated modes and resources, both verbal and non-verbal, which contribute to the narrative in particular ways. As Maziarczyk affirms, in *TCI* Haddon develops a sort of "multimodal narration in words and images" (personal communication). Multimodality, as has been previously stated, refers to the social practice of making meaning by combining multiple semiotic resources, and these semiotic resources can be grouped into modes, the latter understood as organized sets of resources for making meaning (Jewitt 17). Although a division will inevitably be established, then, for analytical purposes, between two basic modes: the verbal and the non-verbal, the two will overlap in specific cases, as the analysis developed in the subsequent sections will demonstrate.

While the verbal mode basically refers to the linguistic sphere, namely the text typed in the novel, the non-verbal mode portrays a diverse array of visual resources. Hence, because of its great multiplicity in Haddon's novel, the non-verbal mode will be further subdivided for its study, departing from Bateman's taxonomy of modes in multimodal documents (Bateman 106) as follows:

- text-typographic resources—which we will rename as **visual metadiscursive/ navigational resources**, as explained below,
- **spatial representational resources**,
- **pictorial representational resources**, and
- **diagrammatic representational resources**.

Another category—not present in Bateman’s classification but hinted at in Hallet’s study as *formal languages* (138)—will be added as well: that of **scientific semiotic resources**. However, it must be highlighted that this categorization only aims at grouping resources in terms of their most prominent visual features so that they can be easily identified: it is just one convenient way of dealing with the semiotic resources in the novel in an organized way, and by no means suggests that a component of one group could not simultaneously be fit for another category. Take, for instance, the diagram Christopher uses on page 194 to explain by graphic means that we humans are able to know just a fraction of universe phenomena because of the fact that we are restricted by the time variable (Figure 1). At first glance, this resource would easily fall into the diagrammatic representational category, but it is clearly at the same time a resource borrowed from specific scientific semiotic systems.¹³

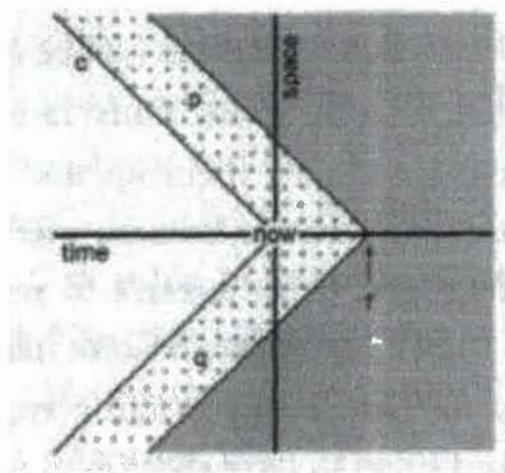


Figure 1
Diagram about what Humans Are Able to Know about Universe Phenomena

Similarly, on the other hand, the exploitation of typography in the use of bold and italics (visual metadiscourse/ navigational resources), which falls into a non-verbal mode,

¹³ More about this resource in **Chapter 3**, p. 38, and **Chapter 6**, p. 65.

cannot be separated from the verbal mode which displays it. In *TCI*, the occurrence of bold, italics, or capitalization invariably belong to instances of textual narrative. That is to say, it goes beyond the verbal mode, adding meaning to the particular highlighted word/s, but it appears necessarily together with the verbal mode. For instance, on page 187, capital letters are used by the narrator to reproduce the words on an ATM (Figure 2).

And I put the cashpoint card into the machine like Father had let me do sometimes when we were shopping together and it said **ENTER YOUR PERSONAL NUMBER** and I typed in **3558** and pressed the **ENTER** button and the machine said **PLEASE ENTER AMOUNT** and there was a choice

Figure 2
Words on the ATM

The words **ENTER YOUR PERSONAL NUMBER**, **ENTER**, and **PLEASE ENTER AMOUNT** belong to the verbal sphere while the fact that they are capitalized and in bold impacts readers differently from plain text, being in this case evocative of the way in which such words tend to be displayed on ATM's. The salience provided by the use of bold and capitalization metadiscursively informs readers of the way in which they appear to Christopher on the ATM display.¹⁴

What follows is a table (Table 1) with examples of the different resources used in Haddon's novel: a division between verbal and non-verbal resources is presented, and non-verbal resources are further subdivided and exemplified in the right column. Next, each category will be described in general terms, providing a framework for the development of **Chapters 4, 5, and 6**, where attention will be drawn to particular resources.

¹⁴ More about this resource in **Chapter 5**, p. 60.

<u>Verbal resources</u>	Namely the typed text. Multiple generic conventions (detective fiction, epistolary fiction, the personal diary, scientific discourses, the <i>bildungsroman</i> , the cross-over novel)	
<u>Non-verbal resources</u>	Visual metadiscourse navigational resources	<ul style="list-style-type: none"> • Typography: bold, italics, different font choices, non-standard capitalization • Chapter numbers • Footnotes • Appendix • Lists • Enumerations
	Spatial representational resources	<ul style="list-style-type: none"> • Instances of text (such as lists and enumerations) and images or equations standing apart from the main block of text • Footnotes <u>taking up</u> two thirds of the page
	Pictorial representational resources	<ul style="list-style-type: none"> • Simple drawings • Facsimiles (signs, fabric patterns, hand-written signature) • A photo
	Diagrammatic representational resources	<ul style="list-style-type: none"> • Tables • Maps/plans • Diagrams
	Scientific semiotic resources	<ul style="list-style-type: none"> • Mathematical equations • Verbal scientific discourses form the field of Mathematics, Logics, Physics, and Astronomy • Appendix with the development/explanation of a complex mathematical problem

Table 1
Semiotic Resources Used in TCI

Verbal Resources

Hallet calls this mode *verbal narrative discourse* to distinguish it from *other non-narrative* modes such as the reproduction of visual images like photographs or paintings, diagrams, and the like (133). As argued in the previous chapter, though, all modes in the novel contribute to the development of the story in unique ways, and thus possess narrative functions. Hence, this mode will be referred to simply as *verbal*. However, the aforementioned author is right in affirming that a good deal of the multimodal novel will be realized in this mode since the verbal component is essential for the text to be identified as “a novel” and not a picture book or any other kind of

book (Hallet 133). In that respect, *TCI* is no exception: leafing through *TCI* readers will recognize the verbal mode—typed text, that is—as in any other novel, though probably, readers might think, a highly illustrated one.

A closer look at the verbal mode, however, will reveal that the relationship it establishes with the non-verbal modes is what makes the narrative unfold. The pictures, tables, and diagrams included are not illustrations provided by the editor of the book to “illuminate” the text, to make it more entertaining or appealing. They are inclusions the very narrator-protagonist provides, and they are usually preceded by expressions such as “it looked like this,” or “it was like this.” Such non-verbal inclusions are not mere reproductions of what is verbally expressed, either. Neither the verbal mode nor the non-verbal mode can stand on its own since the narrator constantly switches modes in his telling the story, and readers must follow the narrative multimodally in order to make sense of it.

Non-Verbal Resources

a) Visual metadiscursive/navigational resources

The label *text-typographic* Bateman gives to this set of resources makes reference to text-flow elements on the page, the latter constituting for him the unit of analysis as a visual entity. *Typography* has proved to be a very slippery category, being more or less encompassing according to the approach taken towards the print phenomenon and the specific field where it is applied. It may refer either specifically to “the art of creating typefaces” (Kurz 415), or more broadly to “the more general art of book printing” (Kurz 415). In line with the latter perspective, Gutjahr and Benton view typography in fiction as “involving the selection of type and other visual elements on a page” (1). Similarly, Maziarczyk defines typographic experimentation in literature as “the manipulation of fonts, deformation of page layout, incorporation of images and exploitation of the physical properties of the book as an “object” (“Print Strikes Back” 169). Yet, he offers a much more specific view of typography (as to be distinguished from other semiotic modes such as images or layout) in “Towards Multimodal Narratology,” another article he published a year later. In order to prevent confusion or ambiguity in the definition of typography, the present study will opt for the more precise approach: i.e. the selection of typeface *only*: in Norgaard’s words, “the visual aspect of verbal language” (142).

An interest in the relationship between typography and literary interpretation has lately grown in the field of literary studies to prove that, as Norgaard asserts from a multimodal perspective in the study of fiction, “the visual aspect of printed verbal language is meaning-making in its own right” (141). Similarly, Gutjahr and Benton also insist on the importance of raising awareness over the fact that no matter how invisible and transparent typography might seem to be, it never is: “a printed text’s typographic meaning and literary meaning are essentially intertwined. They may confirm or subvert, clarify or complicate each other, but they cannot finally be disentangled” (15). In other words, no text can be independent of—or unmediated by, in Moylan and Stiles’ terms—its materiality (12). The latter, in effect, contributes to the meaning of the text, whether we are aware of this or not, says McGann in relation to what he calls the *textual condition* (*The Textual Condition* 12).¹⁵ In multimodal novels, this assertion gains special significance because authors are very much aware of the “textual condition” of their work, and it is often the case with visual texts that typography is particularly manipulated and exploited in order to realize meaning. These are, according to Gibbons, concrete/typographical fictions, where “the varying quality of type as well as the white spaces of the page is exploited” (431). Indeed, the exploitation of typography in multimodal novels, understood as the choice of typeface and its arrangement on the page, emphatically helps readers “navigate” the text in non-conventional ways while it metadiscursively “comments” on certain textual instances which are typographically highlighted to produce some kind of effect on readers, semiotically enriching the narrative.

In his study of technical writing, Kumpf aims at expanding the linguistic concept of metadiscourse “from the textual realm to the visual realm...where authors have many necessary design considerations as they attempt to help readers navigate through and understand documents,” and mentions layout, color, and typography as key elements of *visual metadiscourse* (402). Although his work corresponds to technical texts, his basic notions of *visual metadiscourse* clearly applies to any kind of text. Metadiscourse (both textual and visual) is necessary in every text to provide readers with hints as to its organization and the relationships established among its different elements, helping “readers proceed through and influence their reception of texts” (401). The use of titles, subtitles, division of chapters and sections, the use of bold, bullets, lists, and the like all

¹⁵ For further reading on the interdisciplinary field aimed at studying *print culture*, refer to the fourth footnote in Gutjahr and Benton (3).

contribute visually to the process of making sense of a text. In multimodal novels, though, these devices are strategically used to convey meaning. Haddon's visual metadiscursive/navigational resources in *TCI* include not only typographical exploitation (font variation, bold type, italics, and capitalization) but also a particular way of labeling chapters, the use of footnotes, the inclusion of lists and enumerations, and an appendix.

b) Spatial representational resources

Sometimes overlooked by critics, this set of resources is linked to the layout of the elements on the page. Maziarczyk proposes resorting to the theory of iconicity to analyze it, and to focus on "the motivated relationship between signifier and signified" (*Print Strikes Back*" 177). The reason is that in his view, in most cases "the material configuration of graphic signifiers imitates and comments on the meaning they are merely supposed to convey" ("Towards Multimodal Narratology" 119). Thus, for instance, the text might appear typed horizontally or vertically, or oddly distributed over the page to reinforce the meaning already conveyed or suggested by verbal means. In Foer's *Extremely Loud and Incredibly Close*, just to mention an example, when the protagonist tells readers that he places a stethoscope against the door in order to listen to the conversation his mother is having with a doctor in the next room, the dialogue is reproduced in incomplete fragments scattered throughout the next pages, which reinforces the way in which he can make out the conversation only by hearing bits and pieces of the conversation (203-207). In *TCI*, such resources are not directly iconic in that sense. Yet, they relate to the printed text in specific ways, as certain sentences and phrases—usually in bold or italics or organized in lists—appear in isolation, separated from the previous and/or succeeding block of text, and thus contribute to highlighting them and drawing the reader's attention to them, reinforcing at the same time the need of order and clarity of the narrator-protagonist.

c) Pictorial representational resources

A considerable number of simple drawings, a photo, and the facsimile of fabric patterns and signs constitute the pictorial representational resources employed in *TCI*. As Maziarczyk states about many photos and images in multimodal novels, they belong to the narrator's discourse and contribute to the development of the narrative ("Towards Multimodal Narratology" 117). With the exception of the photo of the Cottingley

Fairies,¹⁶ the origin and reference of the pictures in *TCI* belong to the world of fiction, despite the trick played on readers as their being drawn by the narrator in “real life.” Christopher, as Haddon’s fictional creation, brings readers closer to his world by means of his drawings, but the mimetic inclusion of such pictures as if he were a real human being and had actually drawn them at the same time calls the reader’s attention to the materiality of the book as a medium, and reminds readers of the material (textual) condition of both the pictures and the fictional world where they appear. Unlike conventional illustrations, which are usually accessorial to the text, decided upon and/or included by the author or the editor once the text (verbal story) is finished, and which are meant to “provide with visual features intended to explain or decorate” (Merriam Webster), pictorial representational resources in *TCI* are “attributable to the homodiegetic narrator” (Maziarczyk, “Print Strikes Back” 172) and become inseparable from the rest of the resources in the story.

Although not conventional illustrations, the pictures in *TCI* cannot be considered anti-illustrations (in the way McHale defines postmodernist illustrations) either, since they are not parodic and derisive visual non sequiturs, mocking the conventions of illustration and simply “illustrating nothing” (189). Such anti-illustrations, McHale proceeds, lack narrative logic or coherence and often foreground the collision between the verbal and the visual (189). In *TCI*, as in most contemporary multimodal novels, these pictorial representational resources combine with other resources in the novel—verbal and other—to develop a plot which is never confusing or destabilizing. Hence, although they do foreground the book’s ontological structure, as McHale describes the way in which postmodernist anti-illustrations typically operate, the pictorial resources in Haddon’s novel are also easily naturalized as becoming an indivisible aspect of the narrative.

When asked whether he considers that the images included in his text are to be called illustrations, Haddon states: “I have never paused to think whether the pictures in the novel should be called graphics, illustrations or diagrams. It simply doesn’t seem useful. They work (I think). That’s all I really need to know” (personal communication). Beyond the question of labels, his assertion as to their graphic devices “working” in the novel lies at the core of the differentiation Jewitt makes between *semiotic resources* and

¹⁶ Famous 1917 photo taken by Elsie Wright near Bradford, England, where her young cousin Frances Griffiths appears to be surrounded by fairies. Christopher includes a reproduction of this picture when talking about Conan Doyle’s belief in spirits and fairies.

semiotic codes, two notions which belong to the field of social semiotics and traditional semiotics respectively (17). The latter understands semiotic systems as codes since they are viewed as a set of rules which are quite stable, and people's role in the production of meaning is viewed as rather passive, as the sign is considered a pre-existing conjunction of signifier and signified. In the social semiotics approach, instead, the role of the sign maker (person) in the process of making meaning is crucial as they are the ones responsible for bringing together a semiotic resource (signifier) and the meaning (signified) they want to express (17-18). What Haddon does is simply choose from the semiotic resources he has at hand in order to convey specific meanings to match his equally special narrator. Christopher's musing on the constellations in Chapter 173, where he affirms that readers might draw completely different shapes and figures with the same stars depending on how they connect the bright spots in the sky, constitutes the perfect metaphor for people's agency as sign makers.¹⁷

d) Diagrammatic representational resources

The narrator in *TCI* resorts not only to images which represent objects rather directly or figuratively (simple drawings of smiling or sad faces or a row of cars, for instance, or the facsimile representation of the label on a person's T-shirt or a travel agency advertisement on the train) but also to graphs, maps, plans and tables which aim at "representing" reality in a more abstract or indirect way than the easy sketches of concrete objects. In most of the cases, he devises them himself. Some other times, though, he reproduces them from memory, like sections of a London map as they appeared in a book (231).

In his 2011 article called "Thinking about Diagrams: A General Diagrammatic Literacy," Jackel proposes distinguishing diagrams from other visual representations like drawings or pictures in terms of their function, offering a theoretical model which aims at classifying diagrams by what they show more than by the form they take, that is, rather than by the "specifics of how they show it" (2). His classification will be particularly suitable here not only because of its clarity but also because of the functional approach it entails, which enables readers to explore Christopher's diagrams in what they actually do with the information they provide and the implications for the reader's interpretation such approach addresses. Jackel states that all diagrams are visual

¹⁷ More about this resource in **Chapter 8**, p. 87.

representations of at least one of three types: 1) data, 2) systems and/or processes, and 3) conceptual relationships, the three of which must be viewed as appearing on a continuum (2). Many of the embedded figures in *TCI* fall into the category of *diagrams* since they feature information of these three types in various degrees. Some are quite simple and display mainly data, such as the map of the train station on page 179. Some others combine data and processes, like the hypothetical plan of downtown Swindon, his home town, where arrows in the streets show the direction he decides to follow--“moving in a spiral” (172)—in order to get to the train station. Yet some other diagrams aim at representing complex and highly abstract notions, such as the one Christopher refers to as “a map of everything and everywhere” (194), displayed in Figure 1 in this chapter. Here he attempts at presenting the relationship between time and space and the limits to human knowledge about phenomena taking place in the Universe, and the diagram format enables him to make sense of a very complicated theory by visual means.

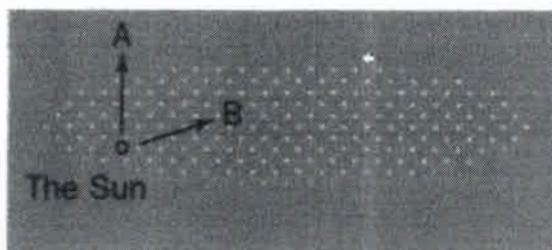
The power of the visual aspect of diagrams as compared to purely verbal means, Jackel remarks, is linked to our early-acquired skepticism about what we hear and read as opposed to our need *not to* be skeptical about what we see. From our early childhood we learn that people might lie, and therefore “a certain skepticism about language is fundamental to our experience of it” (7). Instead, we quickly learn that if we do not trust our sense of sight and cross the street when a car is approaching or jump from a considerable height because we doubt the data our eyes give us about our distance to the ground, the consequences might be dreadful. Thus, as the part of our brains engaged in interpreting diagrammatic modes is the same we use not to “bump into walls,” we are tempted to trust them unquestionably. This seems to explain both Christopher’s need to resort to diagrams in his attempt to be truthful, and his feeling comfortable with visual modes which appeal to that human visual system which takes what appears to our eyes as incontestably true, objective, and accurate.

Yet, his diagrams are not entirely non-verbal: on the contrary, the relation between verbal and non-verbal modes in diagrammatic configurations is essential for their interpretation. Jackel reminds readers of the self-evident but often neglected fact that

while it is true that diagrams do things language can’t, it is also true that diagrams cannot function as diagrams without a defined context, and as that defined context is (almost invariably) ultimately verbal...what diagrams do cannot be done without language. (7)

This assertion foregrounds the merging of diagrams and language in *TCI*, where they are understood not only in terms of the linguistic elements provided within them but also of the verbal context in which they appear. Take, for instance, the diagram on page 12 (Figure 3), reproduced below together with both the paragraph preceding it and the one following it.¹⁸

Some people think the Milky Way is a long line of stars, but it isn't. Our galaxy is a huge disk of stars million s of light-years across, and the solar system is somewhere near the outside edge of the disk.



When you look in direction A, at 90° to the disk, you don't see many stars. But when you look in direction B, you see lots more stars because you are looking into the main body of the galaxy, and because the galaxy is a disk you see a stripe of stars. (11-12)

Figure 3
The Milky Way

¹⁸ Note that Christopher's diagrams might appear before or after different lines depending on the edition. In the 2004 *First Vintage Contemporaries Edition*, for instance, the paragraphs which enclose the diagram in the 2003 Vintage Random House edition appear both before it instead. A contrastive analysis between editions in terms of the visual impact—and corresponding implications in their interpretation—of graphic devices appearing in different areas of the page or before or after a particular section of the text as well as featuring graphic variations of different kinds might be an interesting unexplored field for future research. Yet, this is not the purpose of this study, and the 2004 Vintage edition of the novel (the first one to enter the Argentinian market a year after its first publication) will be the only one to be considered for this analysis. When asked about possible slight variations in the multiple editions of the novel, Haddon replied:

“as far as I know all the foreign co-editions kept the illustrations (though I try not to get involved in what foreign publishers do to the book - there are, c. 37 foreign editions - it would eat up my life)... I've just glanced through a few co-editions and I've noticed for the first time precisely what you pointed out, that certain illustrations - the ones of objects with words on/in - have caused some foreign publishers a few headaches. for example, yes, those signs in paddington. odder, still, to my english eyes, is the way in which e.g. the french publisher has translated the word 'underground' on the iconic london sign (the thick circle with the thick horizontal line through it) so that it now says METRO. that does feel wrong to me” (Personal Communication. Capitalization oddities in the original).

The French sign “feeling wrong” for Haddon suggests that variation in the way graphic devices are designed or in the place they appear on the page in different editions—foreign editions in particular—might have some bearing on the visual effect produced, and thus constitute an interesting subject for future research in comparative studies.

It is evident that, without the text before and after the diagram, the latter would make little or no sense at all. “It is the way in which the visual and verbal components of diagrams work together that gives this form of representation [diagrams] so much power” (Jackel 7). In other words, not only does the interpretation of the diagram become possible only after we associate it to the text related to it, but the representational potential of both modes is enhanced, as it were, by their combination. In Haddon’s novel, their role is crucial since they empower Christopher as an Asperger’s syndrome patient to try to make sense of the world, and as a narrator in his need to put meaning through and get readers closer to his perception of the world.

e) Scientific semiotic resources

Whenever people think of diagrammatic resources, they immediately associate them with the scientific field since this is where they tend to appear. *TCI* brings such scientific discourses to the narrative in the form of various diagrams, though we can only understand them, as has been stated before, in view of the verbal component within them and the verbal context surrounding them. Thus, diagrammatic resources merge with verbal resources to make up a scientific discourse which, in turn, is woven with others which more typically make up a narrative. For example, Christopher’s explanation of the Milky Way by means of a diagram (12) appears right after he mentions the fact that he watched the sky as the police car was driving him to the police station after having hit a police officer. Here the scientific discourse springs up, as it were, as a digression of the narrative, while in fact it enables readers to have a deeper insight into the narrator’s mind and his world view, the way in which he reasons, and what he pays attention to. In some other cases, scientific resources which are neither verbal nor diagrammatic but which represent the discourse of mathematical equations are blended in, and this other resource is usually used to provide an explanation for a phenomenon which has already been described by verbal or diagrammatic means. Such is the case of Christopher’s account of the variation in the population of frogs in the school pond, where he puts together mathematical formulas with graphs and verbal explanations (126-127), or the answer to the Monty Hall Problem, a logics problem whose solution he decides to share with readers in two different ways, both by means of an equation and of a diagram (81).¹⁹ In all the cases, just as in the example of the

¹⁹ More about this resource in **Chapter 6**, p. 67.

explanation of the Milky Way (12), scientific discourses are triggered by or exemplified with seemingly ordinary and trivial matters in the narrative, such as his looking at the sky when traveling in a car (11), the mentioning of the frogs they keep as pets at school (125), or a conversation he has with his teacher about the reason why he likes Maths (31).

Christopher's account on page 168 can also be taken as an example of how he imbricates verbal and non-verbal resources in his scientific way of telling readers about the fear he feels after having found that his father has lied to him:

$$\mathbf{Fear_{total} = Fear_{new\ place} \times Fear_{near\ Father} = constant}$$

Figure 4
Fear Constant

The equation in Figure 4 is preceded by a short explanation where he tells readers about his fear of being near his dad—because he does not feel safe around him any more—and the dread he feels if he leaves home: both fears are inversely proportional, and thus constitute a constant. In certain cases, however, the scientific resource takes the form of dissemination type in a purely verbal mode. Such is the case, for instance, of Chapter 163, where Christopher explains the *saccade phenomenon* and how the human mind works, and compares the human brain to a computer.

Both diagrammatic and purely verbal modes associated with scientific discourses allow readers to have an insight into Christopher's mental landscape in ways which would not be possible via other resources. Once again, it is the blending of such discourses with others beyond the scientific field that makes the protagonist's narrative so powerful: while equations and diagrams draw readers closer to his mental framework, the simpler discourses of a teenager's diary recording his daily routine or the ones echoing detective fiction make his experience more familiar and "graspable" for them, and provide them with a more conventional experience of what a novel "should read like."

In short, the amalgamation of various semiotic resources allows the narrative to develop multimodally and makes meaning possible in non-traditional ways. The following chapters will now focus on particular resources in a more detailed analysis of the way they semiotically operate in Haddon's novel, i.e. as to the manner in which they

are strategically used to convey meaning and impact readers in specific ways. Special attention will be drawn to letters, chapter numbers, footnotes, and pictures (**Chapter 4**), typography (**Chapter 5**), and scientific and academic discourses (**Chapter 6**).

CHAPTER 4

LETTERS, CHAPTER NUMBERS, FOOTNOTES, AND PICTURES IN *TCI*

Mrs. Boone's Letters

In the combination of semiotic resources, Haddon achieves an internal logic that intermittently plays with the foregrounding of the materiality of the text and with the creation of suspension of disbelief, where conventions which are challenged are naturalized in order to be broken again, in a game readers take part in, and where the mimetic and the self-reflexive go hand in hand, sometimes functioning in the same device. In this respect, the presentation of Mrs. Boone's letters sent to her son Christopher is a case in point. On the one hand, they display certain graphic features which differentiate them from the rest of the text: they appear entirely in bold and italics, and they are plagued with spelling mistakes.²⁰ All these textual characteristics stand out from the rest of the text, and thus function self-reflexively because they disrupt the graphic surface of the page and deautomatize the process of reading since the reader's attention is called to the book as an artifact, just as McHale states (190-3).

As readers continue reading, however, they find out that the spelling mistakes have not been accidentally typed but purposefully included, and are then quickly naturalized together with the rest of the graphic texture of the letters. The change of font and the spelling mistakes can also be seen as an attempt to make them appear "closer to real life," closer to the appearance of handwriting and thus to the illusion of their having been genuinely reproduced. As Maziarczyk points out about a common practice for multimodal novels, the alteration in font to present Christopher's mother's letters are clearly "employed to signal the change in the narrative voice" (119), to remind readers that it is her own words they are reading.

This is reinforced by the inclusion of the facsimile of the handwriting with which the addressee's name is written on the envelope, and by the reproduction of the postmark. Consequently, the letters perform a mimetic function since their graphic surface, especially the inclusion of spelling mistakes, contributes to convey the impression of

²⁰ Typography is widely exploited in the novel in many instances beyond the letters. For a thorough analysis of typographical resources in *TCI*, refer to **CHAPTER 5**. For a complete list of typographical resources refer to **APPENDIX A**.

their being reproduced “just as Christopher’s mother wrote them,” and not having been proofread or edited in any way: readers are closer to the illusion of Christopher’s really having attached them to his book, the graphic surface of the letters—with the facsimile signature included—operating in a pseudo-indexical fashion. Their headings, on the other hand, vary from letter to letter: only three include the date, and not all the details regarding the address and telephone number are included in all of them. The mistakes and the missing details in some of the headings, viewed as a graphic device, remind readers of Charlie Gordon’s *progress reports* in Keyes’ 1966 novel *Flowers for Algernon*, a fictional diary where low IQ Charlie records his progress along his medical treatment to “make him smart” (Keyes 2). His word choice, spelling accuracy, and grammar complexity vary according to the stage of his medical treatment, and thus he is characterized not just by *what* he reports as a narrator but by *how* he reports his experience in his diary. In *TCl*, the letters contribute to characterize Christopher’s mother as careless, probably scatterbrained, and certainly not very well-educated. On the other hand, it is Christopher—as the meticulous narrator he is—who has included the letters strictly as they were written. The letters, then, become a useful device which contributes to build both characters simultaneously: Christopher *and* his mother.

Moreover, the arrangement of Mrs. Boone’s letters as presented to readers plays upon their curiosity in a stratagem that demonstrates narratorial power, and requires readers’ attention because the expected convention, that of chronological order, is broken. Once they find out that the order of the presentation of the letters corresponds to the particular order in which Christopher finds them and reads them, it seems the most adequate move considering his obsessive need for accuracy in recounting events just as they happened. His criterion is quickly and easily naturalized, and readers engage in his game as if they were reading pieces of a puzzle they must put together to make sense of what really happened in the story, while they are at the same time reminded of the book being an artifact (McHale 190-3) as they have to go back and forth through the letters. Their dates and the two different addresses provided in them work as hints to solve a puzzle, as clues that help readers navigate them.

The narratorial control exerted through Christopher’s way of presenting the letters can be considered performative, although it would be the opposite of a *performance text* as defined by Kutnik, as the point is not an anti-mimetic spontaneous linguistic play but, on the contrary, a strategy to make readers mimetically accompany the narrator through his experience. In fiction, the graphic devices used to achieve this phenomenon are

varied. In those novels where the narrator as a writer engages readers in the writing process, the graphic surface is sometimes exploited by means of crossed out sections, handwritten notes on the margins, coffee spots on the page, and the like, in a sort of *mimesis of production*. This attempt of getting readers closer to the writer in their writing experience reminds them of Hutcheon's *mimesis of process* (39), applied in this case to the graphic surface of the page. In Litt's *Finding Myself*, for example, the novel readers are presented with is in fact a fictional editor's draft of a novel, the text bearing all the notes, comments, additions and deletions she has made. While building two characters simultaneously—both the fictional writer/first person narrator and the editor—the disruption of the graphic surface also bears its own fictional history, visible to readers. In Haddon's novel, however, such performative devices would help create the impression of spontaneity, of an unfinished product, which would go against Christopher's highly rational mind, so performativity is achieved by other means: the peculiar order in which the letters are presented.

Because of his obsession with truthfulness, Christopher also exercises his power as a narrator in the delay of the revelation of the content of the letters. He hides the letters after reading (and presenting readers with) the first one in order not to be discovered by his father, and readers have to wait for him and performatively “with him” to present them with the other letters only after he recounts what activities he does during the days he has to wait before he has the chance to read them. What is more, suspense is enhanced by placing a chapter on mysteries and mathematical explanations (statistical charts included) between the inclusion of the first letter and the presentation of the others.

The series of five letters as displayed in the novel, anticipated by Christopher telling readers that he has found forty-three of them hidden by his father, is key to understanding his limitations in his grasping the significance of the letters. Although readers had been told at the beginning of the story that his mother had died two years before, they learn through her letters that she is in fact alive, living with her lover. In fact, the letters are an attempt to explain to him why she could not cope with living with a child with Asperger's, and to ask for his forgiveness. The letters also reveal she is unaware of the fact that Christopher's father has lied to him about her death. When the other four letters are finally disclosed, they are presented one after the other, and he does not react until the end of the fifth one, when he finally gets sick at the truth not of his mother being alive, which does not seem to affect him, but of his father having lied

to him about it. Then his father also admits to having killed the neighbor's dog, and thus Christopher decides to run away to live with his mum not because he misses her but because he is afraid of the fact that his father can lie again and kill him as he has killed the dog. It is the exploitation of the letters as a graphic device, in their performative mode, which contributes to readers' understanding of his obsession with truthfulness and his reaction after finding out he has been lied to.

Chapter Numbers

The graphic surface in Haddon's novel helps subvert generic conventions and forces readers to resignify them in terms of their significance in the interpretation of the story and the delineation of the narrator. Even those graphic devices which are usually regarded as merely metadiscursive or "navigational" at first, like the numbering of chapters and the use of footnotes, are exploited in *TCI* in ways that go beyond a mere structuring function to bear a narrative function as well. Drucker also considers the role of such graphic devices as "an integral dimension of narrative texts" (121):

The distinction between the text-and-image elements of narrative and the elements I will identify with the general term *graphic devices* is crucial. Graphic devices are elements of layout and composition that organize and structure the presentation of narrative elements... The graphic devices include headers, page numbers, spacing, and margins in print materials; framing and diagrammatic elements in print and electronic media; and any other visual element that serves a navigational purpose. Navigation activity includes orientation and location within a work as a whole. Navigational devices provide the means for moving through or manipulating the sequence of the elements that constitute the narrative. (123)

The distinction between graphic devices and "text-and-image elements of the narrative" might more effectively refer to the latter as a subcategory of graphic device which might designate any strategic manipulation of any aspect of the page layout, and thus, provided their use is specifically intentional, should include not only headers, page numbers, and the like, but also a vast array of textual elements and aspects, from typography to illustrations, which contribute to convey meaning in the novel. Secondly, one could argue that *every component* of the text orients and locates readers, especially when it complies with the conventions of page layout. Every reader will, for instance, automatically move their eyes from the last word on the right at the bottom of the left page to the first one on the left at the top of the next page. Yet, it has to be granted that there are certain elements in the text whose conventional purpose is specifically navigational, and that they are sometimes purposefully subverted, as in the case of

Haddon's novel, where the way chapters are numbered is an interesting way to explore how specific navigational or metadiscursive devices can become significant contributors to characterization.

Readers are puzzled to see the first chapter labeled number 2, followed by Chapter 3, 5, 7, 11, and so on, with no explanation. They might even double check to make sure that they have not skipped any. In this case, the exploitation of this graphic device contributes to the deautomatization of reading, and calls the reader's attention to the materiality of the text. It is only in the eighth chapter (number 19) that readers learn that Christopher has chosen prime numbers for the chapters of his book. From here onwards, the peculiar numbering of chapters enters a new dimension since they become instruments in the construction of the protagonist in an equal puzzling way to that of the order of the letters. He states:

Prime numbers is what is left when you have taken all the patterns away. I think prime numbers are like life. They are very logical but you could never work out the rules, even if you spent all your time thinking about them. (14)

Prime numbers work as an allegory of the impossibility of "working out the rules" in life. At one level, Christopher feels he cannot work out the rules for controlling social interaction or the parameters by which people monitor their own feelings and understand both their own and other people's emotions, even though they seem to be very "natural" for the rest of the people. At another level, he seems to like the logical nature of prime numbers: they fulfill his need for rules. Reinforced by another graphic device—that of two tables where he demonstrates the process to work prime numbers out—chapter numbers become one more facet to discover the prism of Christopher's subjectivity, and viewing them in terms of their navigational function only would be to deny their potential to contribute to characterization.

Footnotes

To explore how footnotes in Haddon's novel are exploited can also provide further insight into the way the graphic surface works to convey meaning. Footnotes are generally believed to add minor or extra information, without which the main text can still be understood in more or less the same light, and they are characteristically shorter than the main text on the page by convention. Identified as typical of scholarly texts, they are widely deemed, according to Benstock, "inherently marginal" and "innately

referential” (204). Effron, instead, speaks of footnotes in detective fiction as being able to

extend beyond simple citation into narratorial participation...In slipping from the wholly referential to the narratorial, these footnotes also slip between paratexts and *artificial paratexts*, where artificial paratexts are those that do not simply surround the fictional narrative but are part of it. (200)

On page 60 of *TCI*, footnotes take up half the page, and they are not only used to provide specific examples for the “behavioral problems” Christopher enumerates as having, but also to enlighten readers as to the reasons why he behaves in the way he does. In particular, his concern for truth is apparent in the sixth footnote, where he explains why he says “things that other people think are rude” (60). When in the footnote he states that he is told to always tell the truth but then he is not supposed to tell old people that they are old, or that they smell funny, readers see his “behavioral problem” in a different light, understanding his inability to conceive what it means to be rude in the same way other people do. In this way, the list of problems in the chapter belong to the sphere of the visible, that is to say, to overt behavior, while the footnotes function as a vehicle into his reasoning, into what he chooses to share only with readers and not with the people around him. In this way, footnotes in *TCI* work together with the main text in conveying meaning. They are not simply accessory or supplementary as in scholarly texts, nor do they overrule the main text, as in postmodernist texts like Nabokov’s *Pale Fire*, where the poem of the same name (placed on the page as the main text) ends up having much less weight than its footnotes, which in turn acquire a certain independence from the main text. As a scholarly convention, then, footnotes are subverted in Haddon’s novel in the sense that they make available what is in the narrator’s mind, and contribute to readers’ understanding of the narrative in a substantial way in the same manner the choice of chapter numbers goes beyond a metadiscursive device to become a character-developing tool.

Pictorial Devices

As has already been stated in **CHAPTER 3**, Christopher introduces several pictorial devices in his narrative.²¹ Some of these are simple drawings which he reproduces in the text from the ones he has previously drawn; in other words, they are pictures of his

²¹ For a complete list of pictorial resources refer to **APPENDIX B**.

own pictures, like the drawing of the alien he had drawn in class (95), or the inclusion of the cars he had painted on his mother's card (35). Some other pictorial occurrences, though, are representations of objects he perceives in his own world and everyday life, like the sticker he sees on someone's guitar case (225), the label on his father's car (169), or his wooden puzzles (16). When an object he sees presents a particular pattern which calls his attention, he sometimes resorts to drawing the pattern itself and not the whole object, such as the patterns on his new pajamas (246), or the ones on the train carriage walls and seats (227). These patterns reveal his outstanding memory and his fascination with repetition, order and accuracy, while they remind readers of his dependence on predictable patterns in everything he does. On the other hand, he also includes pictures which are neither reproductions of other pictures nor of objects he sees, but directly drawn "from his head" (248) instead, like the tessellated crosses he imagines (248), or the constellation of a dinosaur he comes up with by means of combining in a new way the same dots (stars) which make up the Orion Constellation (156, 157). Typically, such devices are clearly introduced by the same phrase he uses to present other non-verbal resources: "it was/looked like this," and are woven into the narrative by this introduction and a subsequent verbal comment on it, which enables readers to advance the reading of the text smoothly. As in most multimodal novels, Christopher is the narrator/presenter defined by Hallet: apart from narrating a story, the narrator "searches, retrieves, and 'collects' documents and sources and eventually presents them to the reader, the process of narrating includes 'showing' and 'presentation'" (150).

Christopher's drawings, especially the "pictures of his own pictures," are quite simple and sketchy, and they contrast with the abstraction and accuracy of his diagrammatic resources. His concern with sharing them with readers together with their subject matter and the reason why he draws them in the first place reveal the fact that he is just a boy: his drawings include cars drawn on a hand-made card for his mom (35), an alien he had painted in his art class (95), or a bus "in perspective" he had drawn in his mother's house in order not to think about the stressful situation he was going through (256). His simple drawings would probably be easily associated with a younger boy even, one who has not entered puberty yet, and not with a fifteen-year-old like Christopher. His pictures, then, operate as character developing strategies which contribute to readers' understanding of the narrator as a complex protagonist. Although he is capable of solving complex math equations and devising statistical graphs, he is

also interested in showing readers the basic pictures of cars, buses, or aliens he draws. He might resemble an adult in some of his abilities, but he can also think and conceive the world as a child in many ways. The striking combination of seriousness and naivety he presents helps shape him as a unique character, and the vast array of non-verbal resources the novel portrays contributes to character building in ways that verbal resources would probably not be able to.

From this perspective, the smileys he presents readers with constitute a particularly interesting pictorial resource to analyze. In Chapter 3, he introduces the simplified pictorial representation of faces expressing a number of feelings which Siobhan, his teacher, has shown him (2, 3). He goes on to tell readers that he could only recognize the sad face and the happy face, and that he has asked his teacher to write down next to each of them what their exact meaning is in order to compare them to the actual gestures people make in order to understand what they are feeling. However, it is very difficult for him to interpret people's facial gestures and their feelings, and on page 242 he tells readers that one of his favorite dreams consists of dreaming that the only people surviving on Earth are those who do not understand "these pictures," introducing this time the four faces he had not been able to comprehend when his teacher had shown them to him. Although McHale speaks about conceptual icons to refer mainly to typographical experimentation and spatial resources, Christopher's "smileys" could also be viewed as conceptual icons, in that they "lend a kind of concreteness and palpability to complex or diffuse or highly abstract ideas... They can also serve to capture the unutterable" (McHale 186). The simple drawings the narrator introduces highlight his concern with the mystery that emotions entail for him, constituting an attempt at comprehending the complexity and abstraction of the world of feelings by providing them with "concreteness and palpability." They are his tools for trying to understand the emotional dimension while they are also devices which enlighten readers in terms of the narrator's limitations to make sense of the world of affect. Likewise, graphic devices in *TCI* as a whole contribute to give tangibility to Christopher's mental structure and vision of the world.

CHAPTER 5

TYPOGRAPHY: READING the invisible **IN TCI**

A printed text's typographic meaning and literary meaning are essentially intertwined. They may confirm or subvert, clarify or complicate each other, but they cannot finally be disentangled. No one can fully read a text's literary content without also reading its typographic form.

Gutjahr and Benton.
Illuminating Letters: Typography and Literary Interpretation.

The meaning potential of typography in *TCI* has already been anticipated in the analysis of Christopher's mother's letters in **CHAPTER 4**. Yet, far from being restricted to Mrs. Boone's letters, the occasional varying of fonts and the use of bold type, italics, and non-standard capitalization have very specific purposes in a series of textual instances all through the novel.²² *TCI* does not display, as other multimodal novels, images created with words (in the fashion of concrete poetry), nor does it alter the orientation of the text on the page. Similarly, letter size and font have remained fairly constant in the novel (except for a few changes of font which will be described below). On the other hand, the use of bold type, italics, and capitalization is so recurrent that it is quickly naturalized as part of the aesthetics of the novel, to the point of becoming almost "invisible." Hence, readers may at first sight disregard any significant bearing of typography over the meanings realized in the novel. A careful critic, however, can obtain revealing insights when paying special attention to *when* and *how* they are used, to their combination with spatial resources, and to what implications that might have as to *why* they are used.

The font chosen for the edition of *TCI* under study²³ is the kind expected in fiction publications, and thus is perceived as "neutral" by readers—not calling their attention in

²² For a complete list of typographical resources refer to **APPENDIX A**.

²³ Footnote 8 in **CHAPTER 3** mentions the possibility of certain minor variations in the graphic surface of the different editions of the novel. This is just understandable if we consider that there are almost forty foreign editions besides the numerous ones in English. It has also been stated that although a contrastive analysis of the different editions of a multimodal novel (especially its foreign editions) in terms of their graphic differences could constitute an interesting unexplored field, this is not the aim of the present study. Whether the font selection has been Haddon's own decision or the publisher's is not known. However, it will be proved that typographical exploitation in the novel is not a minor feature, and that it is never used at random or carelessly: as it constitutes an important aspect of the atypical management of the graphic surface in the novel, it has been systematically and purposefully introduced.

any special way—and which is used fairly consistently throughout the novel except for the following instances:

1. where the narrator mentions the words and brands displayed on the signs at the train stations (180, 181, 208, 209),
2. where he reproduces the text appearing on the electronic destination signs at the train station (222, 223),
3. where Christopher transcribes one of the questions of the test he has taken (both in Chapter 233 and in the appendix, where the whole mathematical problem is provided together with its solution), and
4. where he includes the text appearing on a particular advertisement at the train station (218, 219).

When Christopher tells readers of his arrival at his hometown train station, the first one he goes to, he resorts to reporting and reproducing the text he reads on the signs there in an accurate way by means of a combination of typographical salience devices: all of them appear in bold, and some of them are either capitalized or in a slightly different font.²⁴ At first glance, the bold type is of course understood as a way to distinguish between his own words and the ones quoted from the signs, as the latter are embedded in the narrative: “And there were signs saying **Great Western** and **cold beers and lagers** and (...) **The Lemon Tree** and **No Smoking** and **FINE TEAS** and there were some little tables with chairs...” (180-181). Together with this function, though, the choice of bold type has another role here. Typically, bold type is used to highlight certain instances of text and to call readers’ attention in a special way, and in this case it not only calls readers’ attention but works as a reinforcing device to convey in a mimetic way how Christopher’s sense of sight is specially stimulated by the signs. In fact, he says he could not think because “there were too many things to look at and too many things to hear” (180). Solving the second problem by groaning and covering his ears with his hands, he nonetheless has to open his eyes in order to see where he is walking, so his reaction to visual stimuli is then inevitable. So powerful is this impact that he describes his walking down the tunnel at the station as if he was “stepping off the cliff on to a tightrope” (180), looking for a place to sit so that he could shut his eyes and think.

²⁴ Two other similar instances which display an exploitation of bold type and capitals for the reproduction of the text on the signs at the station can be found on pages 215 and 226, though they keep the font of the main narrative.

As for the accounting for the different fonts and the capitalization chosen in the reproduction of the text in the signs, White's concept of mimesis can once again be enlightening. In his need to be an accurate narrator, Christopher feels the need to represent them "as he has seen them" mimetically, being as faithful as possible to the font and capitalization used in the original signs. The second time the text from the train station signs is reproduced in the novel, however, the mimetic potential of typeface is even further stretched. This time he has arrived at London station. His senses have been constantly over-stimulated for a while now, and he has to find his way out of the biggest station in England while escaping from the policeman who is looking for him. Feeling he has a "balloon inside his chest" (208) because of the anguish and stress, he decides to read the signs to find out whether he is at the right station. This time, signs are much more numerous and varied, and glancing at them as he is walking by in the way he has done at Swindon Station will not do; he needs to focus on them to find out where he is. In order to recount this sensorial experience to readers, Christopher chooses to introduce the text on the signs in the way he typically introduces other graphic devices: "And the signs said." Unlike the previous signs, which were combined with the narrator's words in the main narrative text, these signs appear in a block, separated from the main narrative text, one juxtaposed to the other. The result is a sixteen-line block of words which alternate in the use of bold type and capital letters, and which not only emulate the font of their original source but also include some other well-known pictograms, symbols, and icons, such as the non-smoking sign or the silhouettes signaling the ladies' or gentlemen's toilet (Figure 5). In this way, readers can feel closer to the visual impact the signs exert on the narrator, and the effect produced is that of the visual stimuli reaching readers in a more "unmediated fashion," as it were, just in the way they hit Christopher.

typographically exploiting the text of the signs in order to bring readers closer to his narrator's experience.

Immediately after introducing the block of text reproducing the signs (208), Christopher tells readers that he started to perceive the signs in a different way after paying attention to them for a while. He tells them that a few seconds later, the same signs "looked like this," and presents them with a block of text where, even though the same signs can be recognized, they look altered in a number of ways: the spacing between words is gone, and their spelling is not only muddled up but also disrupted by the inclusion of small icons and symbols interspersed among the letters—many of which make no sense in this context—which makes it more difficult to read. Below the block, the sentence continues with an explanation of why that happens: "because there were too many and my brain wasn't working properly" (209-210) (Refer to Figure 5 again).

At this point in the reading, where the second block of signs has disrupted the typical flow of the text even more than the first one, and as readers are aware that the two blocks are different representations of the same signs, they are naturally inclined to give up a linear reading of the text and to "take the second block in" as a whole, getting closer to the narrator's experience while being simultaneously reminded once again of the materiality of the book. Readers might also tend to compare the second block to the first one, to see how different the signs looked in Christopher's mind after a few seconds. The variation between the two blocks can be read as the movement from an *indexical* function to that of an *iconic* function. In an attempt to clarify van Leeuwen's concept of typographical metaphor, Norgaard appropriately distinguishes two principles at work in it, which roughly correspond to Peirce's classic categories of *icon* and *index*²⁵ (qtd. in Norgaard 147). The first block of signs, as a typographical signifier, indexically "invokes the material origin of its own coming into being" (Norgaard 147), that is to say, is reminiscent of the domain of signs and advertising where such particular typefaces and symbols typically occur.²⁶ In the second block, however, typography

²⁵ I agree with Norgaard when she speaks of *index*, *icon*, and *discursive import* as not mutually exclusive categories. Their application, however, "provides the analyst with more distinct categories" (Norgaard 147).

²⁶ Strictly speaking, if we consider the indexical feature as really "invoking the material origin of the typographical resource's own coming into being," then the truly indexical brands reproduced by Christopher would only be those which have a correlate with real life, like YO! or Millie's Cookies, while signs such as "cold drinks" would only be pseudo-indexical in the sense that there is no actual sign in particular from the "real world" that is being reproduced. However, typographical indexical properties will be understood here in a broader sense, i.e. as evocative of another semiotic domain.

“looks like that which signifies” (147): in this case typographical exploitation does not invoke a particular typographical context but iconically aims at imitating and emulating what goes on in Christopher’s mind.

Together with font variation, color is another typographical aspect that Haddon’s novel exploits. On page 222, where Christopher introduces the text displayed on the electronic destination signs, the font chosen clearly signals that which is typically used on this kind of signs, but the effect is much enhanced by the fact that, unlike the rest of the main text, the letters are white against a rectangular black background, indexically imitating the electronic boxes which display such information at train stations (Figure 6).

And then I looked up at the ceiling and I saw that there was a long black box which was a sign and it said,

1	Harrow & Wealdstone	2 min
3	Queens Park	7 min

And then the bottom line scrolled up and disappeared and a different line line scrolled up into its place and the sign said

1	Harrow & Wealdstone	1 min
2	Willesden Junction	4 min

And then it changed again and it said

1	Harrow & Wealdstone
** STAND BACK TRAIN APPROACHING **	

Figure 6
Electronic Destination Signs

In fact, color is the category suggested by Norgaard to add to van Leeuwen’s categorization of meaning-making typographical features in literary criticism. Yet, she speaks exclusively of the font color itself, and she does not take letter background into consideration, which is proved here to be of utmost importance, since without the proper background, the graphic device would lose its mimetic impact. Once again, Haddon’s novel demonstrates in this example how mimesis can be achieved by means

of typography, and bring the world into the book with a couple of very simple elements operating together in a complex meaning-making graphic construct. A particular arrangement of the text, a strategic use of capitalization, a suitable choice of font and typeface and background color can make all the difference. Indeed, all these components work so well together as a whole that they problematize the distinction between typographical resources and pictorial resources, since the signs could very well be viewed as “a picture” of the sign, and not a verbal/typographical representation of the text displayed on the sign. Considering the visual reasoning of the narrator protagonist, such a graphic device becomes Mitchell’s imagetext to draw readers closer to his experience while proving the multiple ways of multimodal fiction to achieve mimesis.

A similar combination of typographical devices can be appreciated on page 214, where Christopher presents readers with the Bakerloo Line sign (Figure 7).

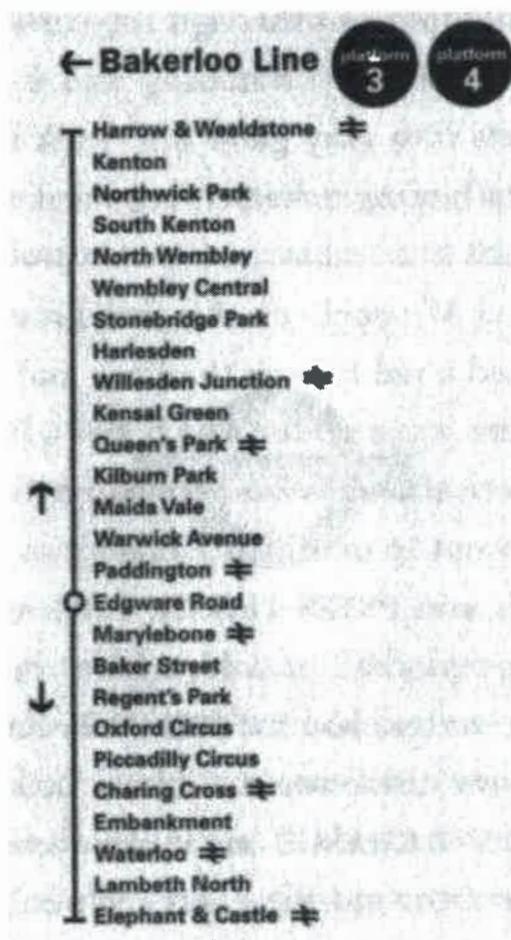


Figure 7
Bakerloo Line Sign

In her study of the meaning potential of typography in fiction, Norgaard distinguishes between high modality and low modality of certain typographical resources (149). In this case, spatial resources and typographical resources (namely the names of the stations arranged in a column, bold type, letter size, strategic black background in the circles for the numbers of the platforms and behind the highlighted station, a line drawn on the left and rail and arrow symbols) convey meaning in such a compelling way that their high modality overrules the representation of the edges of the sign, which, as they are not drawn at all, are taken to be the very edges of the page. In that sense, the page as a whole “becomes” the sign.

The indexical feature of a particular font can also be detected where Christopher transcribes one of the questions of the test he has taken (both in Chapter 233 and in the Appendix of the novel, where the whole mathematical problem is provided together with its solution). The rubric in question, unlike the text of the narrative, is typed in Times New Roman (260), and both the use of paragraph division in it as well as the spaces between them—which are wider than the spaces between lines in the main narrative text—combine with the particular typeface to invoke another semiotic domain, that of academic examinations.

Similarly, the reproduction of the advertisement in Chapter 223 exploits both typographical resources (in the use of a different font from that of the main narrative) and spatial resources (in the way the text of the add is arranged on the page) as indexical of the context where it originally appeared, and of the way in which it was “originally” displayed. Christopher also offers a description of the photo which was the background behind the text on the advertisement: two orang-utans swinging on branches in the foreground against a blurred landscape of trees and leaves. At the end of the chapter, however, he also decides to include a drawing of the way both orang-utans looked like. The advertisement, then, ends up being reproduced in three stages: the motto of the advertisement on page 218, the main text of the advertisement after a digression on the next page, and finally the picture of the orang-utans at the end of the chapter. Once again readers need to be fairly active, putting together the pieces of the puzzle in order to visualize the whole “picture,” and typographical and spatial resources function as clues to identify the “pieces” easily, imprinting them with indexical salience. On the other hand, the inclusion of the drawing at the end of the chapter once again evidences Christopher’s need to turn his narrative “as visual as possible.”

Italics in the novel are also exploited both *per se* and in combination with bold type. When it is used alone, the imprint of salience is given in order to emphasize word-meaning (Norgaard 150), or to quote somebody else's words, either verbatim or in a rephrase (Hallet 138). In the first case, examples can be detected in his comparison between *metaphor* and *simile* in the footnote on page 22, his comment on the word *spazzer* on page 33, or his mentioning the names of certain animal species in the two footnotes to the map of the zoo (110). As for the second type of occurrence, he uses italics to quote Harold Snelling's opinion about the Cottingley Fairies' photo (112), to transcribe short excerpts from Sherlock Holmes' stories (164, 92), and also in Chapter 101, where he quotes from a magazine column. Italics are used in the latter case first to reproduce the question sent to the magazine columnist (though he makes it clear that this is not a direct quote because he has simplified it), and then to transcribe six of the answers readers sent in response to that. All the quoted texts are further indented, and the names of the people responsible for each answer appears below their opinion, centered and in bold, emulating the way they originally appeared in the magazine. In all the cases, the salience provided to the quoted excerpts as to being a different voice from that of the narrator by means of italics is reinforced further by its combination with spatial resources, since such textual instances appear further separated from the text of the main narrative, and thus stress the narrator's need for clarity, the latter naturally underpinned by visual resources because of the protagonist's reliance on the visual.

Even more recurrent than the use of italics is the combination of italics plus bold, and Christopher resorts to it when mentioning names of various things, from movies or programs, to books,²⁷ magazines, computer games, a paint hue, and even school subjects. Two apparent exceptions to this principle seem to be the use of italics plus bold to transcribe a philosophical law (Occam's razor) both in Latin and then in English, and the label on his mother's fleece (page). As for the former, the choice of italics plus bold with the typical further separation from the main narrative adds to the salience of the maxim, and draws the reader's attention to the versions in both languages to be compared and isolated from the main narrative. The reproduction of the label on the T-shirt, instead, has a clearly indexical function. If we analyze the logo of the actual trademark (Figure 8) according to Norgaard's categorization of characteristic

²⁷ The titles keep the academic convention of capitalizing the first letter of every content word with the exception of the title of the book *DIANA, Her True Story*, where the whole name Diana is capitalized. A simple research work evidences the cover of the actual novel to display the name of Princess Diana in capital letters, so the choice of capitals is not random here.

features of a particular typeface (145), it displays a bold, expanded, sloping, rounded type, which is precisely the effect produced by the combination of italics and bold, even when the font of the main narrative has been kept.



Figure 8
Original Berghaus Trademark Logo

The result is once again the discursive import borrowed from the field of advertising, causing the real world “to be brought into the text.”

Bold type without italics is also highly recurrent in the novel as another means of typographical salience. In this case, the emphasis is placed on a more varied array of instances, from the transcription of metaphors (19) and what is written on Christopher’s cards: **Feed Toby, Do Maths, Go to the Shop to buy sweets** (193), to words which the narrator considers specially relevant, many of which are related to his detecting, and whose first letter—even in common nouns—is usually capitalized, for example: **Chain of Reasoning** (53), **Prime Suspect** (54), **The Monty Hall Problem** (78), **Good Days** and **Bad Days** (31, 250), or the enunciation of the clues and red herrings in Holmes’ “The Hound of the Baskervilles” (90-91). On the other hand, bold type is also exploited in the many cases where Christopher introduces formulas, calculations, lists or enumerations of different kinds, which constitute one of the motifs of the story. In these latter cases, typographical resources operate together with spatial resources, like the bold type chosen for the centered display of the words which Christopher transcribes as belonging to the label on Mr. Thompson’s T-shirt on page 47. Similarly, the text of the display of the ATM (187) combines bold type and a special spatial arrangement on the page (Figure 9).

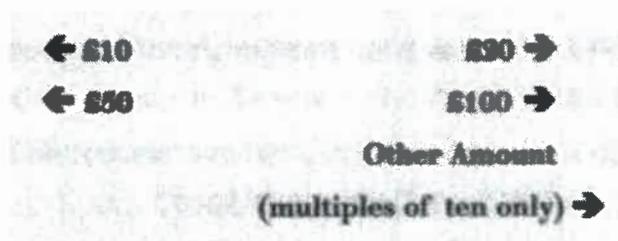


Figure 9
ATM Display

The text and symbols thus displayed have a specific impact on readers as reminiscent of the way in which data are displayed on the machine screen.

The list of train stations with the calculated time the train takes for going from one to the other which Christopher included on page 228 is also centered and in bold, though unlike the previous two cases just described, the function is not indexical of any reality external to the narrator. Instead, this typographical/spatial resource iconically recreates the way he figures out such calculations in his head, in the same way the second block of signs described above operates.

In other occurrences, the bold type combines with pictorial resources as well. Such is the case, for instance, when Christopher tells readers he can identify his father's van because of its label on the side (Figure 10): "And I knew it was his van because it said **Ed Boone Heating Maintenance & Boiler Repair** on the side with a crossed spanners sign like this



" (169)

Figure 10
Mr. Boone's Van Label

In the same way he describes the Malaysia advertisement in three stages, here he first provides the textual aspect of the advertisement and then the pictorial resource for readers to make up the complete picture, and makes use of bold type as a way to make the words which belong to the label stand out from the rest of the text, and thus be more easily linked and visualized together with the icon of the crossed spanners displayed below it. Thus, as Norgaard says, typography interacts with other modes of meaning—spatial and pictorial resources in this case—"in a complex process of semiosis" (141).

At other times, words in bold appear thoroughly capitalized in order to perform an indexical function. In this case, capitalization does not add to the salience but aims instead at replicating the way these words appear in "real life." Christopher hence chooses to use capital letters to reproduce the label of a T-shirt (37), graffiti (174), or signs at the park, like **KEEP OFF THE GRASS** (38). The combination of small letters

and capital letters when commenting on the functions of a DVD player: **Rewind Fast Forward Pause Search** (896, 97) or keys on the computer keyboard: **CTRL ALT DE** (178) also evidences this attempt to reproduce them just as they tend to appear in typical devices of this kind.

Finally, *TCI* also makes use of yet another typographical device: the introduction of small symbols and pictograms which appear embedded in the text. Take, for instance, Christopher's telling readers about a sign at the train station: "And I went up the stairs and I saw a sign saying, ← **Platform 1** and the ← was pointing at a glass door..." (190). What is remarkable here is that he only reproduces what a sign says respecting the combination of semiotic modes he sees it in (when introducing the arrow the first time) but actually replaces the word arrow by the symbol of the arrow the second time, shifting semiotic resources in his discourse without warning. Quickly naturalized by readers because of their simplicity and close imbrications with the verbal realm though, such symbols and pictograms reinforce character development in the sense that they prove yet again how the narrator feels comfortable with going beyond verbal resources to put meaning across.

To conclude, typographical experimentation in *TCI* proves to be pervasive and achieved by very simple means (the combination of just a few changes of font, italics, bold, capitalization, and a few little symbols) to operate in tandem with other resources—namely spatial and pictorial—in order to multiply its semiotic potential, and to function (pseudo) indexically or iconically to "bring the world into the text" while bringing the characters, especially the narrator, and their world "closer to readers." Not because of its easy naturalization and interpretation due to its reliance on the reader's knowledge of the world is typographical variation in *TCI* less relevant in terms of its contribution to enriching the text's meaning (Gutjahr and Benton 15; Nørgaard 159). On the contrary, pervasiveness and simplicity work together to contribute to the aesthetics of the novel and to enhance their semiotic capacity.

CHAPTER 6

ACADEMIC AND SCIENTIFIC DISCOURSES IN *TCI*

$$\text{Fear}_{\text{total}} = \text{Fear}_{\text{new place}} \times \text{Fear}_{\text{near Father}} = \text{constant}$$

Mark Haddon,
The Curious Incident of the Dog in the Night-time.

Due to the narrator's interests, special competencies, and "visual reasoning," academic and scientific discourses in *TCI* intermittently take over the fictional text. The import from academic discourses of the footnote convention in its verbal/navigational mode, with the resulting exploitation of its narrative potential, for instance, is an example in question which has already been analyzed in **CHAPTER 4**. Indeed, the novel presents readers with innumerable instances where academic and scientific discourses are often woven into the novel in a multimodal way: not only verbally but also by means of other modes, namely through diagrammatic; notational²⁸ and numerical; spatial; and visual metadiscursive/navigational resources. Within the fourteen diagrammatic resources Christopher introduces, he resorts to maps and plans, concept maps,²⁹ scientific diagrams of different kinds, and the visual display of certain mathematical calculations or problems.³⁰ Christopher also introduces eight instances of number sequences, calculations, and mathematical notations applied in equations and formulas. Moreover, about fifteen enumerations and lists also permeate the novel, exploiting page layout and navigation while challenging expected generic conventions. Combined, such resources contribute to the unique graphic surface the novel presents while they account for the ease with which the protagonist switches from one mode to the other. As meaning-making modes in their own right, they make the narrative unfold in unique ways, and also help shape the character in his peculiar frame of mind. As Hallet asserts, they "constitute visual or graphic representations of the narrator's mental models or cognitive perceptions" (136).

²⁸ *Notational* refers to "a system of characters, symbols, or abbreviated expressions used in an art or science or in mathematics or logic to express technical facts or quantities" (Merriam Webster Dictionary).

²⁹ A *concept map* is a hierarchically structured graph which includes concepts (usually represented as circles or boxes) and relationships between concepts represented as lines. "Concepts can be defined as objects, events, situations, or properties that possess common critical attributes and are represented by icons or symbols, such as key words" (Ausubel, qtd. in Seel 730).

³⁰ For a complete list of math problems in *TCI* refer to **APPENDIX E**.

Almost invariably introduced by “it was/is like this,” the sources of Christopher’s diagrammatic resources³¹ are sometimes external, for instance when he reproduces a zoo map (110), or a page from a London atlas (231). Some other times, instead, he draws inspiration from his own mind, or, more accurately, he reproduces on paper “the pictures he makes in his head” (162, 163, 235), like the two concept maps where he considers all the options he can choose from when escaping from his father (163). In fact it is the same concept map appearing twice, once with all possible choices, and the other one with all the choices crossed out but one (Figure 11).

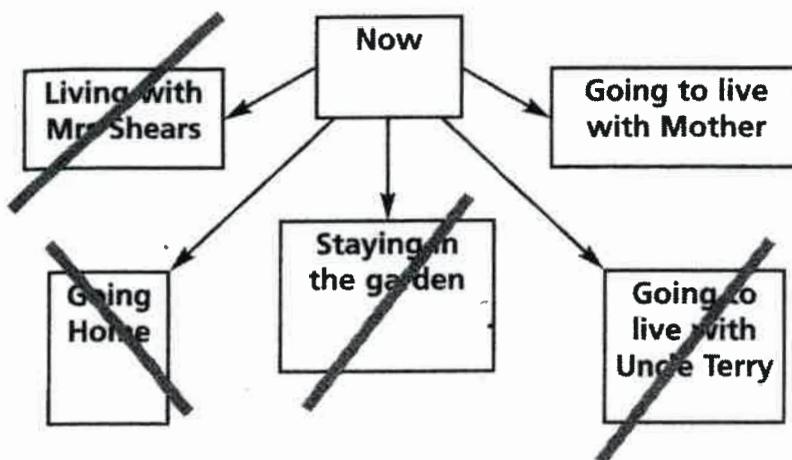


Figure 11
Crossing Out Possibilities

The selected option is going with his mother, which is what he finally decides to do. By means of this graphic device, thus, he highlights both his need to visualize his thinking and to reproduce it in his story. The fact that he also makes use of a concept map when explaining the Monty Hall problem (81) highlights the fact that this kind of diagrammatic resource is useful for him to refer to options and choices, as the two instances where they appear show.

Instead, the other diagrams he introduces seem to deal with another concern of his: the variables *time* and *space*: From the scatterplots³² for frog population density through

³¹ For a complete list of diagrams in *TCI* refer to **APPENDIX C**.

³² According to the *Concise Encyclopaedia of Statistics*, “a *scatterplot* is obtained by transcribing the data of a sample onto a graphic. In two dimensions, a scatterplot can represent n pairs of observations. A scatterplot is obtained by placing the pairs of observed values in an axis system. For two variables X and Y , the pairs of corresponding points...are placed in a rectangular system. The dependable variable Y is usually plotted on the vertical axis (coordinate), and the independent variable X on the horizontal axis (abscissa)” (Dodge 475).

time to the graphic representation of the Milky Way and its two vectors signaling how many stars people can appreciate in the sky according to which way we look, the variables involved are always time and space. Indeed, time and space are the two axes of the Cartesian graph³³ he introduces to refer to how much people can get to know about phenomena occurring in the universe: a diagram defined by Christopher as “a map of everything and everywhere” (194). The way he refers to this latter diagram can be seen as indicative of his obsession with being able to measure reality in all its aspects, that is to say, with controlling the world around him. If he were actually able to draw “a map of everything and everywhere,” that would mean he would be able to grasp the meaning of the outside world. No mystery, then, could escape his rationality. That explains his need to do away with imprecision and to solve puzzles and enigmas. His peculiar way of approaching and conceiving *space* can be interpreted from this perspective: in tandem with his need to pay attention to detail and his extraordinary visual memory, he imperatively needs to know the exact location of everything, and this is reflected in his narrative by means of the profusion of maps and plans, which actually constitute one of the motifs of the story.

As for his fixation with the other variable, that of *time*, he himself explains it like this:

...time is a mystery, and not even a thing, and no one has ever solved the puzzle of what time is, exactly. And so, if you get lost in time it is like being lost in a desert, except that you can't see the desert because it is not a thing. And this is why I like timetables, because they make sure you don't get lost in time. (194)

Even more than space, time is a mystery in the sense that it does not have any physical or concrete entity. This fact both fascinates and haunts Christopher, since he feels drawn to trying to discover what its secret is, but suffers terribly when a schedule is not fulfilled and he is forced to change plans.

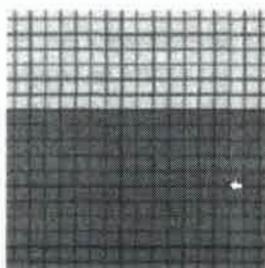
The way he introduces the map of England from his classroom as he remembers it (205) is another especially interesting case. When he tells readers about his experience on the train on his way to London, he says he tried to figure out how far he was from his destination by recalling the map of England on his classroom wall, and then he introduces a sketch of the English map in an awkward position: the South pointing to the left and the North heading to the right. This is not of course the way maps are displayed, but there is a clear explanation for his choice of including the map that way.

³³ A *Cartesian graph* employs a coordinate system of axes that are perpendicular to each other and intersect at a point known as “the origin” (Dodge 237).

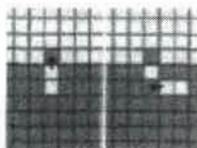
In fact, the map is at the same time indexical of the fictional map in his classroom and iconic of the way Christopher pictures it in his head in an effort to adapt the layout of the cardinal points in the map to the direction in which the train should be taking. Thus, the narrator resorts to diagrammatic resources to show rather than tell readers what it was like “in his head” (205).

His tendency to show rather than tell or explain is also present in the visual display of certain mathematical calculations or problems. By means of simple tables, he demonstrates how to work out prime numbers (14) and how to solve a math puzzle called Conway’s soldiers’ problem (181). In the first example, the table contains all the positive numbers of the world and one has to take away all the numbers which are multiple of two, then those which are multiple of three, and so on until the only numbers left are prime numbers. In the case of the Conway’s soldiers puzzle, one has to move the colored tiles of an imaginary endless chessboard in specific directions (Figure 12).

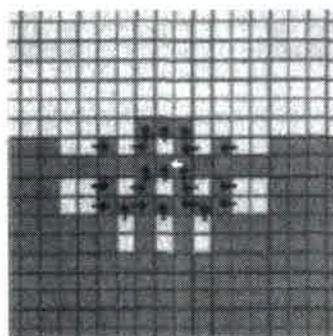
And the maths problem that I did was called Conway’s Soldiers. And in Conway’s Soldiers you have a chessboard that continues infinitely in all directions and every square below a horizontal line has a colored tile on it like this



And you can move a colored tile only if it can jump over a colored tile horizontally or vertically (but not diagonally) into an empty square 2 squares away. And when you move a colored tile in this way you have to remove the colored tile that it jumped over, like this



And you have to see how far you get the colored tiles above the starting horizontal line, and you start by doing something like this



And then you do something like this

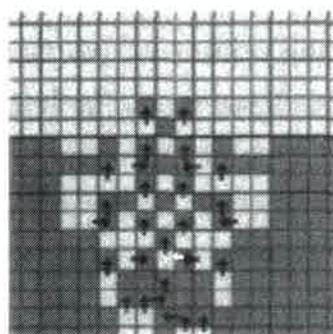


Figure 12
Conway's Soldiers Problem

Just as in the example of the prime numbers, the tables of the Conway's soldiers puzzle are embedded in the narrative text in such an efficient way that they complement the construction of meaning with verbal resources occurring before and after them, working together to put meaning across.

Some other times, instead, because of the complexity of certain explanations, he decides to develop an idea in different modes, one after the other, so that readers can choose the semiotic resource they prefer in order to understand his explanation. In this latter case, besides working together to convey meaning, different modes offer alternative ways of conceiving a particular idea. Hence, in his explanation of the solution to the Monty Hall Problem (80, 81), he introduces the development of a probability equation first (composed of math notation and verbal mode in bold, further indented), and then simply goes on to say that a second way of working the problem out

is by a making “a picture...like this,” followed by a concept map which combines diagrammatic and verbal resources with background color combination (Figure 13).

Let the doors be called X, Y and Z.

Let C_x be the event that the car is behind door X and so on.

Let H_x be the event that the host opens door X and so on.

Supposing that you choose door X, the possibility that you win a car if you then switch your choice is given by the following formula:

$$\begin{aligned} & P(H_z \wedge C_y) + P(H_y \wedge C_z) \\ &= P(C_y) \cdot P(H_z | C_y) + P(C_z) \cdot P(H_y | C_z) \\ &= (1/3 \cdot 1) + (1/3 \cdot 1) = 2/3 \end{aligned}$$

The second way you can work it out is by making a picture of all the possible outcomes like this

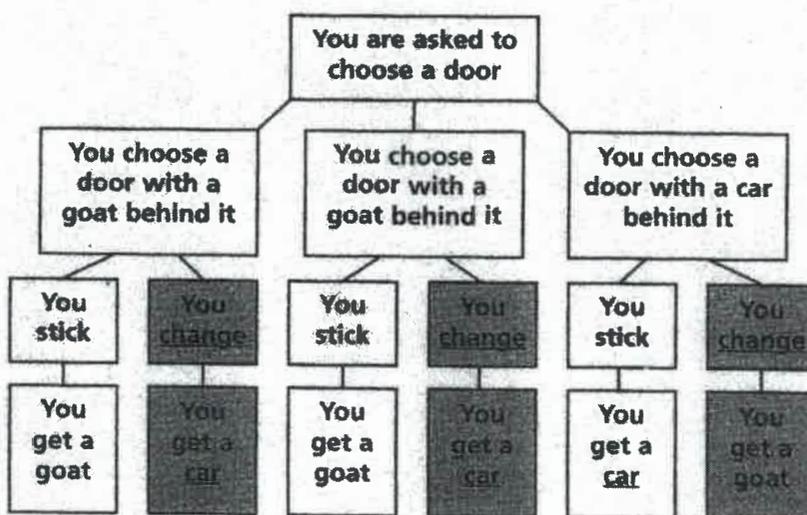


Figure 13
The Monty Hall Problem

Although he then switches to the verbal mode to draw a conclusion about the problem, the solution to the riddle itself is never fully explained by linguistic means; it is instead provided in diagrammatic and mathematical discourses—with particular visual salience—borrowed precisely from academic and scientific fields, with which the narrator seems to feel perfectly at ease.

Also following conventions of scientific and academic writing, Christopher is concerned with the accuracy and authenticity of the diagrammatical resources he introduces, and thus makes use of metadiscursive remarks about certain graphic devices when he deems it necessary. Hence, he explains that the graphs about frogs population in the school pond are “hypothetical, just an illustration” (126-127). Similarly, he makes clear that the plan of Swindon he introduces “is a hypothetical diagram too, and not a map of Swindon” (173), and confesses that the Swindon train station map “is not a very accurate map” and that it is “an approximation” because he was too scared to “notice things well” (179). In the three cases mentioned, however, his diagrams impress the average reader as quite precise and detailed, likely to have been drawn by a professional rather than a teenage boy. His comments on his diagrams, then, contrast with readers’ perception of them and raise their awareness about his precision standards and his overwhelming need to be an accurate narrator.

As many Asperger children, his extraordinary scientific reasoning and outlook on reality derive from his outstanding logical-mathematical intelligence, which goes together with his intense interest in Mathematics (Chiang and Yueh). All the occurrences of equations, formulas, and mathematical notations of some kind appear in the novel in combination with the verbal mode, and are clearly introduced when they stand out from the main textual block, operating together with spatial and typographical resources—such as the pervasive use of bold type—to provide them with special salience.³⁴ Such instances translate as the ease with which the narrator switches discourses and blends conventional narrative—understood as the unfolding of a sequence of events—with the explanation or simple introduction of math equations.

However, the reason why Christopher likes Math is not its straightforwardness, and he explicitly does away with this assumption, which many people, like Mr. Jeavons, the psychologist at school, might tend to infer from his behavior:

Mr. Jeavons said that I liked maths because it was safe. He said I liked maths because it meant solving problems, and these problems were difficult and interesting but there was always a straightforward answer at the end. And what he meant was that maths wasn't like life because in life there are no straightforward answers at the end... This is because Mr. Jeavons doesn't understand numbers. (78)
Both the Monty Hall problem and his statistical explanation for the fluctuation of the frogs population in the school pond aim at pointing out precisely that numbers are more

³⁴ For a complete list of math problems in *TCI* refer to **APPENDIX E**.

complicated than readers might think, and that they might not provide a straightforward answer to certain phenomena:

sometimes things are so complicated that it is impossible to predict what they are going to do next, but they are only obeying really simple rules. And it means that sometimes a whole population of frogs, or worms, or people, can die for no reason whatsoever, just because that is the way the numbers work. (128)

Just like the way in which he cannot predict what the frogs in the pond will do next, he is not able to anticipate how people might react in social interaction. To be immersed in society, to have to interact with people, and to actually and effectively understand them in their emotional dimension is something Christopher finds extremely difficult, almost impossible. Thus, this interest in Math accounts for his need to grasp complexity, and highlights the fact that for him, Math and reality—“real life” as Mr. Jeavons would put it—are not so different after all. In fact, Math as a motif in the story could be viewed as a metaphor for everyday life in Christopher’s world: reality “obeying simple rules,” yet impossible to be figured out.

Together with the incidence of Math intertwined in the narrative, and also turning the text evocative of academic and scientific discourses, the high incidence of enumerations and lists exploits the graphic surface of the novel while they give prominence to certain spatial semiotic resources and navigational/metadiscursive operations.³⁵ As the narrator likes things “in a nice order” (41) he recurrently resorts to lists to refer to the most varied topics, from the kind of information people remember when they visit the countryside (174) to the different answers posted to a magazine column (79-80). They are always clearly introduced with phrases such as “these are some of the clues” (90), “these are examples” (19), or “which was like this” (53), so they are always easily understood as part of the narrative. Sometimes they are fairly abstract and “scientific,” like the enumeration of the three conditions which enable life on Earth to occur, and some other times quite concrete, such as the case where he provides an inventory listing of the objects he has in his pockets when he is taken to the police station. Regardless of their level of abstraction, though, all of them are visually reminiscent of discourses foreign to fiction. Their format and nomenclature is clearly identified as academic and/or scientific, with its introduction of elements by means of numbers or letters in bold followed by a closing parenthesis or a period, and in all cases but one separated from the main text block to enhance salience and avoid ambiguity. Their layout and organization through letters and/or numbers metadiscursively demand from readers

³⁵ For a complete table including all the lists and enumerations in *TCI* refer to **APPENDIX D**.

certain navigational strategies that are not conventionally or typically needed in the reading of fiction. However, because of their frequency and their precise nature, readers quickly naturalize them, and this enables them to get closer to Christopher's reasoning. The expression "to see" the world through the narrator's "point of view" becomes more literal than in the usual sense of the phrase, since the narrator urges readers to "visualize" concepts in the particular layout which he provides. On the other hand, this underscores the incidence of academic/scientific discourses in the novel, which not only come into the text in the verbal mode (through the content being discussed) but also formally by means of spatial and metadiscursive/navigational semiotic resources.

A special case where academic/scientific discourses—namely that of Math—enters the novel both formally and thematically is the introduction of an appendix at the end of the novel with the solution to Christopher's Math problem in his A level exam. Needless to say, appendices are rarely found in fictional works while they are quite typical of academic texts. What makes this scientific element different from others in the novel, like Christopher's equations or diagrams, is the fact that, unlike the latter cases, Christopher is not the one who initially has the idea of including the appendix; his teacher does. The reason for this is that his original plan was to include the four-page resolution to the Math problem within the narrative. Siobhan, instead, suggests that he add an appendix at the end:

And I was going to write out how I answered the question except Siobhan said it wasn't very interesting, but I said it was. And she said people wouldn't want to read the answers to a maths question in a book, and she said I could put the answer in an Appendix, which is an extra chapter at the end of a book which people can read if they want to. (260)

Such comments on what should or should not be included in a novel, or what fiction readers might expect or be interested in, reveal the narrator's preoccupation with somehow abiding by certain generic standards, notwithstanding his breaking of generic conventions in a number of ways.³⁶ In the end, he complies with his teacher's advice. Yet, paradoxically, the strategy to make the book more readable, as it were, is to resort to an appendix, another academic resource which is also alien to fiction writing. His inclusion of the definition of what an appendix is in his very book, at the same time, reinforces this metadiscursive drive, so typical of academic/scientific registers, which characterizes him as a narrator.

³⁶ For an analysis of generic issues in *TCI*, refer to **CHAPTER 7** and **CHAPTER 8**.

Hallet cleverly asserts that multimodal fiction problematizes the widespread belief that the scientific thinking realized in the formal language and scientific references which characterize the argumentative mode is opposed to or different from the narrative mode (held by Burner in 1986, or Ryan in 2004, for instance). In Haddon's novel, Christopher's "scientific ways of conceptualizing and representing the world are narrativized" (Hallet 136), and thus, by displaying the protagonist and narrator's unique way of conceiving reality, such scientific discourses become essential in the making up of the narrative.

Having studied specific semiotic resources in *TCI* such as Mrs. Boone's letters, footnotes, chapter numbers, and pictures in **Chapter 4**, typography in **Chapter 5**, and scientific and academic resources in the present one, the next chapter will deal with the way in which all these resources operate together in the novel to make up a pastiche form, parodic of the detective story. Next, **Chapter 8** will concentrate on three basic elements of detective fiction in Haddon's novel: enigma, truth, and justice, exploring their relationship with the graphic surface.

CHAPTER 7

PARODY AND PASTICHE IN *TCI*, OR THE RECONFIGURATION OF
DETECTIVE FICTION: A DIE-HARD GENRE

"Is there any point to which you would wish to draw my attention?"

"To the curious incident of the dog in the night-time."

"The dog did nothing in the night-time."

"That was the curious incident," remarked Sherlock Holmes.

Arthur Conan Doyle.

Silver Blaze.

This is a murder mystery novel.

Mark Haddon.

The Curious Incident of the Dog in the Night-time.

Detective fiction, also called *crime fiction* or *murder mystery novel* (Gregoriou x), defines the popular genre which, in its diverse forms, typically centers the "focus of interest on the investigation of a crime or apparently criminal enigma by a detective figure" (Baldick 86).³⁷ Though preferences of labeling this type of fiction and its subtypes may vary from scholar to scholar,³⁸ most critics agree that either *crime fiction* or *detective fiction* are the umbrella terms most readers would recognize as typically describing this generic form. Many even prefer the expression *detective and crime fiction* (Horsley, Krajenbrink and Quinn, Rzepka and Horsley) to refer to the various generic manifestations as a whole. When they *do* attempt to distinguish one from the other, *detective fiction* becomes a subcategory within *crime fiction* where the emphasis is placed on the figure of the detective, especially the analytical and rational archetype in the manner of Doyle's Sherlock Holmes (Horsley 1, Priestman 2). This distinction becomes useful to differentiate it from many other subcategories, such as the

³⁷ Its assumed status as non-prestigious, "minor" literature for entertaining the masses has only started to fade in the last two decades, when a growing scholarly interest began to emerge, though it still does not enjoy the high reputation other genres have long acquired in the academy (Knight xi). The large number of companions to crime fiction and collections of essays which trace its literary antecedents, examine its tropes, and explore its new manifestations make evident such increasing interest in the field. Proof of this is the Palgrave Series, recently edited by Clive Bloom, made up of a dozen books with cutting edge critical enquiry on the subject.

³⁸ Knight, for instance, proposes the "neutral terms" *clue-puzzle* and *private-eye story* to replace the popular subcategories *golden age* and *hard-boiled* respectively, in an attempt to seek neutrality and objectivity as opposed to those "highly emotive terms" which entail biased attitudes and values (xii).

psychological thriller—where emphasis shifts towards the actions of a crime’s perpetrator or victim (Baldick 86)—or *the metaphysical detective story*, for example, whose concerns are those of “asking questions about mysteries of being and knowing which transcend the mere machinations of the mystery plot” (Merivale and Sweeney 2).³⁹

Varied and numerous as the sub-genres might be, there are two main traditions in detective fiction which are unquestionably acknowledged. On the one hand, the so called “Golden Age” of British detective writing (or *whodunit*), rooted in Poe’s “tales of ratiocination” and Doyle’s Sherlock Holmes’ stories, featured a gifted amateur male detective, and flourished in the in-between wars period in the hands of Christie, Sayers, and many others. On the other hand, the American “hard-boiled” or *noir* tradition, whose protagonist was a private investigator detecting for a living, enjoyed its heyday between the 1930’s and the 1950’s, and thrived thanks to writers such as Chandler and Hammet. While the classical detective story took place in closed settings, focused on middle to upper class environments, and involved an eccentric detective whose task—always invariably successful—was to “repair an individual violation of a social order that embodied a collective and unchanging ideal of England” (Bertens and D’haen 2), the hard-boiled developed in violent urban settings, where the detecting protagonist, in constant movement to solve the crime, usually had to break the law in doing so, and the reassertion of an “ideal” America based on freedom, equality and justice was typically incidental and temporary, as the social order shown was “rotten at the core” (Bertens and D’haen 2).

Although it has already been stated that it is by no means the only genre explored in the novel,⁴⁰ detective fiction deserves special attention in Haddon’s work since it is the only one explicitly acknowledged in *TCI* and because it seems to serve a structuring function in relation to the rest of the genres; that is to say, it provides the other generic styles with the narrative framework to have their place in the story. The first chapter contains the starting formula for a murder mystery: there is a murdered victim, and someone who sets himself to discover the perpetrator. Indeed, from the very title of the

³⁹ Many new “alternative” variations of crime fiction emerge in the titles of chapters and sections of recent companions and guides to the genre (Bertens and D’haens; Foreshaw; Horlsey; Knight; Krajenbrink and Quinn; Priestman; Rzepka and Horsley), which aim at a more comprehensive and representative approach to the genre in recent years. Thus, *gay detective fiction*, *lesbian crime fiction*, *ethnic crime writing*, *African-American detective fiction*, *black female crime writing*, *Catalan crime fiction by women*, *feminist crime stories*, *postcolonial detective fiction*, and even *neopolicial* (in Latin-America) claim their share together with longer-established subgenres.

⁴⁰ Refer to **Chapter 1**, p. 4, and **Chapter 2**, p. 26.

novel—intertext of “Silver Blaze,” one of Holmes’ stories—we can anticipate that the novel will establish a kind of dialogue with the detective genre. Christopher, on the other hand, confirms this hypothesis early in the narrative: “This is a murder mystery novel” (5). The constant digressions and abrupt juxtapositions of images and textual styles, however, prompt readers to wonder about the limits of the genre, that is, up to what extent the novel complies with or distances itself from the essential generic conventions of detective fiction.⁴¹

In fact, *TCI* is what Kemp calls “text of genre and text about genre” (188). The *personal diary* style which intermittently takes over the novel allows Christopher certain metafictional musings: while the mystery plot is developed, he explicitly devotes himself to commenting on the detective genre. After remarking in Chapter 7 that he likes murder mystery novels and that he is setting himself to write one, for instance, he tells readers what the genre is based on and what his teacher advises him about it. His observations not only deal with the best way to write a detective story or with what kind of victim the story should have but also reveal the arguments supporting his decisions as a narrator of the same story readers are reading, while they contribute to shape Christopher as a character.

The self-reflexive tone crime writing often acquires reveals the need for a “dialectic between familiarity and novelty,” and accounts for the continued vitality of the genre (Horsley 5). Christopher also reflects upon his actions as a detective: “I had forgotten that I had left my book lying on the kitchen table... This is what is called Relaxing Your Guard, and it is what you must never do if you are a detective” (101). Some other times he shares with readers his **Chain of Reasoning**⁴²--usually by means of lists of clues or numbered options, like the case of the possible reasons why someone could have killed the dog (53). There are also direct references to different detective stories by Doyle, such as *The Sign of Four*,⁴³ (167), or *The Boscombe Valley Mystery*⁴⁴ (163) where he either feels identified with the detective or associates something he is about to do as similar to what the detective in the story does. There is a whole chapter devoted to explaining that he does not like Conan Doyle because the writer believed in the supernatural (111 – 113), and another whole chapter dedicated to Doyle’s *The Hound of*

⁴¹ With the exception of a brief reference to typographical experimentation used by Perec in *The Disparition* in 1969 (Rzepka and Horsley 317), there seems to be no acknowledgement of the exploitation of the graphic surface in connection to the detective genre in the critical works available.

⁴² Bold and capitalization in the original.

⁴³ Bold and italics in the original.

⁴⁴ Bold and italics in the original.

the Baskervilles, his favorite book, where he comments upon some Sherlock Holmes' oddities and tells readers in detail about the true and false clues of the mystery in Doyle's story (88 - 93).

"Holmes is both starting point and end point" (Rzepka 28) when it comes to crime writing and criticism. For over a century, Doyle's stories have both influenced the crime fiction to come after them and helped recognize crime narratives retrospectively. In an effort either to emulate them or to differentiate themselves from them, detective stories depart for Holmes and his method as *the* icons of the genre. According to Hutcheon, the pragmatic value of irony in a parody goes beyond a mere ridiculing function (53), and this is clearly seen in *TCI*, where Doyle's work and his famous protagonist are repeatedly acknowledged. Far from making fun of Holmes and with him of a whole literary detective tradition, the narrator rescues and recircularizes such tradition; he takes the genre to the edge not to desecrate it but to create from it and explore its validity. Christopher is rationality incarnated, who identifies with Holmes in his fervent defense of reason, logics, and attention to detail to solve enigmas. Indeed, Christopher celebrates Holmes' phrase in *The Hound of the Baskervilles*: "*The world is full of obvious things which nobody by any chance ever observes*"⁴⁵ (92), he declares he shares with him "*the power of detaching his mind at will*"⁴⁶ (92), and he asserts that in his book he proposes to find a logical scheme to explain strange and apparently not connected episodes, just like in Doyle's story Watson says Holmes does. Simultaneously, though, as a narrator, he is trapped in the ironic fact that the same condition which enables him to see things which other people do not prevents him from deciphering the complex dimension of interpersonal relations, and this is added to the fact that he is just a teenager, inexperienced and naïve in many senses. His precision and his attention to detail surprise and delight readers, refreshing their own view of the world while they become conscious of the limitations of extreme rationality in a way Christopher would never be able to.

"Detection is, or ought to be, an exact science, and should be treated in the same cold unemotional manner" says Holmes himself in *The Sign of Four* (100). "Ideally, Holmes thinks they should be expressed as mathematical formulae" (Pyrhönen 43). Of course that would be impossible, remarks Pyrhönen, but it highlights how detective fiction shows the self-reflexive understanding of its own ingredients. With a narrator who lacks

⁴⁵ Italics in the original.

⁴⁶ Italics in the original.

emotional intelligence, and all the embedded scientific resources he resorts to, *TCI* pushes the narrative as close to the scientific ideal Holmes proposes as possible while it ironically and self-reflexively reflects upon its conventions by means of the intimate discourse of a personal diary. Unlike the classic detective fiction tradition, though, where the personal diary format, when present, takes a well-delimited section in the story, as in the case of *The Hound of the Baskervilles*, the boundaries of the personal diary as a generic mode in *TCI* are concealed, seamless.

In the whodunit tradition, Todorov points out, the story of the investigation is typically told by a detective's friend, who overtly acknowledges that he is writing a book. This story is based on accounting for the way in which this very book came to be written. "It is not only supposed to take the reality of the book into account, but it is precisely the story of that very book" (Todorov 139). Christopher's diary, which contains the detailed narration of what he does day by day, overlaps with the detective story *per se*: readers believe that "the book" which Christopher speaks about corresponds to the very narrative they are reading. However, at a certain moment in the story he tells them that his father has taken it away from him and thrown it away (104). Here, the metafictional game played on readers resembles the paradox of the Penrose ladder: they are trapped in the illusion of reading the same "book," the same personal diary, that is, while in fact this is impossible. However, unlike the typical metafictional story, whose aim is to confuse readers in ontological labyrinths, *TCI* simply plays with stylistic self-emulation in such a way that readers only notices the paradox when reflecting on it, and the reading by no means turns into a puzzling experience.

There are traces of another genre, moreover, which comes up intertwined with the murder mystery narrative: the *bildungsroman*, broadly understood as fiction which "follows the development of a hero from childhood or adolescence into adulthood, through a troubled quest for identity" (Baldick 35), in other words, a story of a young person learning his or her way. Step by step, first the research process and then his survival adventure in the big city away from home gradually take Christopher to take risks, to speak with strangers, to take courage in facing the unknown, to make an effort to understand the way the world works. For many child detectives, Routledge affirms, "the pursuit of criminals also involves the exploration of their relationship with adults, with their understanding of the world, and with their own identities" (330). Even when he is unable to tell lies because of his condition, he is able to develop strategies to manipulate truth so that he can get away with it, resorting to what he calls white lies

(62). On the other hand, he would not hesitate to use violence if he had to; he matures as he, in his own way, “corrupts” himself like the heroes of the hard-boiled in order to be able to negotiate with the world and fulfill his objective. He is a teenager who, despite his syndrome, will go through a maturation process which he himself will recognize at the end of the story: “And I know I can do this because I went to London on my own, and because I solved the mystery of Who Killed Wellington? and I found my mother and I was brave and I wrote a book and that means I can do anything” (268).

In *TCI*, with its non-conventional detective fiction features, the detective genre is refunctionalized in Hutcheon’s terms, establishing “difference at the heart of similarity” (8). Just as the exploitation of the graphic surface accounts for the representational potential of the novel as a macro genre, the murder mystery novel proves in *TCI* its versatility as a specific genre to expand the limits of its own conventions to mutate and still be recognized as such. From the pragmatic perspective of Hutcheon’s parody, Haddon’s novel can be viewed as a complex combination of vindication and tribute while establishing an ironic and cunning dialogic game with the genre, and one of the strategies to achieve this is to place itself on the border between two great detective fiction traditions: the cold, intellectual, and rational embodied by Doyle’s fiction, and that of the crude, violent, and urban experience found in hard-boiled fiction. When establishing a difference between both generic modes, Piglia states:

Las reglas del policial clásico se afirman sobre todo en el fetiche de la inteligencia pura. Se valora antes que nada la omnipotencia del pensamiento y la lógica imbatible de los personajes encargados de proteger la vida burguesa ...Mientras en la policial inglesa todo se resuelve a partir de una secuencia lógica de presupuestos, hipótesis, deducciones, con el detective quieto y analítico ... en la novela negra no parece haber otro criterio de verdad que la experiencia: el investigador se lanza ciegamente al encuentro de los hechos, se deja llevar por los acontecimientos y su investigación produce fatalmente nuevos crímenes; una cadena de acontecimientos cuyo efecto es el descubrimiento, el desciframiento. (68)⁴⁷

The characteristics of the narrator investigator in *TCI*, who possesses an exceptionally scientific and rational thought, take the first tradition to the extreme. Even feelings for him are to be expressed in mathematical equations, as he demonstrates in the “fear constant” already analyzed in **Chapter 3** (p. 41) an equation through which he explains

⁴⁷ “The rules of classic detective fiction are based mostly on the fetish of pure intelligence. More precious than anything is the omnipotence of thought and the unbeatable logic of the characters in charge of protecting bourgeois life... While in the English detective tradition everything is solved from a logic sequence of assumptions, hypotheses, deductions, with a quiet and analytical detective...in the hard-boiled there does not seem to be another truth criterion than experience: the detective plunges himself blindly to meet the facts, he is carried away by the events, and his investigation fatally produces more crimes; a chain of events whose effect is discovering, deciphering.” (My own translation)

the equal fear he feels either staying close to his father or going away from home. On the other hand, when he discovers the letters addressed to him by his mother, his absolute rationality leads him to doubt the fact that she is the one writing to him even after he recognizes the circle upon the *i*'s of the manuscript words *Christopher* and *Swindon*, characteristic of her mother's handwriting, neither is he convinced after reading facts in the letters which coincide with past episodes in his own life. Instead of drawing the obvious conclusion that the letters had been written by his mother, he gets fixated with this new mystery and keeps on considering other possible answers for it, that is, the possibility of another woman called "Mom" sending her letters to another boy called Christopher.

His obsession with verisimilitude in his narrative is such that he devotes whole pages to tell readers about his daily routine, which get in between relevant events in terms of the solving of the mystery, and in between the letters, delaying the resolution of the enigma. In doing so, he creates a kind of suspense of which he is not aware as a narrator, but which paradoxically provides the narrative with the intriguing flavor which is characteristic of the detective fiction genre. To readers' surprise, however, the resolution to the mystery of the dog's murder does not "close" the plot, as it is usually the case in Holmesian tradition, but is introduced half through the reading of the novel instead.

Having discovered who killed the dog, Christopher is convinced that his life is in danger if he stays close to the "murderer." Until his discovery, he has been the quiet analytical detective who speculates in a familiar environment: his home and his neighborhood, the latter for him already constituting a challenge since he is not used to leaving home except for school. The resolution of the crime, however, far from restoring order to the state of affairs in a Holmesian fashion, pushes him to an unknown and hostile world for him. With the narrator turning from analyst to protagonist of a series of events which he himself triggers, the story moves to the street, to the huge train station in London, to the anonymous, hard and violent urban world, and the novel moves towards the second crime fiction tradition, that of the hard-boiled, in its own peculiar way. When Chandler praised the realism in Hammet's hard-boiled fiction, he asserted that it "took murder out of the Venetian vase and dropped it into the alley" (7). Although no other crime will take place in *TCI* other than the dog's, there is yet a clear shift of focus from the safety of Christopher's home to the dangers of the big city,

where the narrator is miraculously saved from a fatal train accident, and where he is ready to attack others with a Swiss knife if he feels threatened.

Todorov asserts that there are two entirely different forms of interest on the part of the detective fiction reader: *curiosity* in the whodunit tradition, and *suspense* in the thriller (hard-boiled). The first “proceeds from effect to cause: starting from a certain effect (a corpse and certain clues) we must find its cause (the culprit and his motive)” (140). In the second form, the movement is from cause to effect:

we are first shown the causes ... and our interest is sustained by the expectation of what will happen, that is, certain effects (corpses, crimes, fights)...[In the whodunit] its chief characters (the detective and his friend the narrator) were, by definition, immunized: nothing could happen to them. The situation is reversed in the thriller: everything is possible, and the detective risks his health, if not his life. (140)

That is how *TCI* combines both traditions since the dog’s death, the mystery which operates as the main driving force throughout the first part of Haddon’s narrative, recedes to the back burner, as it were, in the second half of the story in order to give way to the narrator’s active participation in the events and his need of figuring out a much more imprecise and omnipresent puzzle: that of the threatening outside world, highly unpredictable and incomprehensible for him.

We must not forget, though, that what makes the exploration of the conventional plot structure of detective fiction possible in *TCI*, i.e. the vehicle for the resignification of the crime fiction genre in Haddon’s novel is undoubtedly its pastiche form, the “pasting together, the patchwork of different borrowed styles” (Gregoriou 37). Hence, the formal sphere—in terms of stylistic emulation of discourses coming from the hard sciences to make up the novel’s pastiche together with the epistolary and the personal diary in their multiple facets—fulfills very specific functions. Far from neutral, empty imitations, as Jameson or Genette would assert, such dissimilar styles contribute to the refunctionalization of the detective fiction genre with critical distance, to characterization, and, paradoxically, to the consistency of the narrative as expression of the narrator-protagonist’s world view. This highly hybrid and heterogeneous novel can be viewed as a rewriting of a detective story in the heart of the imbrications of other varied generic styles. Such a combination does not seem to have a satirical purpose but rather to configure itself as a reaffirmation of the validity of the genre, as proof of its incredible potential and malleability. Next, **Chapter 8** will particularly concentrate on how *TCI* in its multimodal and cross-generic form explores the notions of enigma, truth, and justice, three of the most basic and recurrent components of the detective genre.

CHAPTER 8

THE GRAPHIC SURFACE IN TCI: ENIGMA, TRUTH AND JUSTICE

The world is full of things nobody by any chance ever observes.

Arthur Conan Doyle.
The Hound of the Baskervilles.

Enigma: that Ubiquitous Presence

The enigma in *TCI* functions as a ubiquitous motif, and it is configured in multiple ways beyond the obvious mystery of the dog's murder solved by the middle of the story. First, it is present in the inclusion of puzzles, logics problems, and mathematical equations all along the novel. The Monty Hall problem⁴⁸ (81, 82) is one of such examples, where the conclusion Christopher arrives at is the fact that intuition—to which in his view people often resort—can be misleading, while logics can help readers find the right answer to a problem. This obliquely helps to build up Haddon's story as a parody of the murder mystery fiction in its vindication of the detective genre once again, highlighting the power of logical reasoning, the basis of the first detective fiction tradition. From the resolution of the problem in the appendix to the numbering of chapters with prime numbers, readers are constantly invited to solve puzzles. Indeed, the textual sphere is also added to this deep and complex treatment of the enigma, as readers can navigate from letter to letter—as pieces of a puzzle—to understand the chronological order of facts in the same way they need to steer from verbal to non-verbal elements on the page.

The enigma in the novel also involves the non-rational world in itself, which constitutes for Christopher that which is mysterious, hidden, unknown, and unreachable. Haddon demonstrates his literary mastery resorting to an excellent use of the interpersonal dimension of language where Christopher tells readers about his interaction with others. While his interlocutors often make use of indirect and incongruent linguistic choices, he can only interpret them literally, and respond congruently, which usually confuses them. Readers, however, enjoy an advantageous position with respect to the characters since Christopher chooses to share with readers

⁴⁸ Refer to **Chapter 3** (p. 40) and **Chapter 6** (p. 68) for a further analysis of this resource.

the motives and reasoning behind his actions, which the rest of the characters ignore. Besides, thanks to his meticulous and “objective” description of the characters’ verbal performance (they hesitate, curse, make false starts, or stammer) and physical manifestations (they shout, cry, breathe deeply or cover their mouths with their hands), readers gain a greater understanding of the characters’ feelings and thoughts than the very narrator’s understanding capacity. The extreme meticulousness in Christopher’s descriptions, which works together with the graphic devices and the pastiche form in the novel, enables the narrator to inadvertently offer readers clues to understand his affective limitations. The double dramatic irony created entails that readers know more about the other characters than Christopher does, and more about Christopher than the other characters do.

As a unique detective and first-person narrator, undoubtedly, Christopher represents a challenge for Haddon since the approach towards the enigma in *TCI* is also constructed at the level of the peculiar narrator readers have to “decipher” in his condition, in his unusual way of telling the story. Ricoeur affirms that that which upsets the nature of our words the most is “language’s propensity for enigma, for artifice, for abstruseness, for the secret, in fact for non-communication” (28), and Christopher needs to translate reality constantly because the outside world vexes him. Thus, a double game is set up: the introduction of the ostensibly visual on the page can be viewed as an attempt to turn reality intelligible for him while it provides the reader who accompanies him in such a task with a fresh, unusual look on reality. Teobaldi states that:

El relato de enigma se puede sintetizar en dos nociones básicas: ver y decir. Alguien, el criminal, ha matado sin ser visto, pero alguien, el detective, no ha visto, pero va a reconstruir por medio de su palabra aquello que no ha podido ver. Cuando el decir coincide con el ver, se resuelve el enigma. (30)⁴⁹

In *TCI*, this overlapping of seeing and narrating, typical of the resolution of enigmas in detective stories, is moved in *TCI* to the narrator’s effort to overlap seeing and saying in his narrative techniques to achieve verisimilitude, to get closer to an incomprehensible reality which a mere linguistic system would not be able to represent in its complexity.

TCI speaks about good old everyday reality from an angle which is anything but commonplace. That which is experimental in the novel comes from the formal dimension at first, but this is quickly naturalized by readers as the exploitation of the

⁴⁹ “Detective narrative can be synthesized in two basic notions: see and say. Somebody, the criminal, has killed without having been seen. Somebody, the detective, has not seen, but he is going to reconstruct by means of words that which he has not been able to see. Once saying coincides with seeing, the mystery is solved.” (My own translation)

graphic surface becomes familiar, to the point of paradoxically becoming “invisible,” transparent, while that which was considered commonplace suffers the opposite process, one of estrangement. When he tells readers about his attempt to draw smileys for each possible facial gesture people can make, for instance, as a kind of graphic catalogue of emotions on the page (2, 3, 242)⁵⁰, readers cannot but wonder about the complexity of human interaction. On the other hand, his utter lack of sorrow when he is told his mother is dead, or escaping from his dad being the only reason why he wants to be with her again when he finds out she is in fact alive disturb readers’ notions of the nature of the child-mother bond, and their taken-for-granted certainty of what children must feel or how they should behave in the kind of situations Christopher goes through.

Readers accompany the narrator in his attempt to understand the world as an enigma in itself, with its rules and apparent inconsistencies, and the reading of the novel promotes a critical view of social and cultural norms which have been naturalized, like the way in which people must interact with others, or how certain they should be about the difference between what “normal behavior” is and what is not. He says:

All the other children at my school are stupid. Except I'm not meant to call them stupid, even though this is what they are. I'm meant to say that they have learning difficulties or that they have special needs. But this is stupid because everyone has learning difficulties. (56)

His frankness is shocking but refreshing in the sense that it faces readers with their daily contradictions, putting the latter under a new light. His talking about exceeding the speed limit and the world wars as if they had the same status (for Christopher, both are equally serious in the sense that a law has been broken) sounds outrageous at first, but then it triggers a reflection about the parameters people live by, what dictates that it is sometimes socially acceptable and desired to break a rule or tell a lie and that at other times this would be unthinkable, repudiated.

Certainly, reading about a boy who does not tolerate being touched and is willing to use his penknife to hurt people who might upset him, but who on the other hand exposes in his eccentricity readers’ own lack of common sense is enough to turn readers’ familiar world into a mysterious one. Through Christopher’s eyes, social, cultural and moral conventions cannot but be questioned and denaturalized. Ultimately, this is where the greatest part of the resignification of the role of the enigma in detective fiction resides in the novel.

⁵⁰ Also discussed in **Chapter 4**, p. 50.

The Search for Absolute Truth

The search for truth is another aspect of the detective fiction genre which *TCI* attempts to push over the edge. Teobaldi asserts that in this genre “la novela se configura como un recorrido hacia el centro de la verdad” (21).⁵¹ If there is a detective story there is an enigma, and if there is an enigma there is a need to figure it out, to discover the truth. In fact, this need is what shapes this kind of narrative. In *TCI*, the search turns into obsession, and this fixation is directed towards not only the resolution of the enigma but also to establishing truth as an absolute aim, since the protagonist’s condition restrains him from tolerating imprecision or falsehood in any of its forms. The aversion Christopher has towards lies makes him consider with equal seriousness his father’s not telling him who killed the dog and the fact that his father has deceived him into believing that his mother was dead. What counts for him is that in both cases the veracity principle has been violated. Christopher’s need of absolute verisimilitude is also shown in the mimetic nature of the semiotic devices he uses: resorting to mimetic graphic devices is for him an effort of representational approximation, and, in this way, the exploitation of the graphic surface becomes a crucial strategy in the parody of the murder mystery novel.

His concern for pure truth is directly linked to his inability to tolerate lies and to the reasons why he finds it difficult to understand metaphors and jokes, or why he cannot stand ambiguity or indeterminacy of any kind. He explains that he does not like what he calls “proper” novels himself because they say things he cannot understand:

In proper novels people say things like, “I am veined with iron, with silver and with streaks of common mud. I cannot contract into the firm fist which those clench who do not depend on stimulus.” What does this mean? I do not know. Nor does Father. Nor does Siobhan or Mr. Jeavons. (5)

The quote he chooses for exemplifying such a kind of novel is none other than Virginia Woolf’s *The Waves* (1931), a canonical novel which experimented with—new when published—ways of portraying the goings on of the characters’ minds through an alternative linguistic means: the so called stream of consciousness. Haddon’s novel, though also experimental, refuses to stick to verbal means exclusively to unfold the narrative. Thus, while Christopher questions the canon by questioning its readability, he resorts to alternative ways to narrate his story, putting forward unusual generic conventions.

⁵¹ “the novel configures itself a journey towards the center of truth” (My own translation)

His need to resort to an alternative storytelling means is directly linked to his obsession with veracity and truth:

This is another reason why I don't like *proper* novels, because they are lies about things which didn't happen and they can make me shaky and scared. And this is why everything I have written here is true. (25)

Of course readers know—and the plot evidences this—that telling the truth at all times, or finding *absolute* truth is impossible. By analogy, perfect mimesis is also an illusion. Yet, as White points out, because we tend to apprehend the world directly through vision, even when artificial images are secondary modeling systems just like prose, “we are inclined to take image as closer to *reality* than prose” (191). This seems to be the most important effect of graphic devices in *TCI*, not breaking the suspension of disbelief—at least not for long—but bringing readers closer to Christopher’s “reality” in his attempt to portray *his* truth in the belief that everything he has written is *the* truth. His words seem to echo B. S. Johnson’s *Albert Angelo* (1987): “I’m trying to say something not tell a story telling stories is telling lies and I want to tell the truth about me about my experience...”⁵² (167). Because Haddon’s novel is from the rational mind of a narrator obsessed with following rules, it does not disrupt the text in terms of punctuation or grammar in the way Johnson does. Yet, it shares with *Albert Angelo* the preoccupation of representing that which is “real,” while they both foreground the need to resort to alternative ways of expression to account for particular human experiences and individualities.

The Exploration of Justice

Fluck asserts that the novel as a genre possesses an extraordinary potential to overlap social justice and what he calls individual justice: i.e. a way of reconfiguring reality which makes justice to the individual’s expectations and perceptions. In his view, fiction can greatly contribute to the cultural notion of justice while it authorizes claims of individual justice. However, his work does not aim at exploring the relationship between ethics and literature, since he does not propose to deal with a possible moralizing potential in fiction. Instead, he suggests analyzing how fiction can articulate a sense of individual justice.

⁵² Lack of punctuation in original.

Detective fiction is, undoubtedly, that fiction genre which articulates such a sense for excellence since the victim figure takes a thousand forms, and it is on that figure that the narrative is based. In crime fiction, the search for truth is invariably linked to an effort to restore a sense of justice which has been lost or violated with a mysterious crime. From this perspective, it is interesting to see how the treatment of justice in *TCI*, together with the search for truth, constitutes one of the fundamental axes in Haddon's detective story. Although at first the narrative interest, following the first detective fiction tradition, revolves around the specific inexplicable crime which has already taken place and must be solved, the story also explores the everyday unfairness of not being properly comprehended by others, being misjudged and misunderstood. The fact that there are no simple answers or solutions for this kind of injustice—and that their victims are not reduced to the murdered dog described in the first chapter—moves the story closer towards the second crime fiction tradition.

In *TCI*, the process of shaping a sense of individual justice acquires particular features. Readers can detect it, for instance, in Christopher's mom's incapacity to understand her son's peculiar behavior and frame of mind. On the one hand, she has a distorted view of her son's capacity, projecting over him an ethical dimension in which Christopher does not recognize himself: "I do not tell lies. Mother used to say that this was because I was a good person. But it is not because I am a good person. It is because I can't tell lies" (24). Christopher refuses to be considered a good person, and reveals a clear affirmation of his identity, which those who are close to him do not comprehend yet. Significantly, he powerfully expresses his identity through the explanation of the meaning of his name. The true name Christopher claims for himself must be unique, beyond any stereotype:

Mother used to say that it meant Christopher was a nice name because it was a story about being kind and helpful, but I do not want my name to mean a story about being kind and helpful. I want my name to mean me. (20)

It is interesting to point out here how the claim for individual justice is not articulated from the vision of a noble character with high moral values which are not appreciated highly enough, but quite the contrary. Christopher demands to be recognized in his incapacity to experience feelings of solidarity, generosity, goodness or empathy. From his incapacity, he also erroneously recognizes others, and this is how the articulation of a sense of individual injustice is expanded and made more complex, as the rest of the other characters are also victims of Christopher's incomprehension.

The conclusion readers draw is that everybody, one way or the other, is erroneously recognized by others: Christopher's singularity questions readers in their own singularities, in their own way of being unique and viewing the world. It could be said that the recognition phenomenon in the novel functions in the following way: getting to know Christopher makes readers more understanding of other people's miscomprehension, since they need to admit that their comprehension of others is also limited.

The graphic device concerning the Orion constellation (156, 157), which could be considered one of Christopher's visual puns or a graphic riddles, combines his concern for truth with a call for the acknowledgement of everybody's singularity. According to Christopher, to say that Orion suggests the shape of a hunter and his bow is silly since the same stars could form an infinite number of possible figures, like a coffee pot or a dinosaur. The inclusion of two illustrations: one with dots representing the stars joined to form a headless hunter figure (Figure 14), and another one with the same dots drawn together to make up the shape of a dinosaur (Figure 15), visually engage readers as the images "invite" them to see if they could come up with another figure out of the same stars.

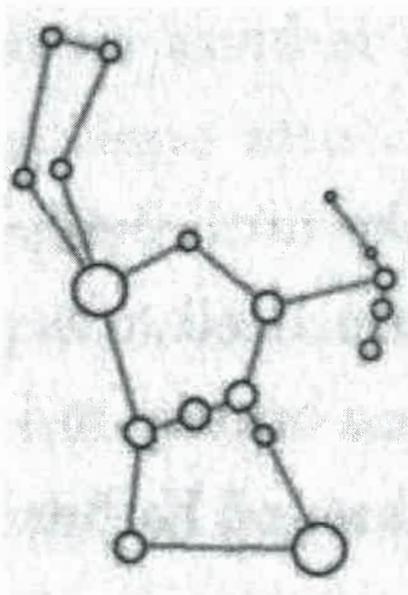


Figure 14
Orion Constellation

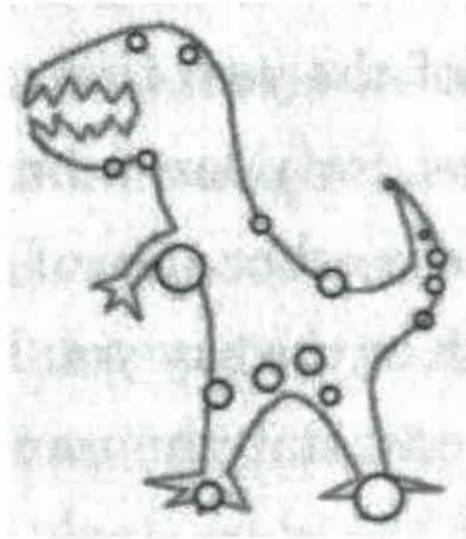


Figure 15
Dinosaur Constellation

The fact that the coffee pot is mentioned but not included as an illustration is also challenging, as readers wonder how they should draw the lines to delineate a coffee pot figure. Then he concludes: “Orion is not a hunter or a coffeemaker... they are nuclear explosions billions of miles away. And that is the truth” (157). His simple reflection places readers at the core of the mystery of the acknowledgement of other people’s individuality and their own: although the stars they all see are the same, the figures each of them sees in them in their singularity are infinite: a powerful graphic metaphor of their attempt to make sense of the world.

Understanding Christopher better in his uniqueness also helps readers to make sense of the fact that the murdered victim around which the first half of the novel revolves is a dog. When in Chapter 7 Christopher’s teacher considers his story “different” since she affirms that in the detective genre the victims are usually people and not animals, and this is due, in her opinion, to the fact that readers are usually more interested in people than in dogs, Christopher answers that he can only narrate facts which are true, and the dog is the only victim he knows. Besides, he adds that two killed dogs feature in *The Hound of the Baskervilles*, the classic detective story by Doyle he likes so much, and that he likes dogs because they are honest and loyal—more interesting than people in many cases. Once readers know how his syndrome leads him to care so little for people and so much for honesty and veracity, having a dog for a victim in his detective story is simply considered a sensible thing, something “natural.”

Indeed, as the story progresses, the fact that the victim is a dog will gradually lose importance as Christopher, an enigmatic character who is also victim of other people's incomprehension, becomes the puzzle to solve for readers. His justification for the choice of the dog as a victim in his story is one of the multiple ways in which Haddon's novel will allow readers into the mystery of Christopher's inner self and confirm, finally, what his teacher says about readers being interested in reading about other people. The complex and unusual treatment of the victim allows Haddon to refunctionalize a key element in the detective story while it articulates a claim for recognition and justice for those who do not conform to given social standards; those, like Christopher, who are radically different.

To go along with and understand such a particular narrator, that is to say, to recognize him in his true self, readers must also assume certain particular features in *TCI*. In the traditional detective story, readers tend to follow the investigator's lead in the process of discovery, noticing clues only after the investigator does, and being often deliberately manipulated by the narrative, deceived into considering a possible solution for the mystery only to be surprised at the end by a totally unexpected outcome. In *TCI*, instead, readers often position themselves in an advantageous situation with respect to the investigator-narrator, and this usually adds the story a humorous flavor, though a very different one from the humor created by the witty remarks of experimented detectives like Holmes, for instance.

"Man is the only animal that laughs and weeps, for he is the only animal that is struck with the difference between what things are, and what they ought to be," wisely affirmed Hazlitt (410). The humor in *TCI* emerges as the underlining of the contrast between what the characters do and what they are meant to do, and what people do and what they should do, the funny side of which cannot be shared by Christopher in his inability to tolerate ambiguity and in his unawareness and non-comprehension of certain social and moral conventions. This fact, in turn, makes the story paradoxically funnier. However, it is impossible not to sympathize with Christopher in his bluntness at times while feeling a kind of sadness for him as the victim he is of others' misrecognition and in the limitations of his syndrome. With its focus on crime, on that which is illegal or against social and moral norms, detective fiction as a genre also reveals the difference between what is and what should be. *TCI*, indeed, does so in the most original way: explicitly graphic.

CHAPTER 9

CONCLUDING REMARKS

In the introduction of this thesis, I stated that my intention was, on the one hand, to explore how the exploitation of the graphic surface in *TCI* significantly contributes to the reader's process of making sense of the narrative, enriching and multiplying the potentialities of fiction to merge the verbal and the non-verbal in the construction of meaning. On the other hand, a second purpose of my thesis was to study how the diverse semiotic resources which operate in Haddon's novel help configure a parodic and pastiche form underlying the relations that Haddon purposefully establishes between his highly multimodal novel and its source texts. This chapter will provide the review of the four hypotheses formulated at the end of **Chapter 2** in view of such research objectives in order to summarize the main conclusions of the study.

The first hypothesis contended that, as a multimodal novel, *TCI* displays the representational potential of fiction beyond the use of plain text to develop a narrative. The analysis carried out enables us to affirm that thanks to its status as a multimodal nature, Haddon's novel can present readers with the world as seen through the protagonist's eyes: a non-conventional, disturbing, and at times shocking view. Christopher is a very peculiar narrator and protagonist, and it has been proved that graphic experimentation in Haddon's novel can be understood as an attempt to find alternative ways of expression to overcome the limits which linguistic barriers impose on the articulation of his interiority in terms of character development in the narrative. Thus, semiotic resources which go beyond the verbal realm to include those which are visual metadiscursive/navigational, spatial, pictorial, diagrammatic and scientific combine and at times overlap to unfold the story: performatively guiding readers, generating suspense, building up the narrator and other characters through his telling of the story, revealing motifs and thematic concerns, in short, developing their great narratorial power.

As the one in charge of telling his story, Christopher needs to break free from the oppression of the "closed system of the arrangement and rearrangement of the 26 bits of type" (Kenner qtd. in White 34) to truly communicate, and for Haddon to successfully reveal how Christopher's mind works. The writer's effort to account for his narrator's means of expression reminds readers of Scottish writer Kelman's endeavour to liberate

his narrators “from the constraints of written English” (Craig 103). Craig views such liberation “as an act of linguistic solidarity, since it thrusts the narrative into the same world which its characters inhabit” (103). The fusion of verbal and non-verbal realms in Haddon’s novel, just as the fusion of the spoken with the written in Kelman’s narrative, allows fiction to release its democratic potential in the sense that it enables readers to get to know its narrator in his uniqueness.

It is precisely because of this representational and meaningful subversion of generic and formal conventions in *TCI* that other kinds of subversion emerge in the narrative, enabling the novel to challenge cultural, social, and moral norms, as another hypothesis in the study stated. The study has demonstrated that the breaking of the dichotomy image/text in fiction is useful to give voice to those who, like Christopher, have historically been constructed as silent visual images. In Haddon’s novel, the exploitation of the visual enables the narrator to be “heard,” paradoxically, beyond the verbal realm, and he can be understood in his challenge of deeply value-laden notions, such as those related to what it means to be sane, fair, faithful, truthful, caring or loving, its significance, people’s need of those attributes in themselves and in others, and, of course, according to whom, in whose perspective. In his double position of subaltern as a teenager (not yet a “reasonable and experienced adult”) and as an autistic person, Christopher is the silent *other*, the visual object to be observed, a mysterious and undecipherable being. Although he is able to speak in the story with the people around him, he cannot truly reveal or verbalize the logic behind his actions and utterances, and thus continues to be incomprehensible for them. For readers, instead, he is the hidden and ultimate enigma in this detective story which is gradually but finally solved. The reader’s advantage lies in “reading him,” that is, in getting to know him in his status of narrator. His story allows readers to have access to the logic behind what he says and does, and thus he becomes more and more familiar, less and less the *other*, while readers become more and more suspicious of the socially, culturally, and ethically established assumptions about the world they live in. The trick that has made this possible is his alternative way of telling readers his story, precisely the merging the verbal and non-verbal spheres in his narrative.

The combination and juxtaposition of various semiotic resources, linguistic and non-linguistic, unfolds a peculiar detective story where many conventional and generic tropes are refunctionalized. In this respect, the analysis I have conducted in **Chapters 7 and 8** as to the way in which *TCI* imports diverse genres and discursive styles,

especially in its relationships with the detective fiction genre, has enabled me to confirm **my hypothesis in relation to the view of Haddon's novel as a parodic form**. While providing the framework for academic and scientific discourses, and genres as diverse as the personal diary, the epistolary and the bildungsroman genre to be integrated in this textual hybrid, the detective narrative in Haddon's novel parodically explores typical features of both detective traditions: the highly rational British murder mystery novel and the more urban and violent hard-boiled, establishing "difference at the heart of similarity" (Hutcheon 8) and keeping an ironic and self-reflexive tone which simultaneously and paradoxically pays homage to the traditions it emerges from. I have also studied how at the core of the exploration of the genre in the novel lies the resignification of the enigma, truth, and justice. First, the enigma emerges as an all-pervading presence, to be found not only in the plot itself but also in the very narrator, who embodies a living mystery to be deciphered by the reader, in the non-rational world he has to face, in the abundance of math and logic problems he introduces, in the order his mother's letters are presented, and, ultimately, in the steering from verbal to non-verbal resources on the page, which turns the novel itself into a puzzle. The search for truth, on the other hand, is taken to the extreme in Christopher's obsession with veracity, and his fixation, in turn, leads readers to ponder over every individual's need for individual justice together with the inevitable limitations they must face in the true recognition of others. In the same way the graphic surface in *TCI* demonstrates the representational potential of fiction beyond the verbal sphere, the parodic form of its detective narrative confirms the flexibility of the detective genre to stretch the limits of its own conventions.

The means for the refunctionalization of the detective fiction genre in Haddon's novel, as Chapter 7 has confirmed, is certainly its pastiche form, the "patchwork of different borrowed styles" (Gregorious 37) which are definitely not neutral, empty imitations (as viewed by Jameson) but a rich compound of dissimilar textual styles, crucial in the process of making sense of the narrative as an expression of the narrator-protagonist's world view. **In this way, the meaningful pastiche form I have been able to identify in *TCI* is proof of the last hypothesis to be considered, which posed that the incredible variety of modes and graphic devices in *TCI* perform various and specific functions and yet give the novel as a whole its consistency.**

This thesis has been written with the purpose of contributing to the under-researched field of multimodal fiction, which, in Norgaard's words, is still "in its infancy" (159).

Thus, the exhaustive categorization and thorough analysis of the semiotic resources in Haddon's novel can offer itself as a valuable antecedent for other works in a similar vein since "typography, layout, and images can be employed to represent virtually any element of a story world and more research is needed to systematize their narrative functions" (Maziarczyk "Towards Multimodal Narratology" 120).

Hopefully, besides, this study can contribute to the raising awareness of the graphic surface of literary texts as potentially significant, not only for those ostensibly visual and which graphically exploit diverse resources to develop the narrative, but to fiction in general, the visual and graphic aspect of which is usually neglected or taken for granted. On the other hand, it has demonstrated that the study of multimodality is not only valid for intricate texts like the ones White studied, but for multimodal novels which apparently present no difficulty in their interpretation, like the crossover novel which has been the object of this study. Finally, the fact that Hutcheon's notion of parody has proved useful for the analysis of a multimodal novel bears the implication that it can also be applied to fiction which is not fully linguistic.

As for suggestions for further research, I can propose comparative studies in two directions: both between different editions (especially foreign editions) of the same multimodal novel, and between multimodal novels produced at different times in history. In the former case, it might constitute an interesting unexplored field to trace the keeping intact of or adapting graphic devices in the translation of a novel in order to suit foreign language readers, with the consequent implications in terms of the interpretation of the fictional work. In the latter, the purpose or function of the texts' self-reflexivity in terms of their context of production on the one hand, and the impact on the reader's attitude and interpretation strategies according to whether the novel is viewed as avant-garde or mainstream could constitute possible interesting arenas for future research.

There is much work to be done in the field yet, says White at the end of his book, since this line of research is just getting started. Eventually, I hope, my study can throw new light upon the diverse and significant ways in which the strategic disruption of the graphic surface operates in fiction. As Johnson states in the epigraph to this thesis: "To dismiss such techniques as gimmicks, or to refuse to take them seriously, is crassly to miss the point" (*Albert Angelo*, 176).

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⁵³ The following is simply a list of some multimodal novels written in English in the twentieth and twenty-first centuries which might be of interest to the reader. Special attention has been paid to relatively recent works, which explains the fact that roughly half the titles on the list have been published over the last ten years.

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APPENDIX A: TYPOGRAPHY IN *TCI*

Bold	<p><u>Metaphors:</u> “His face was drawn, but the curtains were real” (5); “I laughed my socks off,” “He was the apple of her eye,” “They had a skeleton in the cupboard,” “We had a real pig of a day,” “The dog was stone dead” (19).*</p> <p><u>Numbers and/or letters of enumeration:</u> three meanings of metaphor (5); the chain of reasoning (53); list of behavioural problems (59); numbers for two interesting facts about Sherlock Holmes (93); things which are yellow and brown (105- 106)*; three favourite animals in the zoo (see Bold + Capitals Chart) (108-109)*; what people and he remembered about the countryside (174-175); three conditions for life to take place (203)*; times on his timetable (192).</p> <p><u>Numbers:</u> size of the book (115); calculation doubling two’s (153); quadratic equations (201); time displayed on the watch (206); prime numbers (14); calculating multiplications (84); cubes of cardinal numbers (258).*</p> <p><u>“Good and Bad Days”:</u> (31, 35, 68, 70, 72, 75, 250).</p> <p><u>Proper Names:</u> Scooby Doo, Jesus Christ, Sherlock Holmes (made out of prime numbers) (32).</p> <p><u>What they teach him at school:</u> “Stranger Danger.”*</p> <p><u>T-shirt label:</u> “Beer. Helping ugly people have sex for 2,000 years” (47).*</p> <p><u>Details on an envelope:</u> (118).*</p> <p><u>Functions of a video recorder:</u> Rewind Fast Forward Pause (96); Search (97).</p> <p><u>A famous case:</u> The Case of the Cottingley Fairies (111).</p> <p><u>Addressee’s details on the envelope:</u> (118).*</p> <p><u>Name of Shopping Center:</u> Greyfriars Shopping Center (125).</p> <p><u>Formulas:</u> for the population of animals (127)*; for maths practise (199)*; quadratic equations (201)*; fear constant (168).*</p> <p><u>Names of constellations:</u> Orion, Lepus, Taurus, Gemini, The Bunch of Grapes, Jesus, The Bicycle (157).</p> <p><u>Label on the van:</u> “Ed Boone Heating Maintenance and Boiler Repair” (169).</p>
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Bold	<p><u>Name of a poster in the classroom:</u> Shakespeare's Globe (174).</p> <p><u>Signs:</u> (see Bold + Capitals Chart and Change of Fonts Chart below) (179, 180); Platform (190), sign at a shop, signs at the stations (208, 209*, 215, 231, 232); signs with the names of the stations (213, 214*); information sign (211), signs of the road names (227); sign on a train carriage (226).</p> <p><u>Names of computer games:</u> Train to London, Myst, The Eleventh Hour (189).</p> <p><u>What his cards say:</u> Feed Toby, Do Maths, Go to the Shop to buy sweets (193).</p> <p><u>Newspaper headline:</u> "\$3m Anderson's call Girl Shame" (199).</p> <p><u>Name of math problems:</u> Conway's Soldiers (181); The Monty Hall Problem (78, 82).</p> <p><u>Titles in books and notebooks:</u> Inside the Atlas (see bold + capitals) (230), title of test: Paper 1, Paper 2, Paper 3 (258, 259).</p> <p>"Chapter 13" (of the very book he is writing) (177).</p> <p>"Chain of reasoning" (53).</p> <p>"Prime Suspect" (54).</p> <p>People's affiliation (letters to the magazine) (79-80).</p> <p>Mathematical explanation of Monty Hall Problem (81).</p> <p>Clues and red herrings in Sherlock Holmes' story (enumeration as well) (90; 91).</p> <p>Distances between stations (228).*</p>
BOLD + CAPITALS	<p><u>T-shirt label:</u> WINDSURF, CORFU (37).</p> <p><u>Signs:</u> KEEP OFF THE GRASS, KEEP OFF THE GRASS AROUND THIS SIGN, KEEP OFF ALL THE GRASS IN THIS PARK (38).</p> <p><u>Graffiti:</u> CROW APTOK (174).</p> <p><u>Signs:</u> (on the train carriage) TOILET (200).</p> <p><u>Three favourite animals in the zoo:</u> (See Bold Chart) (108, 109).</p> <p><u>Words displayed on machines:</u> (on the ATM) ENTER YOUR PERSONAL NUMBER, ENTER, PLEASE ENTER AMOUNT (187)*;</p>

<p>BOLD + CAPITALS</p>	<p>(on the ticket machine) PRESS TICKET TYPE, ADULT SINGLE, INSERT \$2.20, TAKE TICKET AND CHANGE (213). Titles inside the Atlas: MAP PAGES, KEY TO MAP PAGES (230). Functions of a video recorder: CTRL ALT DEL (178).</p>
<p>Bold + italics</p>	<p>Names of movies/ programs: <i>Blade Runner</i> (242); <i>Blue Planet</i> (100, 101, 255); <i>University Challenge</i> (261); <i>Dune</i>, <i>Blake</i>, <i>Close Encounters of the Third Kind</i> (86); <i>Dr Who</i>, <i>Star Wars</i> (112); <i>How the Mind Works</i> (146); <i>Star Trek: The Next Generation</i> (147); <i>Star Trek</i> (249). Names of books: <i>Heart of Darkness</i> (67), <i>100 Number Puzzles</i>, <i>The Origins of the Universe</i>, <i>Nuclear Power</i> (251); <i>The Cost of Discipleship</i> (258, 259); <i>The Sign of the Four</i> (167); <i>The Hound of the Baskervilles</i> (88, 90); <i>Guinness Book of Records Wall of Fame</i> (78); <i>The Masqueraders</i> (96); <i>DIANA Her True Story</i> (259); <i>Rivals</i> (259); <i>Further Maths for A level</i> (267); <i>Prince's Mary's Gift Book</i> (113); <i>Chaos</i> (120). <i>The Boscombe Valley Mystery</i> (163); <i>LONDON AZ Street Atlas and Index Geographers A-Z Map Company</i> (229). Names of magazines: <i>Parade</i> (78); <i>The Strand</i>, <i>The Unexplained</i> (112); <i>Fiesta</i> (116). Computer game: <i>The Eleventh Hour</i> (259); <i>Minesweeper, Expert Version</i> (253). Name of a magazine column: <i>Ask Marylyn</i> (78). Name of a paint hue: <i>White With a Hint Of Wheat</i> (263). Name of a tune: <i>Three Blind Mice</i> (219). Label on mother's fleece: <i>Berghaus</i> (24). A subject at school: <i>Life Skills (Public Transport, Using Money)</i> (120). Occam's Razor: (in Latin and in English) "<i>Entia non sunt multiplicanda praeter necessitatem</i>," "<i>No more things should be presumed to exist than are absolutely necessary</i>" (113). Mom's letters: (121-122; 131-141). "oranghutan" (218).</p>

<i>Italics</i>	<p><i>"My skin...cold under my clothes"</i> (taken from Doyle's quote) (167).</p> <p><i>"The world is full of obvious things which nobody by any chance ever observes"</i> (92).</p> <p><i>"Sherlock Holmes had, in a very remarkable degree, the power of detaching his mind at will"</i> (92).</p> <p><i>"...his mind... was busy in endeavouring to frame some scheme into which all these strange and apparently disconnected episodes could be fitted."</i> (92).</p>
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*Combined with spatial resources.

CHANGE OF FONT	+ ITALICS	+ BOLD	+ CAPITALS	+ INVERTED BACKGROUND COLOR	+ CHANGE OF LETTER SIZE
Words and brands displayed on the signs at the train stations (180, 181, 208, 209).	√	√	√	---	---
Words appearing on the electronic destination signs at the train station (222, 223).	---	---	√	√	---
One of the questions of the test he has taken (260, 269).	---	---	---	---	---
Text appearing on a particular advert at the train station (218, 219).	---	---	---	---	√

APPENDIX B: PICTURES AND FACSIMILES IN *TCI*

	PAGE	PICTURE	HOW THE NARRATOR INTRODUCES IT	PICTURE OF A PICTURE	PICTURE OF AN OBJECT	REPRODUCED FROM HIS ENVIRONMENT	PRODUCT OF HIS IMAGINATION
1	2, 3, 242	Smileys	“She showed me this picture” “Then she showed me this picture” “Then she drew some other pictures” “...who don’t know what these pictures mean”	√	--	Sioban’s pictures (p. 2, 3)	The ones on p. 242
2	16	Wooden puzzle	“...which looked like this”	--	√	Puzzle in his pocket	--
3	35	Cars on the card to mom	“It looked like this”	√	--	Card for mom	--
4	86	Cloud in sky	“...and it looked like this”	--	√	Sky in the garden	--
5	95	An alien	“...which looked like this”	√	..	Picture he painted at school	--
6	156	Orion Constellation	“...like this”	--	--	--	√
7	157	Dinosaur Constellation	“...or like a dinosaur”	--	--	--	√
8	169	Cross spanners sign on dad’s van	“...a crossed spanners sign like this”	--	√	Father’s van	--
9	176	Cow	“...a particular cow had patterns on it like this”	--	√	Cow he saw in the countryside	--
10	211	Underground sign	“...a big sign over the top of it like this	--	√	Train station sign	--

11	220	Orang-utans	"And this is what the orang-utans looked like"	√	--	Advert on the train	--
12	225	Sticker on a guitar case	"...there was a sticker on her guitar case and it said"	--	√	Sticker on the woman's guitar case at the station	--
13	227	Carriage wall/ seat patterns on the train	"...a pattern on the walls which was like this" "...a pattern on the seats like this"	--	√	Carriage wall/ seat patterns on the train	--
14	246	Pattern of new pyjamas	"...the pattern on them was a 5-pointed blue stars on a purple background like this"		√	His pyjamas at Mother's	--
15	248	Crosses tessellation	"...by imagining this pic in my head"	--	--	--	√
16	256	Bus in "perspective"	"...it looked like this"	√	--	His bus drawing	--
17	263, 264	Wooden puzzle	"...which looked like this" "metal rods in it like this"	--	√	Mom's present	--

	PAGE	FACSIMILES	HOW THE NARRATOR INTRODUCES IT	REPRODUCED FROM HIS ENVIRONMENT	PRODUCT OF HIS IMAGINATION
1	119	<i>Christopher/ Swindon</i> (words)	"They were written like this"	Mom's hadwriting	--
2	123	Postmark	"...it was quite difficult to read, but it said"	Postmark on Mom's envelope	--
3	142	<i>Christopher</i> (word)	"...it was in my mother's hadnwriting, like this"	--	√

APPENDIX C: DIAGRAMS IN *TCI*

	PAGE	DIAGRAMS	TYPE	HOW THE NARRATOR INTRODUCES IT	REPRODUCED FROM HIS ENVIRONMENT	PRODUCT OF HIS IMAGINATION
1	12	Milky way	Scientific diagram	Not directly (In between the two paragraphs which explain the phenomenon verbally)	--	√
2	14	Prime numbers	Math problem/ calculation	Not directly (In between the two paragraphs which explain the phenomenon verbally)	--	√
3	46	Plan of his street	Plan/ map	"I made a plan of our part of the street which is called Randolph Street, like this"	--	√
4	81	Options in Monty Hall Problem	Concept map	"...by making a picture of all the possible outcomes like this"	--	√
5	110	Zoo map	Plan/ map	"The map was like this"		√ ("from memory")
6	126, 127	Scatterplot for frog population density through time	Scientific diagram	"If you drew a graphit would look like this...(but this graph is hypothetical... it is just an illustration)" "(and these graphs are hypothetical too)" "...the population goes in cycles like this"	--	√
7	162, 163	Options to decide for when escaping from Dad	Concept map	"...I made a picture of it in my head like this" "... it was like this"	--	√
8	173	Hypothetical diagram of Swindon	Plan/ map	"...like this (but this is a hypothetical diagram too, and not a map of Swindon)"	--	√
9	179	Swindon train station plan	Plan/ map	"It was a tunnel and some stairs... like this" "But this is not a very accurate map because I	--	√

				was scared..."		
10	181, 182, 183	Conway's Soldiers' Math Problem	Math problem/ calculation	"...something like this" "...doing sometyhing like this" "And then you do something like this" "And I had got to"	--	√
11	194	Map of everything and everywhere	Scientific diagram	"...things that go on in the Universe, like this"	--	√
12	205	England map	Plan/ map	"...it was like this in my head"	√ From classroom map	--
13	231	Shapes of the roads between Junction and Chapter Road	Plan/ map	"And this was the shape of the roads between Willesden and Chapter Road"	√ from <i>London AZ Street Atlas</i>	--
14	235	Map of Mom's flat	Plan/ map	"...a map of it in my head...and the flat was like this"	--	√

APPENDIX D: LISTS AND ENUMERATIONS IN *TCI*

	PAGE	LISTS AND ENUMERATIONS	HOW THE NARRATOR INTRODUCES IT	TYPOGRAPHICAL SALIENCE	EMBEDDED	STANDING OUT FROM MAIN TEXT	INTRODUCED BY LETTERS AND/OR NUMBERS
1	10	Enumeration of three meanings of a metaphor	"...and they are 1) ..., 2)..., 3)..."	Bold	√	--	Numbers in bold and in parentheses
2	16	List of objects in his pockets	"This is what I had in my pockets"	Bold	--	√	Numbers in bold
3	19	List of five metaphors	"These are examples of metaphors"	Bold	--	√	--
4	53, 54	List of "chain of reasoning"	Which was like this	Bold	--	√	Subdivisions: numbers and small letters in parentheses
5	59, 60	List of "some of his behavioural problems"	"These are some of my Behavioral Problems"	Bold	--	√	Capital letters in bold
6	79, 80	List of answers to Monty Hall Problem on the magazine column	"Here are some of the things that they said"	Italics Bold for people's names and affiliations	--	√ Centered text	--
7	90, 91	List of clues and red herrings in the <i>Hound of the Baskervilles</i>	"These are some of the clues"	Bold (the clue itself, not the whole	--	√	Numbers in bold

				explanation)			
8	93	List of two interesting facts about Sherlock Holmes	“And I’m going to finish this chapter with two interesting facts about Sherlock Holmes”		--	√ Indentation	Numbers in bold
9	105, 106	List of reasons why he hates yellow and brown	“These are some of the reasons why I hate yellow and brown”	Bold Capitalization Underlining	--	√	Numbers in bold
10	108, 109	List of his three favourite animals at the zoo	My favourite animals were	Bold Capitalization	--	√ Indentation	Numbers in bold
11	174	List of information in people’s head when they visit the countryside	“For example, if they are in the countryside, it might be”	Bold	--	√ Indentation	Numbers in bold
12	175, 176	List of things he noticed when he stopped for a wee in the countryside on the way to the ferry to France	“I noticed these things”	Bold	--	√ Indentation	Numbers in bold
13	192	List of activities on the timetable for a Monday	“(this was my timetable for a Monday and also it is an approximation)”	--	--	√ Two columns	--
14	203	List of three conditions for life on earth to happen	“...and these are”	Bold	--	√	Numbers in bold
15	228	List of distances between train stations	“all the times between stations were multiple of 15 seconds like this”	Bold	--	√ Centered text	--

APPENDIX E: MATH EQUATIONS, CALCULATIONS, AND NUMBER SEQUENCES IN *TCI*

	PAGE	MATH EQUATIONS, CALCULATIONS AND NUMBER SEQUENCES	HOW THE NARRATOR INTRODUCES IT	TYPOGRAPHICAL SALIENCE	EMBEDDED IN THE TEXT	STANDING OUT FROM THE TEXT
1	14	Prime numbers explanation	"...the cardinal numbers 1, 2, 3 , and so on..."	Numbers in bold	√	--
2	32	Assigning numbers to letters in names	"...you give each letter a value from 1 to 26 (a=1, b= 2 , etc)...like Jesuschrist... "	Numbers, letters, and proper names in bold	√	--
3	81	Mathematical explanation of Monty Hall Problem	"Firstly you can do it by math like this"	Whole equation in bold (combination of text and formulas)	--	√ Indentation
4	114	Size of his book	"My book was approximately 25 cm x 35 cm x 1 cm... "	Numbers in bold	√	--
5	153	Doubling two's	"...I couldn't get past 2¹⁵ which was 37,768... "	Numbers in bold	√	--
6	199	Formula for quadrating equations	"solving quadratic equatinos using the formula"	Whole formula in bold in bigger characters than the main text	--	√ Centered
7	201	More quadratic equations	"I did some more equations like" ... "and"	Whole formulas in bold in bigger characters than the main text	--	√ Centered
8	258	Cubes of cardinal numbers	"and did cubes of the cardinal numbers as I counted, like this " 1, 8, 27, 64, 125, 216, 343, 512,... "	Numbers in bold	--	√ Centered

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