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# **An Eclectic Model for the Stylistic Exploration of Mind Style in Fiction**

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Thesis submitted for the degree of Doctor of Philosophy

Department of Linguistics and Modern Languages

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# Abstract

Grounded in Halliday's systemic functional approach to the study of language and his three metafunctions of language, a new model called an *Eclectic Model of Mind Style* (EMMS) is presented in this thesis. Its building involved the examination of existing research on mind style and further systematic incorporation of some of the existing concepts, approaches and methodologies into one overarching model that could assist scholars in a more comprehensive understanding of the character's mind style. The goal of the model is to provide an analytical tool for stylistic analysis of the fictional characters' mind styles by demonstrating various stylistic effects used by authors in depiction of fictional characters in their novels.

The building of the model involved two stages: the first stage comprised the detailed review of the scholarly research on the notion of mind style with the focus on the workings of the deviant minds. During this process, the outlines of the new model including its major categories have gradually emerged and finally, the EMMS has been built to be used as an inclusive analytical tool for stylistic analysis.

Testing the proposed model by applying it to the analysis of the two selected fictional characters has become the next logical step bringing forth the second stage of the thesis writing process. During this stage, the two novels and their main characters have been chosen, namely: Christopher Boone in Mark Haddon's (2003) *The Curious Incident of the Dog in the Night-Time* and Don Tillman in Graeme Simsion's (2013) *The Rosie Project*. The primary focus of the analysis has been on exemplifying application of the EMMS categories to identifying the foregrounded use of stylistic features by the two characters and testing the EMMS analytical potential.

The findings show the EMMS analytical potential for stylistic research and possible use in other areas of language studies, as well as the necessity for its further testing.

**Key words:** *Grammar, pragmatics, cohesion and coherence, mind style, schemata, High-Functioning Autism (HFA), Asperger's Syndrome, Theory of Mind.*

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I hereby confirm that this thesis is my own work and has not been submitted for the award of a higher degree elsewhere.

Saza Ahmed Fakhry Abdulla  
August 2016

# Dedication

*To*

*God*

*The All-Mighty  
The All-Knowing  
With Gratitude*

*&*

*To*

*the blessed memory of my dad  
my mum and my family,  
my husband, Hama,  
my son, Mozart, and  
my daughter, Tina*

# Acknowledgements

I wish to express my most sincere, heartfelt gratitude and appreciation to Prof. Lesley Jeffries, my main supervisor, and Prof. Dan McIntyre, my co-supervisor, for their unending encouragements, advice, directions, and support, both academically and psychologically, during the challenging process of my writing the thesis.

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Finally, I owe more than I can ever express in words to my husband, whose never-ending support and patience was vital for me during all the stages of extremely hard work over my PhD thesis.

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# List of Abbreviations

AS	Asperger's Syndrome
APA	American Psychiatric Association
ASD	Autistic Spectrum Disorder
BMI	Body Mass Index
CP	Cooperative Principle
CMT	Cognitive Metaphor Theory
DNA	Deoxyribonucleic Acid
EMMS	Eclectic Model of Mind Style
HFA	High Functioning Autism
IQ	Intelligence Quotient
PP	Politeness Principles
PDD	Pervasive Developmental Disorder
SFL	Systemic Functional Linguistics
ToM	Theory of Mind
VGA	Video Graphics Array



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# Chapter 1: Introduction

## 1.1 Thesis Overview

This thesis aims to stylistically investigate the notion of mind style from the perspective of a new theoretical framework developed in the course of work on this area. In the new framework, known as An Eclectic Model of Mind Style and referred to as (EMMS) throughout this thesis, various theoretical and analytical approaches are combined to explore the deviant uses of stylistic features that constitute mind style of two characters, having autistic spectrum disorder (ASD), portrayed in two works of fiction written in English: one by British and another by Australian writer namely, Mark Haddon's (2003) Christopher Boone in *The Curious Incident of the Dog in the Night-Time* and Graeme Simsion's (2013) Don Tillman in *The Rosie Project*. The developed model has been subsequently applied to investigate the workings of mind style of the two above-mentioned characters, with Christopher's mind style having been investigated by stylisticians and clinicians, whereas Don's fictional world has not been researched stylistically due to the novel's recent publication.

In developing the model, I examined the existing research on the notion of mind style grounded in Halliday's tripartite model on the three metafunctions of language and further developed in the works of Fowler (1977, 1986, 1996); Leech and Short (1981, 2007); Semino and Swindlehurst (1996); Semino (2002, 2005, 2007, 2011, 2014a, 2014b); Gregoriou (2011); Fanlo Pinies (2005), discussed in detail in Chapter Two. These scholars were approaching the notion from the perspectives of linguistics, pragmatics, cognition, discourse analysis, psycholinguistics and other aspects of language studies. They were examining various features of mind style and developing (a) definition(s) of the notion in the process. For instance, in one of his definitions of mind style, Fowler puts emphasis on consistency in a choice of structural options by a character, which assists the reader in having an insight into how a character perceives the reality:

Cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a 'mind style'

Fowler (1977: 76)

Further refining this definition, Fowler (1977: 103) describes 'mind-style' as 'any distinctive linguistic presentation of an individual mental self' and as 'the world-view of an

author, or narrator, or a character, constituted by the ideational structure of the text' (Fowler, 1996: 214). He borrows the term 'ideational' from Halliday's systemic functional approach to language. Defining language function, Halliday states:

Language serves for the expression of content: it has a representational, or, as I would prefer to call it, an ideational function... the speaker or writer embodies in language his experience of the phenomena of the real world; and this includes his experience of the internal world of his own consciousness: his reactions, cognitions, and perceptions, and also his linguistic acts of speaking and understanding.

Halliday (1971: 332)

Fowler argues that 'ideational structuring [...] involve[s] three different types of linguistic features: vocabulary, transitivity and certain syntactic structures' (Fowler, 1996: 214).

While Halliday and Fowler adhere to a functional approach to language, other stylisticians and researchers have investigated the notion of mind style from different theoretical approaches. For instance, Semino (2005, 2007, 2011, 2014a, 2014b) examines Christopher's mind style in *The Curious Incident* utilising a range of theoretical frameworks and analytical approaches including grammar, person deixis Gricean maxims, politeness and others discussed in details in Chapter Two of this thesis. Semino shifts the term 'mind style' from what Fowler calls 'ideational structure' to more general communicative, pragmatic and cognitive accounts. She effectively expands Fowler's term of mind style to cover a number of social cues of autistic behaviour, for there is a generally-held view that Christopher in *The Curious Incident* is a person who shares features with HFA/AS people. Furthermore, she equates mind style with various narratological notions such as 'fictional mental functioning' (Palmer, 2004) and 'cognitive mental functioning' (Margolin, 2003). The weakness of Semino's approach lies in bringing together various analytical approaches and discussing them under the umbrella of Fowler's definition of ideational structuring.

When mind style is investigated from the cognitive, pragmatic, social and communicative, as well as textual angles, the original definition of the notion must be expanded to become more comprehensive and less specific. In view of this, in expanding definition of mind style, it is befitting to base it not only on Fowler's definition of the notion but on Halliday's (1985, 1994) perception of three meta-functions of language.

Manifested in what Halliday calls the 'ideational', 'interpersonal' and 'textual' components of language, three meta-functions of language originate in three kinds of clauses,



namely ‘clause as representation’ (Transitivity) dealing with the ideational component; ‘clause as exchange’ (Modality) addressing the interpersonal component, and ‘clause as message’ (Cohesion and Coherence) covering the textual components. The ideational meta-function reveals the way reality is depicted in the text and has two significant forms, namely, the experiential, focusing on patterns of transitivity (e.g. processes, participants and circumstances), and the logical, examining the sentence relations of coordination and subordination. The interpersonal component focuses on the relation between the addresser and the addressee in social contexts, using language to convey communication roles of informing, questioning, persuading, greeting and among others (Halliday, 2002: 9). The textual component accounts for certain phenomena including thematic structure, information structure and cohesion.

The EMMS developed in this thesis is based on Halliday’s (1985, 1994) terminology of three meta-functions of language with some modification. In the proposed model, the scope of mind style has been expanded to cover the following three categories: ideational style, interactional style and textual style, brought together in a new and more inclusive definition. Accordingly, mind style is redefined as:

the consistent use of foregrounded features of grammatical, pragmatic, discursal and schematic representation of the mental functioning of the fictional character.

In the above definition, the elements mentioned in the definition cover certain analytical approaches. For instance, the grammatical features examine the two characters’ uses of the processes of transitivity, lexical categories and sentence types: simple, compound and complex, all of which are examined under the ideational style in the EMMS. The pragmatic features, investigating the character’s social and communicative interactions with other characters are examined under the interactional style in the EMMS. This category makes use of various pragmatic aspects such as Gricean maxims of Cooperative Principle (CP), Speech Acts, Leech’s Politeness Principle (PP), and social deixis. The discursal elements provide further insight into the two characters’ uses of the cohesive and coherence ties, as well as their tendency to use repetition, substitution, ellipsis and reference items. They are also helpful in identifying the two characters’ uses of the information structure: given and new information, and the visual narratives. All of these features are examined in the category of the textual style.

With regard to the analysed characters of the two novels, there are indicative markers suggesting that the two characters share similar characteristic features with autistic people. In

identifying the characters mind style, the EMMS makes use of clinically-recognised features introduced in this thesis as High Functioning Autism Checklist, referred to as an (HFA Checklist). This checklist comprises features of both impairment and non-impairment. The impairment features involve social, cognitive and narrative aspects, as well as sensory issues predominant in real people with autism. They also include various behavioural impairments such as certain stereotypical repetitive behaviours and narrow interests. The non-impairment features of autism include extraordinary power of memory and savant skills (Turkington & Anan, 2007; Cascio et al., 2008; Cummings, 2009; Baron-Cohen, Lombardo, and Tager-Flusberg, 2013).

It is argued that the EMMS might be applied universally to any kind of deviant language users and that the HFA Checklist might be beneficial for analysts working with non-fictional texts, such as memoirs or autobiographical works written by writers with the ASD.

## **1.2 The Thesis' Original Contributions**

The original contribution of this thesis is two-fold:

1) To my knowledge, no previous study has built an Eclectic Model incorporating various theoretical and analytical approaches to be used as a comprehensive analytical tool for examining fictional characters' mind styles, as an attempt made in this thesis (Methodology).

2) The exemplification of the EMMS applicability has been successfully tested in examination of the two fictional characters: one of whom has been previously extensively researched, and the other has not been researched up to the writing of the present thesis (Application).

## **1.3 Aims and Research Questions**

In this thesis, the EMMS has been developed and proposed to explore stylistically the fictional world of two characters with autism. The aims of the thesis are expressed in the following series of research questions:

1. How can the scope of the existing research on the notion of mind style be expanded to a comprehensive theoretical framework that could be applied to the analysis of mind style

of two fictional characters in the two novels, with one of them being extensively researched and with no prior research of the other?

2. How are the two characters'/narrators' minds depicted in the two novels?

a. What relevant stylistic features have been employed in depiction of their mind styles in the two novels?

b. Which of the clinically-recognised autistic features can be traced in depiction of their mind styles in the two novels?

3. What implications does the EMMS have for stylistic research on mind style in fiction?

The above research questions were mainly chosen with the purpose of testing the applicability of the proposed model to the stylistic analysis of the fictional characters mind styles. Other related goals included examining the correlation between the functioning of the two characters' minds and the markers of mind style (stylistic features) on the one hand, and the signs of autism (autistic features) as defined by clinicians, on the other hand; considering whether the two characters use similar, different or closely-related stylistic features and whether the two authors use similar or different devices to portray the social and behavioural patterns in their depictions of their characters' fictional worlds.

## **1.4 Motivation for the Study**

Having read *The Curious Incident*, I was deeply moved by Christopher's sufferings, which opened my eyes to the complicated world facing the people with autism on a daily basis. Furthermore, the possibility to stylistically investigate the workings of the character's mind appealed to me due to my personal interest in clinical issues. Having started my investigation of Christopher, I was simultaneously searching for other novels portraying autistic characters. Even though I have read several novels featuring autistic characters such as Paul Torday's (2008) *The Irresistible Inheritance Of Wilberforce*, Cynthia Lord's (2008) *Rules* and Jennifer Roy's (2010) *Mindblind*, *The Curious Incident* and *The Rosie Project* impressed me most because of the sufferings endured by the two main characters having features of autism.

Initially, an obvious simplicity of Christopher's language and the complexity of Don's language were among the factors that motivated me to develop the EMMS and apply it to the investigation of the characters' deviant minds. Gradually, as far as the investigation proceeded and the EMMS were developing, there emerged a wealth of features imperative for investigating two distinctive unusual mind styles in the novels. Applying the proposed EMMS for examining these features stylistically served two goals: refining the developing model and testing its possibility to be used for exploring autism in fiction.

## 1.5 Thesis structure

This thesis consists of seven chapters:

Chapter One is introductory. It presents a general account of the whole thesis and briefly examines the existing scholarly research and various analytical approaches that have led to the formulation of (a) definition(s) of mind style. The Chapter also explains the way the EMMS was built and argues for the necessity to expand a definition of mind style from the perspectives of a new theoretical framework. The aims of the thesis, its research questions, the original contributions of the thesis and the motivation for the study have been also addressed in this Chapter.

Chapter Two presents literature review of scholarly research related to stylistics and its sub-disciplines, in particular Culpeper's (2001) characterisation, Short's (1996) discourse structure of prose fiction. The notion of mind style as one of the main notions in the studies of stylistics has been reviewed. The focus was specifically made on examining the existing research on Christopher's mind style in *The Curious Incident* by stylisticians who investigated the notion from various theoretical frameworks and analytical approaches. In the outcome of literature review such categories as transitivity, lexical and grammatical categories, and sentence types, pragmatics, cohesion and coherence, as well as schemata have been chosen as components of the emerging model. In the development of EMMS, in particular the grammatical features, the preference was given to Simpson's (1993) model of transitivity over Halliday's (1976) model; to Leech and Short's (2007) stylistic markers of lexical and grammatical categories, as well as and to Leech's (1989) distinction of concrete and abstract nouns. Regarding pragmatic theories, considerable focus was given to Gricean (1975) CP and Leech's (1983) PP Maxims, Speech Acts and social deixis. With respect to

Cohesion and Coherence, Halliday and Hasan's (1976) theory have been considered. In Chapter Two, a number of definitions of schemata by schema theorists (Rumelhart 1980, 1984; Eysenck and Keane 2005) have been examined, on the basis of which a working definition of schemata for this thesis has been proposed. The examination of the above-mentioned theoretical and analytical approaches assisted in expanding and redefining the notion of mind style, as the core of a new eclectic model.

In Chapter Three, the clinical approach to the notions of Autism, HFA and AS has been introduced. A detailed account of the clinical signs of HFA/AS has been given. These signs have been classified into features of impairment and non-impairment and introduced as an HFA Checklist, a supplementary analytical tool employed for identifying autistic features of the two analysed fictional characters. The research on Christopher's fictional autism has also been presented in this chapter.

In Chapter Four, the research methodology is introduced. It outlines the methods of application of the EMMS to the stylistic analysis of the two characters' fictional worlds. It contains the type of research method used, methods of data collection, data selection and the procedures adopted to data analysis, as well as problems encountered during building the model and its application to the selected data in the two novels.

Chapters Five and Six deal with the applicability of the EMMS to the stylistic analysis of the fictional portrayals of Christopher Boone and Don Tillman respectively. The plot synopses of *The Curious Incident* and *The Rosie Project* are given. The discourse structure of the two novels is presented and the application of the EMMS and the HFA Checklist to the analysis the characters' mind styles has been tested in these two chapters.

Chapter Seven is the concluding chapter. It presents the findings of the stylistic analysis of the two fictional characters and tests the EMMS applicability to the stylistic analysis. The Chapter also demonstrates how the research questions have been fulfilled and suggests recommendations for further research. It also claims that the EMMS, as an analytical tool, constitutes an original contribution to the study of mind style in fiction.

# **Chapter 2: Literature Review**

## **Developing an Eclectic Model of Mind Style**

### **2.1 Introduction**

This chapter reviews the existing scholarly research on the notion of mind style. During the review process, the focus was specifically made on examining various theoretical frameworks employed by stylisticians in their investigations of the fictional characters' mind style. The examination of these theoretical frameworks resulted in expanding and redefining the notion of mind style, building the EMMS grounded on Halliday's tripartite model on the three metafunctions of language and subsequently applying the proposed model to a stylistic analysis of the mind styles of the two fictional characters.

In reviewing the scholarly research, specific attention was given to examining the theoretical approaches assisting in building the EMMS. This process led to redefining the existing definitions of mind style within expansive theoretical and analytical approaches. The examined theoretical frameworks, utilized in building the EMMS, were situated within the fields of Stylistics, Pragmatics, Discourse Analysis and schemata. The goal of using the various frameworks in building the EMMS is to explore its applicability to other areas of language study, including stylistics, both in fiction and non-fiction.

Next, I shall give an account of Stylistics and its sub-disciplines.

### **2.2 Stylistics and its sub-Disciplines**

Stylistics is a branch of linguistics that focuses on the systematic study of style in language (McIntyre and Busse, 2010: 6; Jeffries and McIntyre, 2010: 1). It investigates the language of a text relying heavily on various linguistic approaches, tools, models and theories. Stylistics is a multidisciplinary field of study drawing upon other disciplines, namely: Linguistics and its subfields: Sociolinguistics, Corpus Linguistics, Literary Studies, Psychology and Cognitive Approaches.

Stylistics scrutinizes all kinds of discourses, namely; literary and non-literary texts (Jeffries and McIntyre, 2010: 1). According to Short (1996: 27), Stylistics is 'a method of

linking linguistic form, via reader inference, to interpretation in a detailed way and thereby providing as much explicit evidence as possible for and against particular interpretations of texts'. Stylistics is eclectic in its application of theory; its scope has been broadened from examining the formal linguistic choices of the texts to reaching the stages of understanding how readers create a mental picture to interpret a text. According to Leech and Short (2007: 289), the basic objective of Stylistics lies in the explanation of 'how readers get from the words of a text (a) an understanding of it and (b) a felt response to it'. Nørgaard, Montoro, and Busse argue that:

The [stylistic] analysis typically focuses qualitatively or quantitatively on the phonological, lexical, grammatical, semantic and pragmatic or discursal features of texts, on the cognitive aspects involved in the processing of these features by the reader as well as various combinations of these.

Nørgaard, et al. (2010:1)

Stylistics emerged from literary theories of formalism that made use of Saussurean (1959) structuralism known as formalist stylistics. The formalist approach aiming at examining the lexical, grammatical and semantic categories of the text has been criticised by (Fish, 1996) for 'disregarding readers' roles in the interpretation of the text and by Weber, who states that:

The problem with these formalist stylistic analyses is that they strike one as mechanical, lifeless, sterile exercises, and largely irrelevant to the interpretation of the literary work that they are describing

Weber (1996: 2)

Even though I support Fish's (1996) view that the formalist stylistics disregards reader's role in the interpretation, in my view, the formalist approach is nevertheless useful and, for this reason, it has been utilised in building the EMMS in this work to examine the two analysed characters' lexical and grammatical complexity and simplicity.

The approaches of Stylistics vary amongst stylisticians, some of whom are interested in describing the style of a particular author, character or narrator while others focus on the text itself and still others pay a considerable attention to the way readers interpret meaning from the textual linguistic cues. As Stylistics developed, it started employing methods of Pragmatics and Discourse analysis to analysing the contextual aspects of a text. Simultaneously, some stylisticians were drawing their linguistic findings of large data from the Computational and Statistical theories (Culpeper, 2002; Hoover, 2004). Others were

engaged in studying Cognitive Stylistics (Cook, 1994; Emmott, 1997; Culpeper, 2001; Semino, 1997; Werth, 1999) to identify readers' roles in the interpretation of the texts using theories of Schemata, Text World, Possible Worlds, Figure and Ground. Cognitive stylistics bases its theories on Linguistics, Cognitive Linguistics and Cognitive Psychology to interpret literary and non-literary texts. In line with Semino and Culpeper, Cognitive stylistics is a multidisciplinary discipline, aiming at using linguistic theories integrated with theories of Cognition to reveal the character's mental processes and the working of his/her mind. The traditional field of Stylistics relies heavily on linguistic theories in interpretation of the language of the texts (Semino, 2002).

More recently, Jeffries (2010) has offered Critical Stylistic tools providing a link between Stylistics and Critical Discourse Analysis. Jeffries in her model seeks to describe how readers are ideologically affected by the text. The tools of the textual-conceptual function work under the ideational meta-function of language and include naming and describing, representing actions/events/ states, equating and contrasting, exemplifying and enumerating, prioritising, negating and hypothesising (Jeffries, 2014: 412, 476).

In the next section, I proceed with presenting the discourse structure of the fictional prose to be used in Chapters Five and Six.

### **2.2.1 The Discourse Structure of Prose Fiction in Stylistic Analysis**

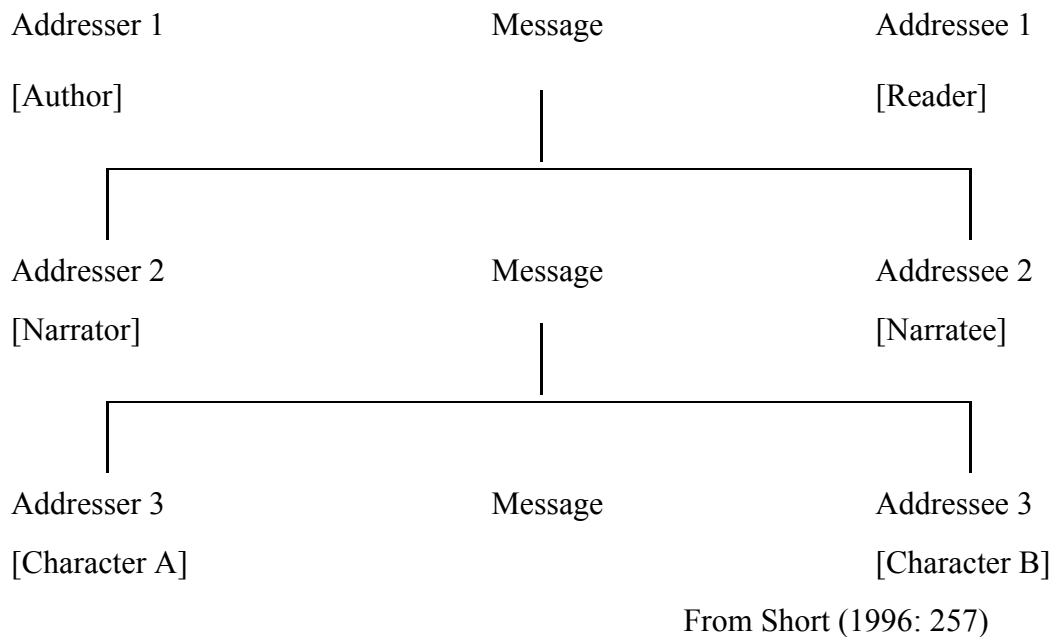
Short's model of discourse structure for drama comprises two levels, one which involves communication between the playwright and the reader/audience, and the second which occurs within the communication between characters in the play. The playwright can send messages directly or indirectly to the reader or the audience. This is the basis of discourse structure, further supplemented in order to apply to novels. On the whole, readers make inferences about characters and their communications with other characters. In the discourse structure of drama, only two levels have been identified (playwright-reader, and character-character).

Leech and Short (2007: 207-218) and Short (1996: 257) maintain that the discourse situation is complex and at the discourse level, one narrator should be involved. This signifies that the discourse structure of fictional prose recognises three levels and six participants (cf.



Chatman, 1978: 151; Rimmon-Kenan, 1983: 86–89; Toolan, 2001: 76–80). Figure 1 below explains author-reader level and character-character level, with a narrator-narratee level in between (Short, 1996: 257).

**Figure 1: The Prototypical Discourse Structure for Prose Fiction**



The discourse level of Haddon and Simson, as the authors of the two selected novels, is important to characterise their authorial, characterial and narratorial voices: how Christopher and Don as two narrators describe events to the reader, and how they as two characters interact with other characters. The discourse level of Christopher and Don is useful to identifying their roles as narrators or characters and to linking certain aspects of their peculiarity in using the stylistic features to autistic features. For instance, the grammatical feature of the use of the pronoun deictic ‘I’ excessively in the two characters’ narration can show the autistic feature of self-centredness. Other features, like their unintentional rudeness referred to in pragmatics as impoliteness, determine their social impairments as a feature of autism, through their interactions with other characters.

Next, I discuss Characterisation as another useful tool used in the analysis of Christopher and Don’s use of explicit and implicit cues.

## 2.2.2 Characterisation in Stylistic Analysis

Characterisation deals with the creation of a character in narrative discourse and can be recognised by various features, including characters' thoughts, speech and actions. Jonathan Culpeper (2001) uses his model of characterisation, drawing upon Cognitive Stylistics, particularly the cognitive notion of schemata, to combine readers' prior knowledge and textual knowledge through top-down and bottom-up processing, respectively. Culpeper identifies three types of characterisation, namely: 'explicit characterisation cues', 'implicit characterisation cues' and 'authorial cues' and distinguishes between self and other presentations. The self-presentation describes the way characters self-present themselves explicitly, while the presentation by other shows the way characters are presented by other characters in the narrative text (Culpeper, 2001: 167). He further classifies the categories of self-presentation into self-presentation in the presence of others, and self-presentation in the absence of others and suggests that characters' cues can be expressed by explicit and implicit cues.

Culpeper mentions that implicit cues include 'verbal and non-verbal cues that are important in conveying implicit information about a character'. In addition, he constructs a checklist of implicit cues to cover 'conversational, lexical, grammatical, paralinguistic, non-verbal and contextual features' and others (Culpeper, 2001: 172). Authorial cues comprise the cues in a fictional character that are created directly by the author rather than by characters.

In the analysis, I identify how Christopher and Don present themselves and how other characters present them using explicit and implicit cues in the two novels. I also indicate how the self and other presentations are recognized by stylistic features and autistic features. It is maintained that each stylistic feature, perceived with the help of explicit and implicit characterisation cues, can be either self or other presentation. For more clarification, within the framework of the EMMS, the stylistic features examined in Christopher and Don's fictional worlds such as Leech's Modesty maxims and transitivity processes, as well as the autistic features such as inflexibility and self-centredness designate how characterisation cues are represented by features of stylistics and autism.

I shall next review existing academic research revolving around mind style as the core notion of this thesis.

## 2.3 Review of Literature on Mind Style

According to Fowler (1977), the foundation of the notion of mind style can be attributed to Halliday's (1971) article, *Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's The Inheritors*. Although Halliday (1971) makes no reference to the term 'mind style' in his article, he discusses how the foregrounded features of transitivity show the 'cognitive limitation' of Lok's worldview, a Neanderthal and the main character in *The Inheritors*, with Lok using intransitive verbs instead of transitive ones (see Section 2.3.1.1 for more on transitivity). Halliday uses the term worldview to examine Lok's fictional world, which Fowler (1977) equates to mind style later on.

Fowler (1977: 103) coins the notion of 'mind-style' to refer to 'any distinctive linguistic presentation of an individual mental self' and to

'dramatize the order and the structure of conscious thoughts, or just present the topics on which a character reflects, or displays preoccupations, prejudices, perspectives and values which strongly bias a character's world-view but of which s/he may be unaware.

Fowler (1977: 103)

Moreover, Fowler's focus is on 'how deviant mind styles are created linguistically'. Fowler (1996: 214) is preoccupied more with analysing the characters' uses of some linguistic features such as vocabulary, transitivity and syntactic structures rather than with the cognitive, mental and psychological aspects of the characters' mind styles. The latter has been researched and developed later by others (Semino & Swindlehurst, 1996; Semino, 2002; Bockting, 1995).

In his later research, Fowler (1996) discusses mind style in relation to 'world-view' and 'point of view' on the ideological plane which he borrows from Uspensky. Accordingly, mind style refers to 'the world-view of an author, or narrator, or a character, constituted by the ideational structure of the text' (Fowler, 1996: 214).

A number of authors have challenged Fowler's claim on the grounds that mind style, world-view, and ideological point of view are equivalent, and therefore they suggest that each one of these terms required to be examined independently (McIntyre, 2003; Semino & Swindlehurst, 1996; Semino, 2002). For instance, Semino and Swindlehurst (1996) have presented a clearer explanation and distinction between them. They emphasize that 'mind style' could complement an 'ideological point of view' while 'world-view' could be viewed as a general term (Semino, 2002) for 'the overall view of "reality" of the "text actual world"'

(Ryan, 1991). They suggest that ‘ideological point of view’ and ‘mind style’ can capture different aspects of ‘world-view’. Furthermore, they maintain that ‘ideological point of view’ is concerned with social, cultural, religious or political values that individuals share with others having similar attitudes, judgements and beliefs, whereas mind style is based on personal and cognitive features shared by those who have similar cognitive mental disabilities. McIntyre favours Chatman’s (1978) term ‘conceptual point of view’ that deals with ‘those aspects of world-view that are not socio-political (2003: 232-233) rather than Fowler’s (1996) term, whereas Semino and Swindlehurst (1996) and Semino’s (2002) prefer the term of ‘ideological point of view’. Stockwell (2012: 124) perceives ‘world-view’ as a general term which combines ‘ideological point of view’ and ‘mind style’. In his view, ideological point of view is social and collective, whereas mind style is psychological and idiosyncratic.

Leech and Short (2007: 151) prefer to use Fowler’s term (1977) of mind style rather than world-view. In developing this notion, Leech and Short draw a cline for describing ‘natural and uncontrived’ mind style ‘to those which clearly impose an unorthodox conception of the fictional world’. In their views, the notion of mind style is applicable more to the fictional characters with deviant features. They argue that ‘the more normal the choices become, the less force the mind style concept tends to have’.

It can be argued that mind style and ideological point of view are two interrelated terms and complement each other; however, they are not identical, for they explain different depictions of the characters’/narrators’ world views. In my view, mind style can exceptionally project the author/character/narrator’s mental, psychological, pragmatic, discursal, as well as cognitive capabilities of conceptualising reality. Mind style refers to an individual’s idiosyncrasies, which are common among those who might suffer or might not suffer from similar mental and cognitive tendencies (Semino & Swindlehurst, 1996), whereas an ideological point of view is a broader term of which mind style is a sub-set.

The next section introduces transitivity, as one of the components of Halliday’s ideational meta-function of language, with some aspects of its categories being investigated by scholars in relation to characters’ mind styles.

### 2.3.1 Transitivity as the Ideational Metafunction of Language

One of the meta-functions of language used in Halliday's Systemic Functional Grammar (SFG) is called the 'ideational component' that refers to 'that part of the grammar concerned with the expression of experience' (Halliday, 1976:159; Halliday & Matthiessen, 2004). According to Halliday, the core of the 'ideational component' is a clause and its function in a sentence. The ideational function of the clause deals with the "transmission of ideas". Its function is related to "representing processes or experiences: actions, events, processes of consciousness and relations" (Halliday, 1985: 53). This component has two significant roles: the experiential and the logical; the former focuses on the analysis of language in terms of transitivity, including processes (realised by a verb phrases), participants (realised by nominal phrases) and circumstances (realised by adverbials), while the latter examines the logical relations between the linguistic elements, such as coordination and subordination. The term 'process' refers to 'all phenomena [...] and anything that can be expressed by a verb: event, whether physical or not, state or relation' (Halliday, 1976: 159).

Transitivity processes, according to Halliday (1994), can be classified into the following types: material, mental, relational, verbal, behavioural and existential; each one of these processes has participants which have the role of, for instance, actor, senser, carrier, sayers, behavior, etc. Such processes represent actions of doing, sensing, being, existing, saying, and behaving, respectively.

Material processes refer to doing and happening in the physical world which involves actions, activities and events; they have two participants, namely: the actor which is a mandatory element, and the goal which is an optional one and describes the entity (whether animate or inanimate) affected by the process. Mental processes can be divided into four types: perception, cognition, emotion and desideration; they have the participants –senser and phenomenon (Halliday & Matthiessen, 2004). The relational processes are classified into intensive attributive processes which have two participants such as carrier and attribute, and intensive identifying processes which have Token and Value as participants.

Verbal processes have the following participants: Target, Recipient, Receiver and Verbiage. Behavioural processes have Behavior and behavior, and Existential has Existent with or without Circumstance. The last component is Circumstance which is an additional element in Halliday's version and provides information about 'when, where, why and how'

the action take place (Halliday & Matthiessen, 2004: 261–262). It describes supplementary information such as place, time, extent, matter, manner, duration, condition, means, etc.

The transitivity model has also been discussed by Paul Simpson (1993) who categorises it into four processes summarised in Table 1 below:

<b>Main category</b>	<b>Sub-category</b>	<b>Further sub-category</b>	<b>Participants</b>
Material	Action	Intention	Actor, (animate) (Goal)
	Action	Supervention	Actor, (animate) (Goal)
	Event		Actor, (inanimate) (Goal)
Verbalisation			Sayer,(Verbiage) (Target)
Mental	Perception		Senser Phenomenon
	Reaction		Senser Phenomenon
	Cognition		Senser Phenomenon
Relational	Intensive		Carrier Attribute
	Possessive		Carrier Attribute
	Circumstantial		Carrier Attribute

**Table 1: Transitivity Categories Introduced by Simpson (1993)**

As shown in Table 1 above, Simpson’s (1993) transitivity model differs from Halliday’s (1976, 1994) in the following points: firstly, Simpson reduces Halliday’s six processes to four and puts Halliday’s Existential processes under Relational Processes; secondly, Simpson distinguishes three Mental Processes including ‘Cognition’ (think, know, understand, etc.), ‘Reaction’ (like, love, hate, etc.) and ‘Perception’ (sense, hear, see, etc.), whereas Halliday’s model contains four: Perception (sense, see, feel, taste, etc.), Cognition (think, believe, etc.), Emotion (like, love, hate, fear, etc.), Desideration’ (want, wish, decide, plan, etc.). Thirdly, Simpson uses only ‘Circumstance’ to include generally all adverbials without identifying them separately as in Halliday’s model, wherein circumstances are defined on the basis of various criteria, such as place, time, manner, etc. Apart from this, Simpson views behavioural processes as part of the material processes, whereas Halliday considers them as separate processes

Halliday’s model of transitivity has been challenged: Fish criticises Halliday’s system stating that it is simply providing labels for its constituents (1996: 100). Nevertheless, it is important to label constituents in order to make comparisons, even though Halliday’s categories are excessive, which can detract from, rather than add to the analysis. Moreover, the difficulty in Halliday’s model lies in his definition of the different categories which do not always have surface realisations in the text.

In the following subsection, the existing research of transitivity in relation to mind style has been presented.

### 2.3.1.1 Mind style and Transitivity

One of the first papers linking transitivity and mind style is credited to Halliday's (1971) article, where he examines Lok's worldview, a Neanderthal and the main character in William Golding's *The Inheritors*. Halliday discusses how the character's choice of certain patterns of transitivity can uncover a particular way of viewing the world. The predominant transitive patterns of Lok are that of Material transitive clauses with a human Actor and the total impression is that of people reacting to and shaping their environment. Lok uses intransitive verbs instead of transitive ones and appears to have difficulty in understanding the cause and effect relationship of: 'people seem to move aimlessly, rarely acting directly on objects in their physical environment. For example most clauses are material and describe simple movements, and many of the Actors are body parts rather than whole beings' (in Luckin, 2013:4-5). For instance, "His ears twitched" , "His nose examined this stuff", "The bushes twitched" or "A stick rose upright and... began to grow shorter at both ends" (Golding, 1955, in Halliday, 2002: 121)<sup>1</sup>.

The same inability to understand the cause and effect relationships is perceived by Fowler (1996) and Leech and Short (2007: 165) when they examine Benjy's<sup>2</sup> mind style, one of the narrators with some cognitive limitation, in Faulkner's *The Sound and the Fury*. Benjy seems to have inadequate understanding of cause and effect, 'unlike Lok, he uses transitive verbs as intransitives as in 'he hit and the other hit'. Benjy's use of intransitive verbs instead of transitive ones is the result of his lack of understanding of causation and action processes.

In relation to Christopher's mind style in *The Curious Incident*, Luckin (2013) concludes that Christopher uses the roles of Actor and Senser as the most frequent participants in chapter 59. Christopher foregrounds circumstances of place and time and combines them with material processes because of his focus on 'when' and 'where' events happen more frequently and repetitively than other circumstances. Many of Christopher's

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<sup>1</sup> See (Black ,1993; Hoover (1999); Fowler (1996 [1986]; Leech and Short (2007) for further analyses of Lok's mind style in *The Inheritors*.

<sup>2</sup> See Bockting's (1995) published book on Faulkner's narrators in *The Sound in the Fury*.

verbal processes are realised by the verb ‘say’ because of his power of remembering people’s utterances and the enormous dialogues that take place in his narration.

For the analysis of the two characters’ mind styles in this thesis, preference is given to Simpson’s model of transitivity rather than to Halliday’s model, due to its clarity. Simpson’s version has been used to classify the two characters’ uses of processes, participant roles and circumstances. Generally, transitivity is used as one of the theoretical approaches utilised in the EMMS to examine whether Christopher and Don in showing their reality use the pronoun deictic ‘I’ with all processes and whether they encode their mental images mostly by the use of processes of doing, happening, feeling, sensing, being, saying and existing.

### **2.3.2 Lexical and Grammatical Categories in Stylistic Analysis**

This section identifies those linguistic features that contributed to the development of the EMMS and were applied to the two analysed characters. Leech and Short (2007: 61) classify the stylistic checklists into four categories, two of which are examined here, namely: ‘Lexical categories’ and ‘Grammatical categories’. These scholars classify lexical categories into a ‘General’ category to explain whether the vocabulary is ‘simple or complex, descriptive or evaluative, specific or general, formal, informal’ or whether the text shows any ‘rare use of specialised vocabulary’, complex morphological endings and the semantic field to which the words belong. The second category deals with nouns classified into concrete and abstract, with the latter including the following kinds: ‘events, perception, processes, moral qualities, social qualities’ (Leech & Short, 2007: 61-64).

Concrete nouns are defined as those that are detected by the senses of perception and could be ‘observable and measurable’, whereas abstract nouns refer to those nouns that are ‘non-observable’ and ‘non-measurable’ (Quirk, Greenbaum, Leech & Svartvik, 1985: 247). Leech defines concrete nouns as something which can be seen and touched and that ‘which has a position in time and space’. A number of concrete nouns refer to people, things, animals and places, all of which are used as countable nouns. Other concrete nouns refer to substance, liquids and gases which are uncountable nouns (Leech, 1989: 90-91). Leech defines abstract nouns as those that have ‘no physical form’ and cannot be seen or touched. They can stand for ‘general feelings, ideas and concepts’, qualities, states, events and actions and a number of them are recognised by ‘their endings’ such as ‘ion’, ‘al’, ‘sion’, ‘tion’ (Leech 1989: 9-11).

Leech and Short (2007: 61-62) classify adjectives as (physical, psychological, visual, auditory, describing colour, referential, emotive, evaluative, etc.). They also classify verbs as



states, actions or events, movement, physical acts, Speech Acts, psychological states or activities, perceptions, transitive or intransitive, factive or non-factive. In addition, Leech and Short categorise adverbs as ‘manner, place, direction, time, degree’, as well as sentence adverbs including conjuncts such as ‘so’, ‘however’ and disjuncts such as ‘certainly’, ‘obviously’. While Leech (1989: 20) classifies adverbs according to meaning: manner, place, time, degree, frequency, linking, comment or attitude, adding and limiting, viewpoint and length of time.

Grammatical categories according to Leech and Short include six types. Sentence types include declarative, negative, exclamatory, interrogative and imperative. Sentence complexity involves simple or complex structure, and whether the complexity of the sentence structure is merely related to the uses of coordination or subordination or other linguistic choices. Clause types deals with dependent or non-finite clauses. The former include relative, adverbial or nominal clauses (that-clause and wh-clause) and the latter cover infinitival, -ing, -ed and verbless clauses (Leech & Short 2007: 62).

In building the model, I make use of Leech’s (1989) distinction of nouns, adjectives and adverbs, as well as Leech and Short’s some lexical and grammatical categories in the analysis.

### **2.3.2.1 Mind style, Lexical and Grammatical Categories**

Having introduced the lexical and grammatical categories in the above section, this sub-section discusses how the examination of these categories assisted the scholars in portraying Christopher’s fictional mind style.

In *Style and Fiction*, Leech and Short (2007 [1981]) analyse Benjy’s mind style in Faulkner’s (1929) *The Sound and the Fury*. As was mentioned previously, Benjy is an adult male with limited cognition. His world-view is rather limited and simple, exhibiting repetition of lexis, phrases and clauses, as the following examples demonstrate: ‘grass’ is repeated four times, ‘Luster was hunting in the grass’ – twice, and ‘I went along the fence’ three times. Benjy also seems to overuse coordination instead of subordination and repetition instead of substitution. For instance, Benjy says, ‘Then, they went on and I went along the fence’. Leech and Short (2007:166) suggest that this sentence can be made more coherent by using the subordinate conjunction ‘as’ instead of the coordinator ‘and’, as follows: ‘Then, as they went on, I went along the fence’. Benjy tends to string clauses together by coordination

rather than to divide sentences by using subordination which means that ‘clauses within sentences are not arranged to distinguish major from minor information’. In another example, Benjy avoids using the deletion rules of the ‘identical items’, as well as inability to substitute the lexical items by using proforms in coordinated structures, for instance, he chooses to say ‘he hit and the other hit’ rather than ‘he hit and so did the other’ (Leech & Short, 2007: 166). This demonstrates his inadequate ability to differentiate between old and new information.

Leech and Short (2007) and Bockting (1995) conclude that Benjy’s language is characterised by simplicity and concreteness. Bockting maintains that the profusions of the pronoun ‘we’ in Benjy’s narration is the result of his lack of ToM: having a difficulty in understanding the mental states of others (Baron-Cohen, Lombardo, and Tager-Flusberg, 2013). Leger (2013: 62-63) argues that Christopher uses affective vocabulary only for inanimate things such as: ‘murder mystery novels, things in a nice order; he hates France, lies and yellow and brown things’ etc. In the discovery of the dead dog, he objectively describes the dog entirely in terms of ‘its colour, size and fur’ (Haddon, 2003: 1 in Leger, 2013) without using any emotive terms to indicate his feelings. Christopher describes other characters including his mother, father and his teacher, Siobhan, using objective descriptions.

Semino (2014a) argues that Christopher can use highly complex grammar. Thus, when he discusses science and maths, he uses three relative clauses to describe his favourite video (Haddon, 2003, p.100). The following quote from the novel supports Semino’s argument, as shown in the use of ‘when’ in the complex sentence below:

‘What actually happens **when** you die is that your brain stops working and your body rots, like Rabbit did **when** he died and we buried him in the earth at the bottom of the garden’ (p. 43).

I expand Semino findings further and argue that Christopher uses complex grammar for science, maths, as well as social issues by showing more instances of complex sentence types in Appendix 3, Excerpt 1 DII) listed in the ideational style category.

Next, I shall address several theories from pragmatics contributed in the development of the EMMS.

## 2.4 Pragmatics and its Analytical Approaches

In this section, I introduce the chosen pragmatic theories that have been used in the EMMS, including Gricean CP (1975) maxims, Speech Acts, Leech’s PP (1983) maxims and

social deixis. Other theories such as Brown and Levinson's model of politeness (1987 [1978]), and impoliteness are also included in brief. Pragmatics is the branch of linguistics concerned with the use of language in social contexts, defined as 'study of meaning in speech situations (Leech, 2008:88). In this thesis, the priority is given to Gricean maxims of CP, explained in the next section, that form a useful theoretical framework to determine whether the two analysed characters abide by or not abide by the maxims, which assists in identifying their mind style markers.

### **2.4.1 Gricean Cooperative Principle (CP)**

Paul Grice's (1975, 1989) CP theory seeks to describe how the hearer/reader understands the speaker's/listener's intended meaning. Grice defines CP as 'Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged' (Grice, 1975: 45; 1989: 26). He argues that the addresser can implicate something and the addressee should infer the intended meaning behind it. Thomas (1995: 56) states that Gricean theory aims to recognise 'how a hearer gets from what is said to what is meant, from the level of expressed meaning to the level of implied meaning.'

Gricean definition clarifies certain conversational principles that direct the flow of conversation and reveal expectations about an interaction process for both speakers and hearers, and if those expectations fail to be fulfilled, implicature will be drawn. Grice suggests 'when people converse with one another they acknowledge a kind of tacit agreement to cooperate conversationally towards mutual ends' (in Leech & Short, 2007: 236). The kind of implicature the reader draws, depends on which of the maxims is not followed. Grice maxims are:

Maxim of Quantity: Make your contribution as informative as is required (for the current purpose of the exchange). Do not make your contribution more informative than is required.

Maxim of Quality: Do not say what you believe to be false. Do not say that for which you lack adequate evidence.

Maxim of Relation: Be relevant.

Maxim of Manner: Avoid obscurity of expression. Avoid ambiguity. Be brief (avoid unnecessary prolixity). Be orderly.

Grice (1975: 45-46)

Occasionally, in the interaction between the addresser and the addressee, some maxims will be infringed, violated, or flouted, which can be defined as follows:

- Infringing of a maxim describes a situation when speakers have no intention to create any conversational implicature. As Thomas (1995:74) explains, infringement occurs because of the inadequate command of the language that a speaker has or his 'performance is impaired' as a result of some cognitive impairment, or 'nervousness, drunkenness, excitement', or simply because 'the speaker is constitutionally incapable of speaking clearly, to the point, etc.'.
- Violating a maxim is 'unostentatious' non-observance of it, so that by breaking the maxim, the speaker 'will be liable to mislead' (Grice, 1975: 49); the speaker is aware of the violation, but the hearer is not. A violation of the maxim of Quality creates deception.
- Flouting a maxim means that the speaker may blatantly fail to fulfil it. The hearer has to guess the extra meaning, regardless of the meaning of the items in the utterance; for instance, to flout a maxim of Quality signifies saying something that obviously implies something else.

Gricean theory has been criticised by several scholars: Leech (1983: 80) establishes PP to account for those phenomena that are not adequately grasped by CP and which cannot discuss 'why people are often so indirect in conveying what they mean'. This implies that Gricean selected maxims and sub-maxims give no space to politeness maxims which are described by Leech (1983) with regard to principles (see Brown & Levinson, 1987:5). As Leech (1983: 82-83) suggests 'in being polite one is often faced with a clash between the CP and the PP so that one has to choose how far to "trade off" one against the other' and 'blatantly [break] a maxim of the CP in order to uphold the PP'.

I agree that some of the maxims proposed by Grice fail to account for all situations. For instance, the maxim of Quality informs us always to be truthful and leaves no spaces for telling white lies. When Grice postulates his maxims, and advocates the explicit following of these maxims, the variable of flexibility is lacking in certain cases, especially where the emotional needs of the hearer have to be considered. In such cases, the Quality maxim will clash with Leech's (1983) Sympathy maxim. It should be taken into account that Gricean maxims are not prescriptions; they are explanations of how people manage to understand

each other. What they fail to do is to explain why people behave in certain ways, hence the need for politeness theories.

My analysis also shows that the weakness of Gricean maxims can be observed in the maxim of Quantity: being as ‘informative as required’, neither too much, nor too little, which is unclear since it creates a clash with Leech’s maxim of Tact that says ‘Minimize cost to *other* and Maximize benefit to *other*’. For instance, consider the two sentences:

Speaker A: Pass me the salt.

Speaker B: Could you pass me the salt please.

In regard to Gricean maxims, speaker A abides by the maxim of Quantity since it is informative and does not give too much or too little information, while the second sentence violates this maxim by following Leech’s maxim of Tact for the sake of politeness. Chapman (2005: 113) states that some researchers have critiqued Gricean theory due to its vagueness and ‘the lack of clarity over the justifications for, and divisions between, the maxims’. Chapman also comments that Grice has also been accused of having ‘an idealistic view of human nature’ and attempting to provide etiquette rules for speakers. However, Chapman (2005: 113) defends Grice, saying that his aims were not to provide rules of conversation, but to identify ‘certain end-driven tendencies in interactive behaviour’ and describe how these contribute to conversation. According to Hadi (2013: 71), Gricean maxims are unable to account for the way people communicate in ‘sophisticated social contexts’. Davis (2000) states that the use of the notion ‘cooperation’ in Gricean CP, in comparison to the common meaning of this term, is considered to be one of the weaknesses.

Green (1996 in Hadi, 2013: 70) argues that ‘rationality and cooperativeness are characteristics common to all speakers in the world’. Green’s claim though possibly valid, can be disregarded in this thesis as the investigation does not deal with culturally specific issues: the two analysed characters investigated in this thesis share similar social norms and the authors of both novels are from western backgrounds.

Along with Gricean maxims, Neo-Griceans have also appeared. Levinson (2000 in Leech, 2014: 72) introduced the Q-principle ‘Do not say less than is required’, the I-principle ‘Do not say more than is required’ and the M-principle ‘Do not use a marked expression without reason’. According to Leech (2014: 72), Levinson’s principles are a ‘reworking of Gricean Maxims of Quantity and Manner’. Leech also asserts that Levinson pays less attention to the ‘Maxims of Quality and Relation’, which are important with respect to politeness.

In this thesis, Gricean maxims and sub-maxims are utilised since they offer a valuable insight into characters' mind styles. These maxims have been formulated to draw the speaker's implicatures and to show the way the hearers make inferences. In the selected chapters of the two novels, Christopher and Don can infringe and, on occasion, violate maxims because of their common features of pragmatic, social and ToM impairments, shared with individuals with HFA/AS who have little skill or a lack of skills to understand pragmatic inferences (Turkington & Anan, 2007: 9-10). Gricean maxims constitute one of the theoretical approaches of the category of interactional style given in the EMMS.

In the same way, Speech Act Theory, discussed in the next section, constitutes another theoretical approach used in the EMMS.

## **2.4.2 Speech Act Theory**

Speech Act Theory was originally proposed by John Austin (1975) and developed by John Searle (1969, 1979). Austin and Searle maintain that language is capable of conveying some functions, such as promising, threatening, warning, inviting and suggesting rather than simply reporting and describing the state of affairs (Cumming, 2009: 13). The main tenet of this theory is the distinction between the words' meaning in the utterance and the performed actions after those words have been uttered. Speech Acts describe 'an utterance that accomplishes something in the act of speaking'.

Austin categorises Speech Acts into three main components: 'locutionary' the performance of the utterance, 'illocutionary force' to identify the speaker's intention: a promise, a threat, a warning, praise, a command, etc., and 'perlocutionary' designating the 'effect upon the actions, thoughts or feeling of the listener, e.g. convincing, alarming, insulting, boring' (Baldick, 2008: 253). In other words, locution is the actual word uttered and the syntactic meaning of the utterance, illocution refers to the intention behind the words which reveals the pragmatic interpretation, perlocution describes the effect of the illocution on the receiver. Austin (2000: 351) and Searle (1971: 39) recognise two types of locution namely, constatives that convey statements of facts or states of affairs, pronounced to be true or false, and performatives that convey statements which involve 'questioning, promising, praising and so on' (Abrams & Harpham, 2009: 338).

Leech (1983: 104-105) discusses politeness with regard to illocutionary functions and 'how [illocutionary functions] relate to the social goal of establishing and maintaining comity'. He classifies the illocutionary function into four categories:

1. Competitive which competes with the social goal; e.g. 'ordering, asking, demanding, begging'.
2. Convivial which coincides with the social goal; e.g. 'offering, inviting, greeting, thanking, congratulating'.
3. Collaborative which is indifferent to the social goal; e.g. 'asserting, reporting, announcing, instructing'.
4. Conflictive which conflicts with the social goal; e.g. 'threatening, accusing, cursing, reprimanding'.

Leech (1983: 104)

Searle in Levinson (1985: 38) recognises five types of actions that individuals can perform by means of five types of utterances:

1. Representatives convey the belief that the propositional content is true. The propositional content includes those utterances that refer to asserting, complaining, suggesting, etc.
2. Directives convey 'commanding', 'ordering', 'inviting', 'requesting' and others that propose to influence the hearer.
3. Commissives express the speaker's intention in terms of future actions; these include 'promising', 'threatening', 'refusing' and others.
4. Expressives show the speaker's psychological attitudes in a positive or negative way. Some verbs like 'thanking' and 'apologising' denote positive attitudes while others like 'accusing' and 'dislike' denote negative attitudes.
5. Declarations refer to those Speech Acts in which the speaker changes the external status of an object or situation, for example, pronouncing a couple to be 'man and wife' at a wedding.

Searle in Levinson (1985: 38)

Searle makes no clear distinction between Speech Act verbs. In his classification, there is an overlap between opposing Speech Acts such as apologising and accusing that are put together in one category: 'expressives'. Searle's classification works less well in the analysis of this thesis. For this reason, I separate Speech Acts according to a positive category, such as 'offering', 'inviting', etc. and a negative category such as 'warning' or 'threatening', etc., and use these categories as analysing tools to perceive how the two characters' mind styles work within the social norms. This classification works well with Leech's parameters 'convivial' and 'conflictive' mentioned above. Other Leech's categories have not been taken into account. The positive category of Speech Act verbs increases the social attachments between characters, while the negative category decreases them. This is an

important part of the analysis pointing to the character's maintaining social distance, which is a shared feature of people with HFA/AS (Tukington & Anan, 2007: 9-10). It must be borne in mind that some Speech Acts such as 'thanking' may index social distance, whereas others such as 'warning' may suggest concern for a situation, both of which can only be determined by context.

In the next section, I review Politeness and Impoliteness theories.

### 2.4.3 Politeness and Impoliteness Theories

In addition to Speech Acts, Politeness and Impoliteness are two useful theories to be addressed in the projection of idiosyncratic mind style. These theories have been taken into account to examine Christopher and Don's explicit and implicit cues that assist in identifying their unintentional rudeness, their non-abidance by Leech's PP maxims, and their deficits in understanding the addressee's pragmatic inferences.

Politeness is a strategy or a set of strategies exploited by a speaker to fulfil certain objectives such as promoting and maintaining relationships (Leech, 1983; Brown & Levinson, 1987). It is a pervasive phenomenon which determines interpersonal relations facilitating social interaction and minimises the potential for confrontation inherent in all human interactions and transactions (Lakoff, 1990: 34). Leech has established the PP as supplementary to Gricean CP on the assumption that 'principles are regulative' (in Leech, 2014: 34) in the sense that they serve to normalise people's behaviour.

According to Leech (1983), politeness refers to a phenomenon identifying a relationship between two participants, namely 'self' (i.e. the speaker) and 'other' (i.e. the hearer) and he categorises six maxims of PP: Tact, Generosity, Approbation, Modesty, Agreement and Sympathy. These maxims summarised by Yule as 'being tactful, generous, modest and sympathetic towards others' (Yule, 1996: 60):

- Tact Maxim [...] Minimize cost to *other*[...] and Maximize benefit to *other*
- Generosity Maxim [...] Minimize benefit to *self*[...] and Maximize cost to *self*
- Approbation Maxim [...] Minimize dispraise of *other*... and Maximize praise of *other*.
- Modesty Maxim [...] Minimize praise of *self*... and Maximize dispraise of *self*.
- Agreement Maxim [...] Minimize disagreement between *self* and *other*... and Maximize agreement between *self* and *other*



- Sympathy Maxim... Minimize antipathy between *self* and *other* ... and Maximize sympathy between *self* and *other*

Leech (1983: 132)

Leech (1983: 83-84) argues that ‘negative politeness consist[s] of minimising the impoliteness of impolite illocutions [...and] positive politeness consist[s] of maximising the politeness of polite locutions’, clarifying that positive politeness seeks harmony while negative politeness expresses avoidance of disharmony among participants.

Leech in *The Pragmatics of Politeness* (2014) questions whether politeness should be presented from the perspective of the speaker, the hearer, or both. Two ideas have been presented by linguists: Eelen (2001, in Leech, 2014) suggests that pragmatists have favoured a speaker-oriented view of politeness, focussing on the intention to be polite. However, Mills (2003) and Watts (2003) advocate a hearer-oriented approach, concentrating on what the hearer interprets as polite. Leech argues that both are important. I agree with Leech’s view, for the hearer, in narrative texts, may not be part of the conversation; in this case the reader is the hearer and can interpret the character’s utterances based on their innate knowledge of politeness.

It has been argued that there is a different view regarding Leech’s PP. Leech’s PP has been called ‘expansionist’ by critics when compared with Relevance theory, which uses a reductionist approach to reduce Gricean (1975) four maxims of CP to one. Dillon et al. (1985: 455) level a similar criticism stating that Leech ‘appears to be inventing principles ad hoc’, suggesting that his principles could be extended almost infinitely to cover a wide variety of conversational topics and attitudes. Similarly, Brown and Levinson criticise Leech’s PP for having an expansionist approach of including a variety of maxims: modesty, approbation, agreement, etc. They argue that ‘if we are permitted to invent a maxim for every regularity in language use, not only will we have an infinite number of maxims, but pragmatic theory will be too unconstrained to permit the recognition of any counterexamples’ (Brown & Levinson, 1987: 4, in Leech, 2014: 85).

Similarly, Huang (2007: 37) claims that Leech’s methodology of expansionist approach ‘is inconsistent with principles of ‘Occam’s razor’ namely, the doctrine that theoretical entities are not to be multiplied ‘beyond necessity’, with the focus on a simple and reductionist principle. Thomas (1995) criticises Leech’s maxims questioning their validity in various contexts. Her main concern is that the maxims may not be universally applicable and may be completely random. Leech emphasises that CP and PP vary in their natures and are

still similar in their ‘regulative principles, which can be violated, observed to varying degrees of strength, and used to generate implicatures’ (Leech, 2014: 86).

Thomas (1995: 168) criticises Leech’s (1983) PP and Gricean (1975) CP for using the term ‘maxims’ since this term is regarded to be ‘unclear, overlapping, or of differing statuses’ (in Leech, 2014: 85). While Leech (2014: 85) defends that the term ‘maxim’ is ‘a meaningful term in pragmatics and cannot be easily replaced by some other term’.

However, Leech (2014: 85) himself has taken Brown and Levinson’s above criticism into account and suggests ‘if I had made it clear that all these maxims represent variants of the same overarching constraint’ [then they] work ‘under the heading of “the General Strategy of Politeness”’.

Though, I do not share these criticisms since Leech’s PP maxims contributed greatly to the interactional style of the EMMS, for they could be used as an analytical tool for identifying impolite or atypical rule usage. The application of these maxims to the two characters’ analysis assisted in discerning Christopher’s and Don’s ability to praise, dispraise, agree, disagree and share sympathy or antipathy with other characters in their interactions, in particular, when the politeness maxims were violated.

Another useful model of politeness is Brown and Levinson’s (1987 [1978]) theory, which describes the notion of ‘face’, originally introduced by Goffman (1967), who defined face as ‘the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact’ (Goffman, 1967: 5). The core concepts of Brown and Levinson’s theory are the notions of positive face and negative face: the former signifies a speaker’s essential need of being approved and liked by others, whereas the latter gives absolute freedom to a speaker to be independent, not to be imposed upon and to do whatever pleases him. Brown and Levinson (1987: 65-68) have also formulated two aspects of Face Threatening Acts (FTAs), which include those acts that threaten positive face, as well as those that threaten negative face. Brown and Levinson have been criticised for claiming that their theories are ‘universal’ since they base their analysis on just three variant languages and cultures, namely, English, Tamil and Tzeltal (Bowe, Martin, & Manns, 2014: 52-53). According to Mey, (2009: 711) ‘different cultures have different ways of expressing considerations for others’ as seen in Asian and Polynesian cultures. Leech (2014: 81) states that Brown and Levinson’s use of the notion of ‘face’ have been criticised, for some cultures, including Chinese, have other methods to adhere to politeness.

In addition to the notion of face, the notion of indirectness has also gained a considerable attention from politeness pragmatists as a universal phenomenon in all natural languages. Indirectness occurs when there is ‘a mismatch between the expressed meaning and the implied meaning’ (Thomas, 1995: 33, 119). In this thesis, the two characters have difficulty understanding other characters’ indirectness, which could be associated with politeness rules.

Connected with Politeness, researchers likewise discuss theories of Impoliteness, described as ‘behaviour that is face-aggravating in a particular context’ and caused by intentionality (Culpeper, 2008: 36; Bousfield, 2008, 2010; Locher & Bousfield, 2008: 3). Bousfield (2010: 101-105) defines it as ‘a non-observance or violation of the constraints of politeness’. According to Leech (2014: 225), ‘curses and threats are illocutions specialized to impolite use, just as compliments and invitations are specialized to polite uses’. Culpeper (1996: 356) states that ‘instead of enhancing or supporting face, impoliteness super-strategies are a means of attacking face’.

Together with Politeness, social deixis, playing a major role in projecting a character’s mind style, is discussed in the coming section.

## **2.4.4 Deixis**

Deixis is a notion derived from Greek which refers to ‘pointing’. The term suggests the way language can indicate locative, temporal, personal, social and psychological distance through using the following devices: ‘address terms, vocative titles, or demonstratives’ (Nørgaard et. al, 2010: 73-76). Deictic terms according to Green (1992: 128), include a range of linguistic elements, namely: the personal pronouns ‘I’, ‘she’, ‘they’, demonstrative determiners and pronouns ‘this’, ‘that’, certain adverbials ‘here’, ‘there’, ‘now’, ‘then’, definite expressions ‘the’, ‘few’ lexical verbs ‘go’, ‘come’, ‘take’. There are also other distinct categories that deictic theorists discuss, among them: ‘place deixis’, ‘temporal/ time deixis’, ‘person deixis’, ‘social deixis’, ‘emphatic deixis’, and ‘discourse deixis’ (McIntyre, 2006, 2007). According to Marmaridou (2000, p. 93), discourse deixis can be expressed with terms that are primarily used in encoding space or time deixis’.

Social deixis refers to terms of address, vocatives (Hey, Jane), honorifics (Sir, Madam), or titles (Dr, Mr, Professor), father, mother, sister. Bockting (1995: 31) maintains that social deixis ‘specifies the social rank of a referent in relation to deictic centre [...] it is

through social deixis, especially, that discourse encodes power-relation'. Terms of address are forms of social deixis which, according to Chapman (2011: 42), 'orientate an utterance to the social relationship'.

Using social deixis in the development of EMMS has helped me to identify the two characters' social closeness to or distance from other characters in the two novels.

Having discussed pragmatic theories used in this thesis, in the next section, I address the existing research on Christopher's mind style in *The Curious Incident* in relation to those pragmatic theories that have contributed to the development of the EMMS.

### **2.4.5 Application of Pragmatics to Study Christopher Boone's Mind style**

Stylisticians, including Semino (2014a, 2014b), Gregoriou (2011) and Fanlo Pinies (2005), have investigated Christopher's mind style within pragmatics. Semino's (2014a) article Language, Mind and Autism in Mark Haddon's *The Curious Incident* is analysed in this thesis. Some of Christopher's linguistic issues that Semino raises in this article have also been argued in Semino (2005, 2007, 2011, 2014b) and will be discussed in detail in 2.8. What follows is an analysis of the first conversation between Christopher and the policeman in chapter 11 of the novel conducted by the two stylisticians: Fanlo Pinies (2005) and Semino (2014a, 2014b). The bracketed numbers before the quotation are used for ease of references:

(1) The policeman squatted down beside me and said, "Would you like to tell me what's going on here, young man?" I sat up and said, "The dog is dead." "I'd got that far," he said. I said, "I think someone killed the dog." "How old are you?" he asked. I replied, "I am 15 years and 3 months and 2 days." "And what, precisely, were you doing in the garden?" he asked. "I was holding the dog," I replied. "And why were you holding the dog?" he asked. This was a difficult question. It was something I wanted to do. I like dogs. It made me sad to see that the dog was dead.

(2) I like policemen, too, and I wanted to answer the question properly, but the policeman did not give me enough time to work out the correct answer. "Why were you holding the dog?" he asked again. "I like dogs," I said. "Did you kill the dog?" he asked. I said, "I did not kill the dog." "Is this your fork?" he asked. I said, "No." "You seem very upset about this," he said.

(3) He was asking too many questions and he was asking them too quickly. They were stacking up in my head like loaves in the factory where Uncle Terry works. The factory is a bakery and he operates the slicing machines. And sometimes a slicer is not working fast enough but the bread keeps coming and there is a blockage. I sometimes

think of my mind as a machine, but not always as a bread-slicing machine. It makes it easier to explain to other people what is going on inside it. The policeman said, "I am going to ask you once again. . ."

(4) I rolled back onto the lawn and pressed my forehead to the ground again and made the noise that Father calls groaning. I make this noise when there is too much information coming into my head from the outside world...

(5) The policeman took hold of my arm and lifted me onto my feet. I didn't like him touching me like this. And this is when I hit him.

(Haddon, 2003, pp. 7-9)

Fanlo Pinies (2005) concludes that Christopher in (1) is unable to draw proper inferences from the policeman's question when indirectness, conversational maxims, conversational strategies (turn-taking, adjacency pairs) and PP are involved and therefore he replies literally. She finds that when the policeman asks Christopher "Would you like to tell me what's going on here, young man?" is an infringement of the maxim of quantity from the policeman's perspective. Christopher's reply "The dog is dead" is not informative enough to fulfil the policeman's request since the policeman sees that the dog is dead. Christopher's failure to abide by the quantity maxim would signal his difficulty in understanding questions and indirectness. The policeman's indirect question 'what were you doing in the garden' implies an indirect accusation that he is a suspect for the killing of the dog. Christopher's reply 'I was holding the dog' is literal since he fails to infer the policeman's implicature for seeking to know the truth. Fanlo Pinies links Christopher's pragmatic difficulty to people with autism who respond literally to questions and face difficulties in interpreting 'indirectness'.

Fanlo Pinies also concludes that Christopher's reply about his age "I am 15 years and 3 months and 2 days" in (1) above can be another infringement of the quantity maxim since his statement provides too much information more than is required. In addition, she states that Christopher in (5) "The policeman took hold of my arm and lifted me onto my feet. I didn't like him touching me like this. And this is when I hit him" attempts to protect his negative face by hitting the policeman, whereas the policeman has attacked Christopher's negative face by not allowing him freedom of movement. For Christopher, protecting his own negative face is of crucial importance, though consequently, he 'threatens his own positive face, because of the subsequent negative self-image he presents' (Fanlo Pinies, 2005: 358). Christopher's non-verbal behaviour in his conversation with the policeman in (5) can be interpreted in terms of threatening his own positive face (politeness theory) unintentionally, because the way he behaves towards the policeman involves a threat (impoliteness) to his addressee's negative face. Christopher's utterance "And this is when I hit him" is an attack to

the policeman's face and therefore he initiates a negative self-image about himself because of his aggressive reaction.

Similarly, Semino (2014a, 2014b) also finds that Christopher's reply to the policeman in (1) "I sat up and said, "The dog is dead." is insufficiently informative because he provides 'too little information' which is an infringement of Gricean maxim of Quantity. She also concludes that Christopher fails to 'filter out irrelevant or distracting details' drawn from his infringement of the Gricean maxim of Relation. Moreover, she perceives in Christopher's interaction a combination of failure of observing those two maxims, his extraordinary power of memory and problems of ToM, shared with HFA/AS (Frith, 1989; Cummings, 1999). I expand Semino and Fanlo Pinies' findings further by applying the EMMS interactional style category to their analyses presented in detail in Chapter Five, Section 5.4.2.2.

Using pragmatic approach in analysing Christopher, both Semino (2014a) and Fanlo Pinies (2005) conclude that Christopher always abides by the maxim of Quality and is sensitive about 'telling a lie'. I also extend this argument by applying the interactional style category of the proposed model introduced in Chapter Five, Section 5.4.2.2.

In relation to deixis, in her corpus analysis, Semino (2011) finds that Christopher overuses the personal deixis 'I' because of his self-centred and 'egocentric' personality: focusing mainly on his own thoughts and actions, a common feature of individuals with HFA/AS (Carrington, Templeton, & Papinczak, 2003: 211). Semino concludes that the low frequency of the person deictic 'we', 'our', 'us' in the novel is the result of Christopher's difficulty to cope with others and his lack of affinity. The majority of Christopher's uses of the pronouns 'you' and 'your' occur in the narration rather than in his direct speech. Christopher's failure to refer to 'you' and 'your' shows his unawareness of other's mental states and his lack of commonality with others, which are indications of his autism. Luckin (2013), in her corpus-based analysis concludes that the pronoun deictic 'I, my, me' are overused as the result of Christopher's experience and alienation from others.

Having discussed the application of the selected pragmatic theories to stylistic analysis of Christopher's mind style, as well as their relevance to the category of interactional style in the EMMS, in the following section, the discussion revolves around the foregrounding stylistic features in the use of the cohesive and coherence ties, which assist in perceiving and projecting peculiar mind styles.

## 2.5 Cohesion and Coherence as a Textual Metafunction of Language

The most widely accepted model of Cohesion adopted in stylistics owing to its detailed discussion and applicability is Halliday and Hasan's (1976) book *Cohesion in English*. According to Halliday and Hasan, (1976: 8-10), Cohesion is 'a semantic relation between elements of a text' that is fundamental to the interpretation and concerned with various 'possibilities that exist for linking something with what has gone before'.

Halliday and Hasan developed the theory in their subsequent research. For instance, in his book *An Introduction of Functional Grammar* (1994), Halliday (1994: 317) considers ellipsis and substitution as 'variants of the same type of cohesive relation', placing them under one group. Moreover, Hasan (1984) expands the notion of cohesion and calls it cohesive harmony classified as two types, namely; structural and non-structural cohesion. Structural includes parallelism, theme-rheme, given and new organisation; non-structural involves componential grammatical analysis which includes reference, ellipsis, substitution and lexical cohesive ties.

Martin (1992: 19) critiques Halliday and Hasan's theory stating that it 'fails to bring out the continuity between the structural... and non-structural... resources and offers a model that can generalize across environment to include both structural and non-structural relations'. Halliday and Matthiessen's (2004: 87) most recent publication on cohesion, views the textual meta-function of language as 'the resources for creating discourse'. The textual metafunction is realised by the cohesive and structural textual resources. The former plays a role in cohesion while the latter affects the coherence patterns of the text which is made up of a 'Thematic and Information Structure' (Halliday & Matthiessen, 2004: 87).

Cohesion or cohesive resources account for the 'lexicogrammatical and semantic relations that work...either within or across sentences' and that 'have evolved specifically as a resource for making it possible to transcend the boundaries of the clause' (Halliday & Hasan, 1976: 323; Halliday & Matthiessen, 2004: 87, 532). Leech and Short (1981: 244) define cohesion as 'the formal means by which connections are signalled'. Thompson (1996: 147) comments that cohesion has to do with 'the linguistic devices by which the speaker can signal the experiential and interpersonal coherence of the text, and is thus a textual phenomenon: we can point to features of the text which serve a cohesive function'.

Schiffirin (1987: 22) mentions that discourse coherence relies on ‘a speaker’s successful integration of different verbal and nonverbal devices to situate a message in an interpretive frame and a hearer’s corresponding synthetic ability to interpret such cues of totality in order to interpret that message’. Coherence is used in this thesis as a tool to perceive the two characters’ ability to successfully integrate various verbal and non-verbal devices in a message and to interpret it.

According to Baker (2011: 230) states that the two notions of cohesion and coherence are similar and interrelated because they both participate in the interpretation of a text. However, they vary in that the former gives an account of a network of surface relations which connects items in a text and the latter expounds ‘the underlying network of conceptual relations in a surface text’. Halliday and Hasan (1976: 23) mention that a text can be coherent in two ways: ‘it is coherent with respect to the context of situation and therefore consistent in register; and it is consistent with respect to itself and therefore cohesive’. Widdowson (1978) associates coherence with the illocutionary acts and he believes that an utterance is not coherent unless the actions performed are not considered. Hoey (1991: 12) regards cohesion as ‘a property of the text and coherence is a facet of the reader’s evaluation of a text’. The two notions ‘cohesion’ and ‘coherence’ are used in discourse analysis and text linguistics to analyse features of written texts. Coherence is concerned with the means by which texts make the logical unity between the expressed ideas stronger and make meaning clear for readers.

Several scholars argue that the existence of cohesion does not necessarily lead to coherence (Enkvist, 1978, Brown & Yule, 1983); others claim that coherent texts do not need to be cohesive (Widdowson, 1978) and some systemic functional linguists argue that cohesion is necessary, but not sufficient in achieving coherence. However, despite these criticisms, as detailed later, using cohesion and coherence as outlined by Halliday and Hasan is significant in identifying the discoursal features recognised in Christopher and Don’s direct speech and narration.

In the coming section, I give an account of the first type of cohesion.



## 2.5.1 Grammatical Cohesion

This type of cohesion explains the grammatical relations among its components and aims to help readers to understand the items referred to, the ones replaced, and even the items omitted (Harmer, 2004). Grammatical cohesion is classified as follows:

- **Reference**

Reference is defined as ‘the relation between an element of the text and something else by reference to which it is interpreted in the given instance’ (Halliday & Hasan, 1976: 308). It refers either to something which has already been mentioned (anaphoric), or which is mentioned later in the text (cataphoric). Anaphoric and cataphoric references can be either endophoric (textual) when they refer to something (animate or inanimate) inside the text, or *exophoric* (situational) when they refer to something outside the text. The semantic feature of reference is definiteness and specificity (being specific). Reference involves three types in English: personal, e.g., ‘I’, ‘me’, ‘my’, ‘mine’, etc., demonstrative ‘this’, ‘these’, as well as comparative including adjective, e.g., ‘same’, ‘such’, ‘similar’, ‘other’, ‘better’, etc. and adverbs e.g., ‘as well as’, ‘more’, ‘fewer’, ‘identically’, ‘likewise’, ‘so’, ‘such’, ‘better’, ‘so as’, ‘more’, ‘less’, ‘equally’, etc.

- **Substitution**

Substitution means the replacement of one item with another that works as a linguistic tie at the lexicogrammatical level. It has three components: nominal, verbal and clausal. Nominal substitution includes e.g., ‘one’, ‘ones’, ‘same’, verbal substitution is replacement by the pro-verb ‘do’, and clausal substitution is replacement by pro-forms e.g., ‘so’, ‘not’, etc.

- **Ellipsis**

Referring to the omission of an item, ellipsis has three main types: nominal, verbal and clausal. In case of ellipsis, missing information can be compensated for by presupposing some items such as a sentence, clause, etc. Ellipsis conveys some structural slots to be filled by some other items as in presupposition with substitution ‘That is why we say that ellipsis can be regarded as substitution by zero’ (Halliday & Hasan, 1976: 143).

- **Conjunction**

According to Halliday and Hasan (1976: 22), conjunctions vary from other cohesive devices in that they ‘are cohesive not in themselves but indirectly, by virtue of their specific meanings...they express certain meanings which presuppose the presence of other components in the discourse’. Conjunctions refer to those elements that work as conjuncts to link words, phrases and sentences together. There are of four main types: additive, adversative, causal and temporal (Halliday & Hasan, 1976: 242-243). Additive conjunctions function to join the presupposed elements which are realised by e.g., and, also, too, furthermore, additionally, etc. or to negate the presupposed items that are indicated by e.g., ‘nor’, ‘not’, ‘either’, ‘neither’, etc. Adversative conjunctions refer to ‘contrary to expectation’ e.g., ‘yet’, ‘though’, ‘only’, ‘but’, ‘in fact’, ‘rather’, ‘however’, etc.). Causal conjunctions express result, reason and purpose, e.g., ‘so’, ‘then’, ‘for’, ‘because’, ‘for this reason’, ‘as a result’, ‘in this respect’, etc. Temporal conjunctions refer to elements of sequence or time, e.g., ‘then’, ‘next’, ‘after that’, ‘next day’, ‘until then’, ‘at the same time’, ‘at this point’, etc.

The second type of cohesion is lexical cohesion and is discussed in the next section.

## **2.5.2 Lexical Cohesion**

Halliday and Hasan (1976: 274) define lexical cohesion as ‘achieved by the selection of vocabulary’. It involves two major forms: Reiteration and Collocation. Reiteration is the repetition of items mentioned earlier and is realised by exact repetition (e.g. the same word), or the use of a synonym (or near synonym, a subordinate or general word). In certain places, the repeated words have references that create a ‘double cohesive tie’ and are accompanied by the definite article ‘the’ or a demonstrative determiner ‘that’.

Collocation occurs when words are not dependent upon the same semantic relationship but rather ‘tend to share the same lexical environment’ (Halliday & Hasan, 1976: 286). Collocation takes into account all types of lexical cohesion except for reiteration, namely, synonyms ‘begin’/ ‘start’, etc., opposites ‘cold’/ ‘hot’, ‘love’/ ‘hate’, ‘tall’/ ‘short’, etc. and hyponyms or co-hyponyms ‘black’/ ‘white’, ‘chair’/ ‘table’, etc.

The second textual feature used in the development of the EMMS is coherence.

### **2.5.3 Thematic and Information Structure**

Halliday and Mattiessen (2004: 87-94) use structural resources to include thematic structure and information structure. The former explains a clause as a message and consists of ‘Theme’ and ‘Rheme’, while the latter accounts for ‘Given’ and ‘New information’. Halliday and Mattiessen (2004: 93) demonstrate that ‘the organization of the message into information units of given and new reflects the speaker’s sensitivity to the hearer’s state of knowledge in the communication situation’.

Theme and Rheme are ‘speaker-oriented whereas given [and] new is listener oriented’ (Halliday & Mattiessen, 2004: 93). Theme is related to given information while ‘rheme’ is related to new information. According to Halliday and Mattiessen (2004: 79), theme is considered to be the first experiential constituent that has a role in transitivity patterns of the clause. Rheme describes ‘what the speaker says about the Theme and represents the information that the speaker wants to convey to the hearer’ (in Luckin, 2013: 19). Apart from this, given information is realised linguistically by definiteness, including the definite article ‘the’, demonstrative determiners (this, that, these, those + noun/s), definite noun phrases, pronouns and ellipsis (Brown & Yule, 1983: 174). In contrast, new information is introduced by using the indefinite article ‘a/an’. Widdowson (2007: 43) describes Theme and rheme as ‘a general way of organizing information and carrying reference over from one proposition to the text’.

The next section reviews stylisticians’ research on how cohesion and coherence are used to examine a distinctive and unusual mind style.

### **2.5.4 Application of Cohesion and Coherence to Christopher Boone’s Mind style**

According to Semino (2014a), Christopher in *The Curious Incident* overuses ‘and’ because he has a tendency to use coordination rather than subordination and because he has a child-like mind. Semino’s finding needs further investigation. Using a large amount of coordination might not be attributed only to the above-mentioned factors. A more detailed explanation is argued by Luckin (2013), who attributes Christopher’s use of coordination more than subordination to a range of other factors, such as Christopher’s ToM problems: inability to understand the mental states of others, his inability to filter out irrelevant details,

his failure to distinguish between important and non-important stimuli and a main clause and a subordinate clause, his failure to distinguish between old and new information similar to Benjy (Leech & Short's 2007 original conclusion), his inadequate understanding of cause and effect relationships, his tendency to reiterate, and his need for order and clarity.

In her findings, Luckin also concludes that the overuse of 'and' makes the logical connection between the clauses less clear but using subordination makes it stronger and the distinction between given and new information will be clearer. Luckin attributes this excessive use of 'and' into Christopher's child-like mind and supports it by such factors as: Christopher's tendency to reiterate lexis and sentence structures and to avoid reference and ellipsis, as well as his irrelevant and detailed style. Christopher's foregrounding of the cohesive ties with visual images, including symbols, graphs, and illustrations, affects the textual meaning of the novel resulting in reiterating lexis, phrases and sentences and in avoiding reference and substitution (Luckin, 2013).

According to Leger (2013), Christopher's peculiarity of his mind style can be viewed from his use of typographical variations including lists, different fonts, bold letters, italics, numbers, dashes, tables, logos, capital letters, line breaks, justification, pictures, illustrations, figures and tables. Leger (2013) attributes Christopher's child-like mind to his use of drawings and diagrams in the novel. Jeffries and McIntyre (2010) maintain that in general, children's language has a tendency of lacking cohesive devices. For instance, Christopher repeats whole noun phrases in the novel where ellipsis and substitution would be usual, such as the noun 'dog' occurs twelve times in Chapter 1 (Leger, 2013) and the noun phrase 'the shed' (Haddon, 2003:154-155 in Luckin 2013) is repeated four times: three of them could have been omitted, and one can be replaced by 'there' (Luckin' 2013). Additionally, the noun phrase 'the window' (Haddon, 2003: 188) is repeated three times where the anaphoric expression 'it' could be used instead (in Semino, 2011). Christopher's abundant use of 'and' is explained in more detail in Section 5.4.3 in Chapter Five.

Cohesion and coherence are two supportive analytical means in answering questions related to the discoursal and textual stylistic features of the two characters in the two selected novels, discussed under the textual style of the EMMS.

The following section introduces the use of the theory of schemata in the EMMS for examining the two characters' world knowledge.

## 2.6 Schemata as a Cognitive Theory

Together with other theoretical and analytical approaches given in the EMMS, schema theory also contributes to the projection of distinctive mind styles. As a theoretical framework, schema theory<sup>3</sup> is used across a range of disciplines, from cognitive psychology to computer science, artificial intelligence, anthropology, philosophy, education, discourse analysis and stylistics. It can be applied to the processing of sensory data and the processing of language.

Rumelhart (1980: 41) argues that ‘our schemata are our knowledge’ and ‘all knowledge is packaged into units’ which are ‘the schemata’: the data structure for representing our knowledge about all concepts. The central function of schemata is ‘in the construction of an interpretation of an event, object or situation’ (Rumelhart, 1984: 23). Cohen et al. (1993: 28 in Tuan, 2010) define schemata as ‘packets of information stored in memory representing general knowledge about objects, situations, events, or actions’. Eysenck and Keane (2005: 383) view schemata as conceptual frameworks that organize ‘chunks of knowledge about the world, events, people, and actions’ which ‘underlie many aspects of human knowledge and skill’ (Brewer & Nakamura, 1984: 2). Eysenck and Keane (2005: 384) state that schemata ‘allow us to form *expectations*. In a restaurant, for example, we expect to be shown a table, to be given a menu’. According to Haward (1987: 34–38), schemata play two significant roles, namely: ‘filtering’ and ‘sorting’, and schemata ‘can absorb a limited amount of information and need some way to extract what is most important for our purposes’. To this end, Rosenblatt (1994: 1078 in Arbib, 1995) views schemata as not ‘static but rather active, developing, and ever changing’.

On the basis of reviewing the scholarly research on schema theory, in this thesis, I use the term schemata in the development of the EMMS and defined as

a representation abstracted from experience, used to understand the world: a developing and ever changing cognitive structure stored in memory, representing our generic knowledge about objects, social rules and narrative elements.

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<sup>3</sup> Various terminologies have been distinguished in relation to schema theory by cognitive psychologists and linguists: ‘frame’ (Minsky, 1975) ‘scripts’ (Schank & Abelson, 1977), ‘frame knowledge’ (Freundlieb, 1982) ‘text schema’ and ‘language schema’ (Cook, 1994; Stockwell, 2006). ‘schemata’ (Rumelhart, 1980, 1984; Rumelhart, & Norman, 1978; Thorndyke, 1977; Thorndyke & Yekovich, 1980; Mandler, 1984; Gladsky, 1992; Mücke, 1990; Tsur, 1992; Eysenck & Keane, 2005)

Schemata are mental models which describe how knowledge is obtained, processed, organised and stored in the brain. Schemata provide dynamic frameworks of understanding future events by linking them to past experiences.

In the next section, the application of the levels of schemata to fiction is shown, and how the reader's prior knowledge plays significant role in the process of interpretation.

### **2.6.1 Levels of Schema Operation**

There are certain levels of schema operation, for example, schema activation, which refers to the presence of prior schematic knowledge of situations or objects in the individuals' minds. At this stage a reader's pre-existing knowledge will be activated; when the new incoming information is received, we activate the appropriate schema and then add information to it (Carrell & Eisterhold, 1983: 557). The relevant schemata that fit with the new input will be activated (Culpeper, 2002: 67).

Schema lacking occurs initially when readers lack schemata for the object, situation or concept. Brewer and Nakamura (1984: 43) state that schema can interact with new incoming information through two main processes: the first is 'the modification of the generic knowledge in the relevant schema' and the second is 'the construction of a specific instantiated memory representation'. Semino (1995: 4) argues that if a reader 'lacks or fails to activate adequate schemata for a particular input, s/he may be unable to make meaningful sense of a text and comprehension may be impaired'. Semino (2002: 102) also explains that 'the lack of schema or schemata that are most relevant to the processing of particular stimulus (whether linguistic or extra-linguistic) can lead to failures or errors in comprehension'.

Schema refreshment (Cook, 1994: 182-84) or tuning (Rumelhart & Norman, 1978) arises when individuals explore new information about different entities and adjust 'the existing schemata in the light of new incoming information'(Cook, 1994). Schema creation occurs when readers have no existing schemata for the object or situation. Readers activate their schemata according to the information given in the text; each reader interprets the text according to their background knowledge, experience, expectation and memory.

Schemata have been critiqued by theorists. As stated by Thorndike and Yekovich (1980: 41-43), schema theory suffers from inadequacies in empirical evidence due to its lack of testability. Davidson (1994: 772) argues that 'part of the problem with existing schema theories is that they do not specify how different types of typical actions will be recalled' (in

Eysenck & Keane, 2005: 386). Semino maintains that ‘Schema theory is not sufficiently constrained to generate predictions that can easily be disproved by empirical means’ (1997: 149). Stockwell (2006: 12) states that a problem in schema theory occurs where participants in an interaction have radically different schemata. As Stockwell suggests, where one person’s schema is inadequate, they may face difficulty to predict what the other person will say.

Although the debate around the notion of schema theory is under discussion until now, schema theory is still legitimate for examining the two analysed characters’ mind styles, as it allows for the interpretation of differences within characters’ mind styles. In developing individuals’ schemata, Stockwell states that

readers keep track of episodes throughout a narrative, and understand each place and time schematically... Readers also have to keep track of characters and their evolving sets of knowledge and viewpoint, and so have to assign schematic knowledge to characters and keep track of all that as well.

Stockwell (2003: 258)

Stockwell’s comment can be explained in relation to how Christopher and Don’s schemata develop throughout the two novels. In both selected novels there are instances when both characters must develop or alter their existing schemata, and the reader must keep track of this in order to accurately interpret the events of the novels. In *The Rosie Project*, Don lacks schemata for certain social situations such as wearing a formal jacket as a dress code at restaurants. When the official asks him to wear a formal jacket, Don refuses because his schema is based on the functionality of a jacket, rather than on the formality required by the official.

To present characters’ schemata stylistically, I have been following the levels of schema operation, namely: schema activation, in order to see how much knowledge the characters have on a specific issue and schema creation to analyse areas where the characters do not know a concept and create a new schema for it. Christopher and Don’s lack or presence of prior schematic knowledge, and their peculiar uses of schemata, contribute to the projection of their mind styles.

In his model of characterisation, Culpeper (2001) mentions that when we read, we use our schematic knowledge to shape our impression of characters. Culpeper (2001: 75-76) makes a distinction between three category types:

- personal (knowledge about individuals’ interests, habits, traits and goals);

- social roles (knowledge about individuals' social roles, namely kinship, occupation and relational roles);
- group membership (knowledge about social groups, namely, sex, race, class, age, nationality, religion and others).

The second category of social role is particularly relevant to this thesis, as there are differences in the way the two characters adhere to it.

Script schemata refer to background knowledge about sequences of related actions used in the comprehension of complex events. Scripts contain 'slots' which also involve props, roles (participants), actions or scenes and tracks (types of scripts). Scripts can be triggered by headers through which textual indicators are correlated to components of the script. These headers include 'precondition, instrumental, local, internal conceptualisation headers' (Schank & Abelson, 1977: 49–50) which are references to the precondition, instrument, location, actions and roles instantiated by the scripts. For example, our WEDDING PARTY script involves our experience in a range of social expectations and sequences of events connecting to the bridegroom, bride, white gown, rings, music, dancing, cake, and decorations.

Self-schema refers to 'cognitive generalisations about the self, derived from past experience, that organise and guide the processing of the self-related information in the individual's social experience' (Markus, 1977: 64). Being schematic for a certain trait is to have a self-schema for it. For instance, if the character regularly says 'I am honest', this means that he carries a positive self-schema of 'honesty'; if he lacks schema for this attribute he is said to be aschematic.

Wales (1989: 313) defines narrative as a story or a chain of events either real or imagined, regarded as interesting and important by the narrator who is narrating.

In this thesis, schemata are examined in respect of characterisation to understand how a schema-based model reflects two autistic minds and how their experiences of being autistic block the creation of well-developed schemata in certain respects, namely: object, social and narrative. These three elements are distributed with the categories given in the EMMS constructed in this thesis. In addition, special attention is given to the two characters' schemata that are different from neurotypical people. For instance, the two characters' schemata frequently describe events of the novels with exact time, including minutes and seconds, which is often a matter of schema, whereas neurotypical people tend to generalise their time presentation, for instance, rounding up or down (09:17 may become 'quarter past' or 'twenty past').



## **2.6.2 Application of Schemata to Christopher Boone's Mind style**

In analysing *The Curious Incident*, Fanlo Pinies (2005) comments that Christopher has self-knowledge about 'ARITHMETIC ABILITY' and he is schematic for some traits. According to Walsh (2007: 106), Christopher's language schema is generally accessible, due to his obsessiveness with maths and scientific concepts. Luckin (2013) states that Christopher introduces his information in two ways: firstly in having schema in some issues including 'heart attack' (p. 36) and 'plainsphere'; secondly, in lacking world knowledge about others including 'white lies' (p. 62), 'marriage and divorce' (p. 55) and 'PIN numbers' (p. 168) that readers have. This is important for readers, since such knowledge about Christopher provides readers with a clear understanding of how his mind functions.

Having discussed the cognitive schema theory, I shall next introduce Cognitive Metaphor Theory and its relation to a peculiar mind style.

## **2.7 Cognitive Metaphor Theory (CMT)**

Philosophers, psychologists and linguists start to conceptualise metaphor from the cognitive angle rather than linguistic prospective. Recent studies have shown that metaphor is not interpreted as a linguistic phenomenon only. However, it can also be analysed in connection with thought (Lakoff & Johnson, 2003: 4). According to Lakoff and Turner (1989) metaphor is regarded as a pervasive element, for it exists in both language and thought. Cognitive Metaphor Theory (CMT) studies metaphorical patterns in relation to Target domains (tenor, ground) and the Source domains (vehicle, figure). Its central focus lies in how abstract terms and concepts can be converted into concrete concepts in the mind of individuals.

According to Baldick (2008: 205), the term metaphor is a literary analogy, in which 'one thing, an idea, or action is referred to by a word or expression normally denoting another thing, idea or action' to imply 'some common quality shared by the two'. Gibbs (1994: 5) recognises that 'people conceptualise their experiences in figurative terms via metaphor, metonymy, irony, oxymoron, etc. and these principles underlie the way we think, reason and imagine'.

In this thesis, CMT is included within the category of the interactional style of EMMS.

### **2.7.1 Application of Cognitive Metaphor Theory to Christopher Boone's Mind style**

The characters' mind styles are represented through certain conventional and non-conventional metaphorical expressions reflected in linguistic elements of the text. For instance, Semino and Swindlehurst (1996) examine Bromden's mind style, the main character and narrator in Ken Kesey's (1975) *One Flew over the Cuckoo's Nest* in terms of CMT. Bromden is a patient treated in a hospital and has been exposed to electroshock therapy. In his narration, he exploits some conventional metaphors in English, namely, PEOPLE ARE MACHINES and BIG IS POWERFUL. The uses of these metaphors by Bromden create a peculiar mind style due to the tendency of using mechanical objects and electronics. In the latter example, BIG refers to the notion of size that he interprets literally and POWERFUL can figuratively be associated with authority and domination. Moreover, he uses a large number of linguistic indicators of metaphorical patterns, such as 'I am not functioning properly today' and 'I'm running out of steam' and associates them with certain conventional metaphors such as MIND/INSTITUTION ARE MACHINES, THE HOSPITAL IS A MATCHINE ROOM and THE STAFFS ARE ROBBOTS.

Semino (2007, 2014a, 2014b) concludes that Christopher in *The Curious Incident* is unable to interpret certain kinds of metaphor.

The second main reason [why Christopher finds people confusing] is that people often talk using metaphor. These are examples of metaphors I laughed my socks off. He was the apple of her eye. They had a Skelton in the cupboard. We had a real pig of a day. The dog was stone dead. ... I think [metaphor] should be called a lie because a pig is not like a day and people do not have skeletons in their cupboards.

(Haddon, 2003: 19-20)

However, Semino (2014a) argues that Christopher can understand other types of conventional metaphorical expressions including 'stay out of people's business' (Haddon, 2003: 38) and he can use a simple simile when he refers to different kinds of machines to describe his own cognitive processes:

- My memory is like a film. That is why I am really good at remembering things, like the conversations I have written down in this book, and what people were wearing, and what they smelled like, because my memory has a smell track which is like a soundtrack.

(Haddon, 2003: 96)

- And sometimes when I am in a new place and there are lots of people there it is like a computer crashing and I have to close my eyes and put my hands over my ears and groan, which is like pressing **CTRL + ALT + DEL**

(Haddon, 2003: 177-178)

In the description of those metaphors associated with machines and particularly computers, Semino (2014a) notes that Christopher compares his mind to a machine because he can grasp the technical matters more easily than his knowledge of the working of other people's minds. Fanlo Pinies (2005) comments that Christopher's use of the MIND AS MACHINE metaphor could be 'a rationalization of his mental condition and his information processing limitations'. According to Trice (2008), Christopher uses a computer screen image as a metaphor to explore how his mind works: 'We're looking at a screen inside our heads, like a computer screen' (Haddon, 2003: 116), as well as 'cinematic simile and other mechanical metaphors (Haddon, 2003: 163) to portray his own way of processing experience'. Berger (2008: 273) argues that 'Metaphors and jokes are incomprehensible to Christopher because, like facial expressions, they have multiple meanings'. Furthermore, Burk-Abbott (2008: 294) comments that Haddon succeeds in portraying Christopher as having the ability to use 'figurative language, but still leaving him able to engage only in literal thought'.

According to Leger (2013), Christopher notifies the reader that the novel will be deprived of metaphorical style which implies the absence of poetic figures of speech. This needs further discussion because my analysis of those selected episodes in the novel demonstrates that Christopher can understand certain metaphors such as 'I do a search' (p. 97), which signifies that he refers to his mind as a machine using computing terms and also idiomatic terms such as 'see you later, alligator' (p. 97). Christopher can understand simile because it 'is not a lie' (Haddon, 2003: 22) but cannot understand metaphors because they are lies (Semino, 2005, 2007, 2014a, 2014b; Walsh, 2007; Van Hart, 2012; Leger, 2013). According to Berger (2008: 274), similes can be true, 'not a lie', in comparison to 'metaphors, jokes and novels' that are lies. Walsh (2007) refers to two new metaphorical expressions that Christopher invents which can be associated with CMT, namely, RED IS

GOOD and YELLOW IS BAD (Haddon. 2003: 105-107). Walsh argues that Christopher's use of the COLOUR metaphor reflects his perception of his fictional world.

I presume that the two invented metaphorical expressions RED IS GOOD and YELLOW IS BAD appear to be under the influence of the Orientational Metaphors UP IS GOOD and DOWN IS BAD as readers realise that Christopher invents these metaphors to cope with his daily challenges. In the novel, Christopher connects these metaphors with his experiences of particular objects, things or events. For instance, he explicitly acknowledges that he is averse to eggs, sweet corn and yellow cars due to the colour 'yellow' as demonstrated below:

'3 red cars in a row made it a Quite Good Day, and 5 red cars in a row made it a Super Good Day, and why 4 yellow cars in a row made it a Black Day' (p. 31).

Having discussed in detail the literature review of the theoretical frameworks of this thesis and the way the notion of mind style has been investigated by stylisticians, the next section starts with a brief review of the existing research on mind style in order to explain in detail the way the EMMS has been built, and proceeds with considering the EMMS functionality in its application to the stylistic analysis of the two characters in the two novels.

## **2.8 Developing an Eclectic Model of Mind Style (EMMS)**

Mind style has been investigated in linguistics, pragmatics, psychostylistics, discourse analysis and cognitive stylistics. Some scholars examine the idea of this notion through particular linguistic features such as transitivity patterns (Halliday 1971; Fowler 1977, 1996[1986]; Leech & Short, 2007 [1981]; Luckin, 2013), lexical and grammatical categories (Fowler, 1977, 1996 [1986]; Leech & Short, 2007 [1981]; Bockting, 1995), deixis (Bockting, 1995; Semino, 2011; Luckin, 2013), metaphor and simile (Semino, 2005, 2007, 2014a, 2014b; Black, 1993). Others have added pragmatic theoretical approaches including Gricean maxims and politeness theory (Semino, 2002, 2005, 2007, 2014a, 2014b; Gregoriou, 2011; Fanlo Pinies, 2005), as well as cognitive theory namely, cognitive metaphor theory (Semino & Swindlehurst, 1996; Semino, 2002), and schema theory (Semino, 2002).

As introduced in 2.2.1, Fowler refers to mind-style as 'the world-view of an author, or narrator, or a character, constituted by the ideational structure of the text' (Fowler, 1996: 214). Fowler originally borrowed the term 'ideational structure' from Halliday's (1971, 1973, 1985) 'ideational function of language' to study how some characters or narrators describe

the worlds they inhabit through their use of ‘vocabulary, transitivity and certain syntactic structures’ (Fowler, 1996: 214).

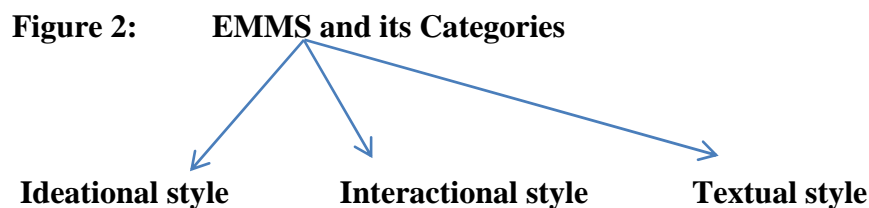
Semino (2005, 2007, 2011, 2014a, 2014b) examines Christopher’s mind style in *The Curious Incident* applying a range of linguistic and analytical approaches, namely, self/other presentation cues, vocabulary, grammar, person deictic, metaphor and simile, Gricean maxims, and politeness theory. Semino effectively expands Fowler’s term of mind style to cover several pragmatic, communicative and social cues of autistic behaviour that Christopher shares with real people with autism. Semino makes no attempt to consider the relevance of Halliday’s three meta-functions of language approach to the investigation of mind style, which is the main proposition of this thesis. Her method of combining various theoretical approaches under Fowler’s original definition needs extra investigation. In addition, Semino views mind style through the prism of three cognitive terms from narratology, namely: fictional mental functioning (Palmer, 2004), ‘cognitive mental functioning’ (Margolin, 2003), and ‘consciousness’ (Fludernik, 1996). These narratologists use the above cognitive terms to uncover the major properties of fictional narratives. Semino borrows them to characterise Christopher’s ‘fictional mental functioning’ in *The Curious Incident*. Semino quotes from Fludernik (1996: 27) that the existence of the character’s ‘consciousness’ is the essence of understanding the narrative events and actions, rather than the plot which the 20<sup>th</sup> century novelists foregrounded in their writing. Semino (2014a) also uses Palmer’s (2004) term ‘fictional mental functioning’ partly because Christopher lacks ‘the ability, or motivation, to imagine the contents and workings of others’ minds’ (2014b). For Palmer (2004: 19) the notion of ‘mind’ encompasses ‘all aspects of our inner life’: Mind exhibits not only the cognitive activities such as thinking and perceiving, but also ‘dispositions, feelings, beliefs and emotions’. Thus, the narrative fiction is a depiction of fictional mental functioning:

[I]f I am right, then it follows that the study of the novel is the study of fictional mental functioning and also that the task of the theorist is to make explicit the various means by which this phenomenon is studied and analyzed.

Palmer (2004: 5, quoted in Semino 2014a, 2007)

Furthermore, Semino introduces Morgolin’s (2003: 278) view of ‘cognitive mental functioning’ for understanding fictional narrative. Morgolin argues that literature prefers ‘nonstandard forms of cognitive functioning’ that show ‘lack of standard patterns’.

I presume that Semino (2014a) borrows these notions to study Christopher’s autistic mind and his unusual behaviour. She examines them under the umbrella term of Fowler’s ideational structuring. When mind style involves pragmatic, social (Semino, 2014a, 2014b; Gregoriou, 2011; Fanlo Pinies, 2005), cognitive (Semino, 2014a, 2014b; Fanlo Pinies, 2005) and textual features (Luckin, 2013; Leger, 2013), Fowler’s definition is unavoidably altered, and becomes less precise. For the purpose of defining mind style within a broad theoretical framework apart from Fowler’s ideational structuring which focuses on the formal features, a new definition needs to be constructed grounded in Halliday’s (1985, 1994) tripartite model on the three metafunctions of language : ideational (see 2.1.1) interpersonal (see 1.1) and textual (see 2.4). The idea to combine all of these definitions in an inclusive model was realised in building the proposed model, known as the EMMS, which incorporates three categories: ideational style, interactional style and textual style, under a new theoretical framework, and is represented in Figure 2 below as a diagram:

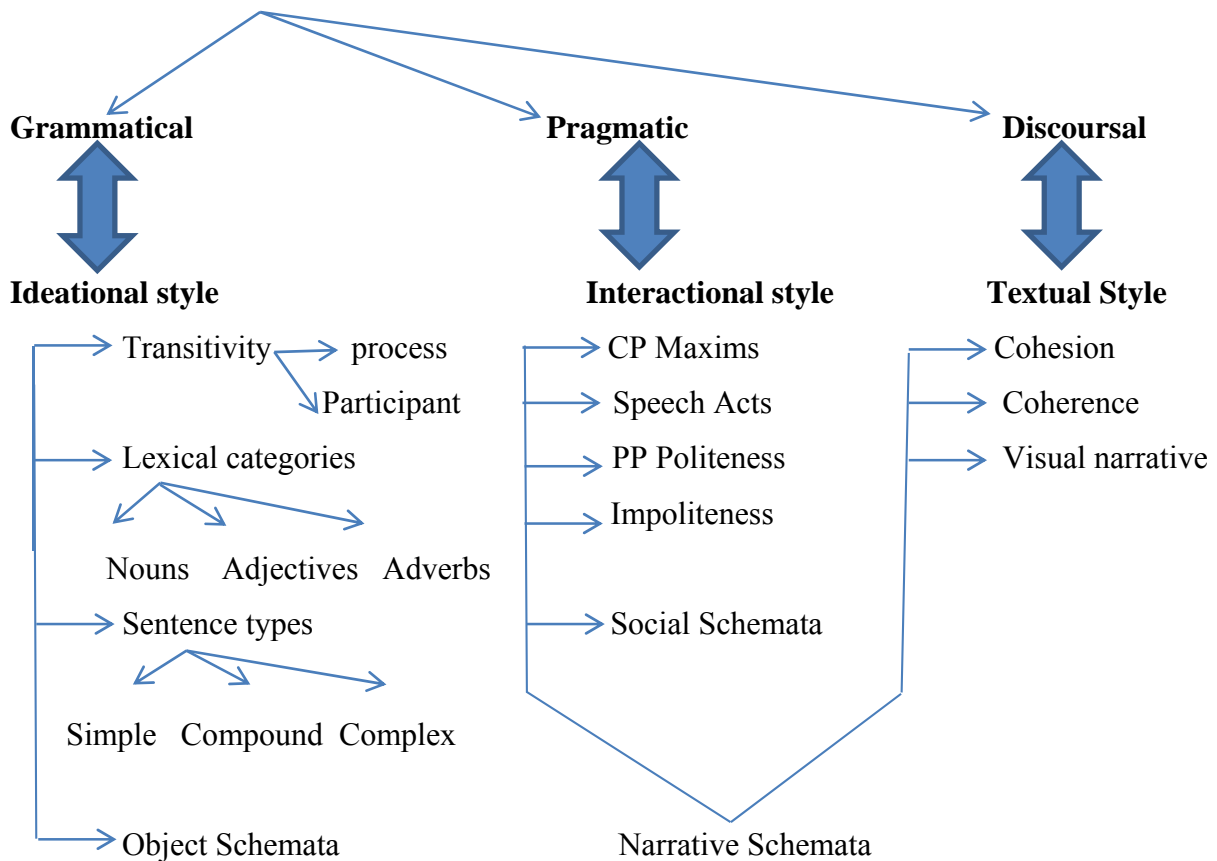


In this thesis, mind style is redefined as:

the consistent use of foregrounded features of grammatical, pragmatic, discursal and schematic representation of the mental functioning of the fictional character.

Each element mentioned in the definition covers certain analytical approaches. For instance the grammatical elements include transitivity, lexical and syntactic categories, examined under the ideational style. The pragmatic features include Gricean CP maxims, Speech Acts, Leech’s PP maxims and social deixis which are investigated within the interactional style. The discursal and textual elements that analyse cohesion and coherence, thematic and information resources, as well as visual narratives are examined in the textual style. This new model of EMMS is practically applied in Chapters Five and Six to the exploration of the fictional portrayal of Christopher Boone and Don Tillman. The theoretical approaches discussed above have been used for conceptualising EMMS as a stylistic analytical tool presented in Figure 3 below:

**Figure 3: EMMS as a Stylistic Analytical Tool**



Halliday’s framework has been used to address the design of the model, though the separate categories, including ideational, interactional and textual styles, have been examined with different objectives. For instance, when Halliday examines Lok’s worldview, a Neanderthal character in Golding’s *The Inheritors* (see 2.2.1.1), he identifies that Lok uses the intransitive verb in place of transitive verbs as a result of having no adequate understanding of cause and effect relationship. Approximately, the same phenomenon occurs when Fowler (1977, 1996) and Leech and Short (2007) examine Benjy’s mind style in Faulkner’s *The Sound and the Fury* (see 2.3.1.1) and find that he uses transitive verbs in place of the intransitive ones as the result of his lack of understanding of causation and action processes. My goal of using the processes of transitivity is entirely different from the approaches of the above scholars, for my aim is to show whether the two characters are restricted to the use of a basic set of verbs or a variety of comprehensive sets of verbs and which processes are favourable by them.

With regard to the interpersonal metafunction, I examine the two characters' interaction with other characters by means of pragmatics. The main function of the interpersonal component is to maintain social relationships in the social context. For this reason, I use the term interactional rather than interpersonal to examine several pragmatic theories mentioned above in order to understand whether the characters are able to make the pragmatic inferences and behave in a socially appropriate manner, apart from other goals mentioned in 5.1 and 6.1.

Halliday's textual metafunction is a useful tool for examining Christopher and Don's grammatical and lexical cohesion. It is incorporated into the EMMS as textual style category to examine the unconventional use of references, ellipses, substitution, conjunction items, collocational words and repetition by the two analysed characters use, as well as their visual narrative, and typographical variations.

Jeffries (2013) also makes a clear distinction between three types of meaning namely, linguistic, textual and interpersonal. The linguistic meaning includes the basic structures of language and 'their decontextualised functions'. The textual meaning involves the tools of textual-conceptual functions, including amongst others, naming, negating and hypothesising. The interpersonal meaning encompasses pragmatic interpretation. Jeffries' (2013) approach has been instrumental in the design of the categories of the EMMS. Halliday's distinction between the three meta-functions of language has not satisfactorily explained all the linguistic and stylistic elements, including pragmatics, cognition and schemata. Jeffries' theoretical approach is highly recommended as a critical stylistic analysis.

However, my model is concerned with the deviant uses of the two characters' stylistic features and is situated within stylistics, pragma-stylistics, cognitive stylistics and discourse analysis.

I shall next discuss in detail how the grammatical features have been incorporated into the EMMS ideational style category.

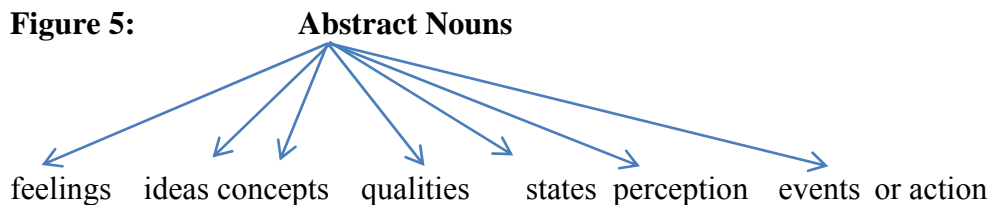
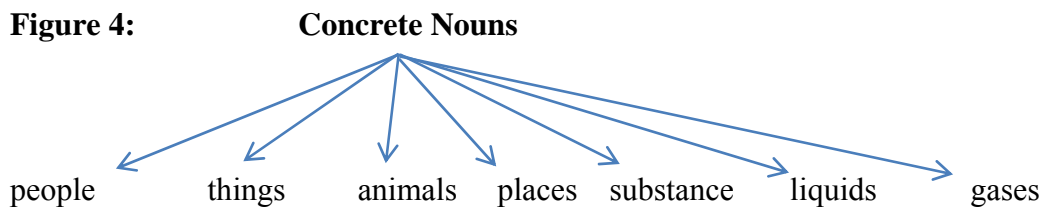
### **2.8.1 Ideational style**

In this thesis, the grammatical features include transitivity, lexical categories and syntactic structures. With regard to transitivity, Simpson's model has been used to classify the processes and the participants' roles. The analysis is restricted to whether the two



analysed characters use the pronoun deictic ‘I’ with processes of doing, happening, feeling, sensing, being, existing and saying in order to identify self-centredness and isolation in their personalities. Distinctions among the processes are made to identify the two characters’ favoured processes of verbs and to recognise their reality through experience of transitivity processes whether they are characterised by material, mental, relational, or verbal processes. In general, the selections of verbs are restricted to a lesser degree to those verbs that refer to states, action or events, movement, physical acts, perceptions, transitive or intransitive.

With regard to lexical categories, this model focuses on word classes such as nouns, verbs, adjective and adverbs that constitute the two characters’ vocabulary. The two characters’ use of the concrete and abstract nouns is shown to display their worlds. I make use of Leech (1989) and Leech and Short’s (2007) classifications of nouns and use them in the development of the EMMS as shown in Figures 4 and 5:



Some nouns can be either abstract or concrete, such as ‘school’, ‘hospital’, ‘church’, ‘prison’, ‘bank’, ‘office’, ‘centre’. These nouns can be used as concrete when they refer to a specific building and as abstract when they refer to an institution or to unspecified entity.

- The Medical **school** is two blocks away from the centre. (concrete)
- The **School** of Prague. (abstract)
- This is the heart-transplantation **centre** (concrete)
- He is the **centre** of her attention. (abstract)
- The students are gathering in the college **ground**. (concrete)
- The **ground** of the theory is ..... (abstract)

The analysis of nouns into concrete and abstract on the one hand, and the use of the nouns that belong to both concrete and abstract categories by both characters on the other hand, identify the degree of concreteness and abstractness.

The examination of adjectives of the two novels is restricted to examining those adjectives that express colour, size, material, shape, direction, age, weather, condition, nationality, evaluative, visual, certain morphologically defined adjectives and other types including –ed and –ing participle and compound adjectives. The analysis of adverbs is restricted to identify -ly adverbs used in the two texts. These adverbs include manner, degree, comment and attitude, frequency, purpose and contrast, ordering, direction and command, viewpoint, probability and certainty, as well as distance.

In the examination of the syntactic structures used by the two characters, the focus is on their use of sentence types: whether the preference is given to a simple sentence (consists of one independent clause), a compound sentence (consists of two or more coordinated main clauses with coordination ‘and’, ‘or’, ‘but’, etc.), and/or a complex sentence (consists of two clauses: one is an independent clause and the other(s) is/are dependent subordinate clauses linked with the independent clause by subordinators such as ‘because’, ‘since’, ‘although’, ‘when’, etc.).

In the next section, I give an account on how the second category of EMME and its incorporated theories is applied in Chapters Five and Six.

## **2.8.2 Interactional style**

This category utilises a number of pragmatic theories such as Gricean CP maxims, Speech Acts, Leech’s PP and social deixis. Interactional style examines the two character’s social and communicative interactions with other characters. The interactional style identifies how the two analysed characters use language and to what extent they fail to understand other characters’ pragmatic inferences in a social context: in particular whether they abide by, or non-abide by, Gricean CP and Leech’s PP maxims in their direct speech with other characters and their narration when they address readers. Leech’s maxims are useful to understanding whether in their interaction, Christopher and Don praise or dispraise other characters, agree or disagree with, and share sympathy or antipathy to other characters. The maxims assist in understanding whether the two characters’ non-observance of them is intentional or whether

foregrounding them has any links with the signs of autism. The two characters' directness in their direct speech with other characters, are often interpreted by readers as rude.

The examination of Speech Acts is limited to identifying positive and negative categories. I argue that in both novels, at the character-character level, Christopher and Don tend to perform some Speech Acts that convey positive meanings such as offering, inviting, agreeing, inviting, appreciating, satisfying and praising, to establish social closeness, and those that imply negative meanings such as complaining, threatening, disagreeing, accusing, refusing, and warning to establish social distance. Additionally, at the narrators-readers level, both narrators tend to report those Speech Act verbs that maintain social closeness or those that establish social distance from other characters.

The investigation of social deixis is limited to examining the two characters' tendency to using or avoiding address terms to address other characters in their direct speech in the entire two novels. The purpose of the analysis is to identify their social closeness with or distance from other characters in their interactions.

In the forthcoming section, I explain how the third category of EMMS is applied in the analysis.

### **2.8.3 Textual style**

The textual style explains whether the two characters have difficulties in the uses of the grammatical cohesive devices, and whether they both prefer repetition, avoiding ellipsis, substitution, conjunction and reference items or vice versa. The aim of the analysis is also restricted to discovering whether the two characters in their selections of collocational items consistently use two collocate words that are different in semantic fields, or not, whether they use graphological foregrounding, typographical variations and whether they have a tendency to using visual narratives such as images, illustrations and different fonts. The coherence ties identifies whether the two analysed characters fail to make a clear distinction between old and new information, which cause them to repeat linguistic elements.

Schema theory has been used to distinguish Christopher and Don's schematic knowledge from neurotypical people in relation to object, social and narrative schemata. Instances of Schemata appear in all of the EMMS categories, and therefore, are discussed within a respective category whenever they occur. The narrative schemata of story-telling

involve the foregrounding features the characters use in their narration and involve the elements that are related to textual features, such as excessive detail, irrelevant information, use of visual narratives and typographical variations.

Additionally HFA Checklist, presenting the clinical features of autism has also been used as a supportive tool for the analysis of the two characters with each of the selected theoretical approaches given above.

## **2.9 Conclusion**

In this chapter, the existing selected research on theoretical frameworks and various analytical approaches related to mind style has been examined. Each theoretical frameworks and analytical approaches has contributed to the building of the proposed model. The findings of other stylisticians have been incorporated into EMMS built to be used as an analytical tool for a comprehensive analysis of the fictional character's mind style. Incorporating ideational style, interactional style and textual style within the proposed model, the EMMS is further applied to examination of the language and the stylistic features of the two characters in the two novels.

The main reason for choosing an eclectic model is that such a model is more comprehensive and assists in approaching stylistic analysis in as all-inclusive way as possible. Bringing the selected theoretical frameworks under an umbrella of an eclectic model introduces a more systemic approach to analysis, and demonstrates that various methods of analysis are in fact inter-related and inter-connected in an interactively vibrating world. The proposed model is an attempt to introduce a systemic approach to stylistic research on mind style rather than to use various theoretical approaches randomly. This is the essence of my ongoing criticism of Semino's (2014a) perceptive research.

The selected theoretical and analytical approaches utilised in the EMMS have helped me to identify various stylistic features in the two novels. For instance, the feature of complexity in regard to the selection of vocabulary is a representative marker of Don's mind style since his lexical range is characterised by the extensive use of scientific terms and formal register. The feature of complexity could not be analysed by disregarding grammatical and structural elements, covered in the EMMS ideational style. Another feature in Don's language can be perceived in the way he consistently uses repetition either by exact repetition

or by using a different structure. This feature in Halliday and Hasan's (1976) theory determines the lexical cohesion of the text and is covered in textual style of the EMMS. In addition, Don's pragmatic incompetence with regard to his social and communicative interaction with other characters or readers should take into account the following approaches: Gricean CP and Leech's PP maxims, Speech Acts and social deixis, comprised in the interactional style of the EMMS.

In the following chapter, autism and its recognised features, as described by clinicians, are discussed with a contextual Checklist based on the clinical literature for identifying the autistic features.

# Chapter 3: Literature Review

## Clinical Research on the Autistic Spectrum

### 3.1 Introduction

Literature review of clinical research on autism is included into this thesis in order to better understand the behavioural patterns of fictional characters. One of the outcomes of the clinical research is a checklist clinical feature used for diagnosing ASD in real people. Used as an additional analytical tool to deduce whether Christopher and Don have common features shared with real autistic people, this additional analytical tool would enhance the value of EMMS and the theoretical and analytical approaches used in it. The main objective of using the checklist of clinical features is to identify their textual realisations in the study of two fictional characters. This chapter also reviews researchers' views about Christopher's narrative discourse in *The Curious Incident* with respect to autism and AS. However, in this review, I was unable to address Don's narrative discourse, because no research regarding autism has been conducted so far in *The Rosie Project*.

Haddon's Christopher is widely thought to be on the autistic spectrum continuum (Semino, 2014a, 2014b; Gregoriou, 2011; Trice, 2008; Billington, 2006; Fanlo Pinies, 2005).

Evidence in *The Rosie Project* demonstrates that Don also is on the ASD continuum. This can be observed in his interactions with other characters and his narration. In the novel, Don-the-narrator states explicitly that some of his characteristics, such as being 'wired differently', are shared by those on the Autistic spectrum (p. 212). Furthermore, Don discusses his family medical history with Rosie, stating implicitly that he has autism. He also mentions that his 'brain [is] configured differently' (p. 313) and he has complete awareness of his social ineptness and his difference from others. He articulates that '[a]ll the psychiatric symptoms were a result of this [brain configuration], not of any underlying disease' (p. 208). He states that his 'intensity and focus were misinterpreted as mania' and his 'concern with organisation was labelled as obsessive-compulsive disorder'. Don also directly compares himself with other characters who have Asperger's in the novel: 'Julie's Asperger's kids might well face similar problems in their lives' (pp. 208).

In order to understand the autistic features in the literature of the clinical research, such notions as autism, HFA and AS, have to be introduced and defined in the next section.

## 3.2 Autistic Spectrum Disorder (ASD)

Autism is a medical condition, categorised during recent decades and prevalent globally, including the UK and Kurdistan of Iraq, my native country. The term ‘autism’ comes from the Greek word ‘autos’, which means ‘self’, and describes a condition in which individuals are socially withdrawn and isolated. In 1911, Eugen Bleuler, a Swiss psychiatrist used the term autism to refer to some of the symptoms of schizophrenia (The National Autistic Society, 2015), and in the United States in the 1940s, researchers began to use the term ‘autism’ to describe children with emotional or social problems (Koren, 2013).

Leo Kanner (1943, in Dodd, 2005: 1), an American psychiatrist, referred to a set of children which he studied, describing their particular characteristics of withdrawn behaviour, which included ‘an inability to establish social relatedness; a failure to use language normally for the purpose of communication; an obsessive desire for the maintenance of sameness; a fascination for objects; and good cognitive potentialities’. AS is named after Hans Asperger, a Viennese paediatrician who initially acknowledged the syndrome as ‘autistic psychopathy’ in 1940, which later was popularised by Lorna Wing’s (1981) work on North American practitioners working with AS. Subsequently, considerable research has been undertaken (Klin, Volkmar, and Sparrow, 2000) in this area.

AS disorder belongs to ASD continuum and is ‘characterized by impairments in the development of communication, social skills and the presence of stereotyped behaviour, interests and activities’ (Loukusa and Moilanen, 2009, 891).

Regarding the difference between HFA and AS, the clinical literature agrees that the two disorders are very similar.

The National Autistic Society states: ‘High-functioning autism and Asperger syndrome are both part of the ‘autism spectrum’. The main difference between the two is thought to be in language development: people with Asperger syndrome, typically, will not have had delayed language development when younger’. (The National Autistic Society, 2015). This similarity has led the clinical literature (specifically the *Diagnostic and Statistical Manual of Mental Disorders* version 5) to discard using ‘Asperger’s’, instead preferring to use ‘ASD’ as an umbrella term to encompass the entire Autistic Spectrum, Asperger’s

Syndrome, ‘childhood disintegrative disorder, and pervasive developmental disorder’ (American Psychiatric Association, 2013).

Therefore, supported by the changes made in the *Diagnostic and Statistical Manual of Mental Disorders* (version 5), I use HFA and AS interchangeably throughout the thesis for the following reasons:

1. Most literature agrees that AS and HFA are only different at the point of childhood, generally in the area of language development. Tony Attwood (2007), an English psychologist, concludes about AS/HFA ‘their similarities are greater than their differences’ because the two terms can be ‘used interchangeably in clinical practice’.
2. This thesis is intended to be accessible for both those working in stylistics and related disciplines and those involved in clinical research of autism. Therefore, as both terms are used clinically and popularly to address those on the higher end of the Autistic Spectrum, it is felt that using both terms will improve the accessibility and usability of the thesis. Specifically, the thesis is accessible irrespective of which search terms are used.
3. Stylisticians such as Semino (2014a: 281) agree that ‘Christopher in *The Curious Incident* is often more specifically described as having Asperger’s syndrome, a form of higher functioning autism whose sufferers typically have problems with communication, social relationship and imagination’. Similarly, Gregoriou (2011: 100) too asserts that Christopher ‘seems to have a form of high-functioning autism known as Asperger syndrome’.

There is variation even among autistic people in the severity of the condition. According to the autism literature, Dodd (2005: 14-15) proposes that each core criterion of autism may be presented ‘along a continuum, from severe to mild’. She also states that ‘a person may present a severe social impairment, moderate impairments in both expressive and comprehension skills and a mild degree of impairment in terms of his/her repetitive behaviours and restricted interest’.

The next section, I shall review the clinically- recognised features of HFA/AS.



### **3.3 Clinical Symptoms of HFA/AS**

Considerable emphasis is given to the clinical symptoms explained in the remainder of this chapter, for both Christopher Boone and Don Tillman are fictionally depicted with a number of the characteristic features similar to the real people with autism. The first clinically-recognised feature that real patients with HFA/AS struggle with is language impairment, addressed in the next section.

#### **3.3.1 Language impairment**

Recent studies on autism indicate that individuals with autism have difficulties with verb tenses, sentence repetition, complex syntax, passive construction and sentence elements in grammatical structures (Riches, Loucas, Baird, Charman, & Simonoff, 2010; Tager-Flusberg, 2006; Williams, Botting, & Boucher, 2008). Some individuals exhibit certain ‘repetitive patterns of speech’, have difficulties with abstract words (Kostyuk et al., 2010: 32) and often repeat what they hear. In other words, they have echolalia which has three forms, namely: immediate, delayed or mitigated (Positive Partnerships, 2013). Studies have also recorded that children with HFA have intact formal language skills (Tager-Flusberg, Paul, & Lord, 2005) and their communication varies; some might have ‘a rich vocabulary and relatively high intellectual and social development’ (Kostyuk et al., 2010: 32).

#### **3.3.2 Pragmatic impairment**

Clinical researchers of autism have shown that individuals with HFA have deficits in their pragmatic and social communication skills, namely, conversational pragmatics, social uses of language (Paul, Orlovski, Marcinko, & Volkmar, 2009: 115); turn-taking (Myles and Simpson, 2002); inferring speaker’s intended meaning, metaphors and metonymy (Rundblad & Annaz, 2010); and irony and jokes (Kissine, 2012).

Some other scholars have concluded that the pragmatic inference deficits of autistic people do not allow them to infer ‘the implication of an utterance and to make inferences from social scripts: metaphor and Speech Acts’(Lazenby et al., 2001), or adhere to Gricean maxims (Surian, Baron-Cohen, & Van der Lely, 1996). According to Adams (2002 in Volden, 2004: 205), the conversation of people with HFA/AS includes ‘irrelevant

information, inappropriate, stereotypical or bizarre comments'. Those individuals lack explicit references to people or places (Fine, Bartolucci, Szatmari, & Ginsberg, 1994), and respond inadequately to questions (Adams, Green, Gilchrist, & Cox, 2002). Pragmatic skills help the addresser to participate in the conversation, making use of some strategies such as taking turns, maintaining a topic, changing a topic and having the ability to exchange eye-contact.

Clinical pragmatic researchers have studied an enormous range of Speech Act verbs of autistic individuals. Cummings (2009: 14) concludes that autistic individuals with deficits in ToM cannot 'frame a Speech Act with his addressee's state of knowledge in mind', which means that they have difficulties in interpreting the addressee's intended meaning, in understanding what the addressee already knows and does not know and how the addressee will interpret the autistic speaker's utterance. Wetherby and Prutting (1984) examine the Speech Acts of ASD children and typically developing children. Their results showed no significant differences between the two groups in requesting objects or actions, but the Speech Acts that implied comments, showing off, and requesting information were completely absent from ASD discourse. According to Cummings (2009: 127), 'pragmatic adequacy' conveys the inferential pragmatic meaning which forms the implicature of an utterance or the illocutionary force.

### **3.3.3 Social impairment**

According to Quill (2000), social development can be defined as 'the ability to accommodate or adapt to ongoing situations and social interactions. Unlike cognitive and language development, which are rule based, social development is constantly changing'. With regard to the social impairments, individuals with autism are unable to establish 'reciprocal or interactive social relationships with others' (Dodd, 2005).

However, such individuals have the desire to interact and develop social relationships and friendship, though they do not have proper social skills to initiate, respond to (Church, Alisanski, & Amanullah, 2000) and understand others' feelings. They also have difficulties reading emotional cues, 'nonverbal communication including gestures, facial expression, and eye contact' (Turkington & Anan, 2007: 9-10). According to the National Autistic Society, individuals with HFA/AS experience social isolation in their lives. A recent study in the UK showed that children with autism revealed higher impairments in receptive language skills in

comparison with expressive ones (Hudry et al., 2010).

### **3.3.4. Theory of Mind (ToM) Impairment**

Researchers of ToM impairment in individuals with autism identify obvious deficits in understanding the mental states of others, including thoughts, wishes, intentions, or beliefs that are different from the 'self's (Baron-Cohen, 1995, 2001; Gillot, Furniss, & Walter, 2004). ToM as one of the cognitive impairments of people with autism gives 'explanations and predictions of intentional action by appeal to what the person thinks, knows and expects, coupled with what he or she wants, intends and hopes for' (Baron-Cohen, Lombardo, & Tager-Flusberg, 2013).

In the words of Cummings (2009: 119), ToM deficit is accountable for 'the behavioural abnormalities seen in autism' especially deficits in social and communicative skills. This appears to correlate with 'abnormal social behaviour', as well as 'abnormal pragmatic competence' (Baron-Cohen, 1991: 33, in Cummings, 2009: 119). Frith (1989), a developmental psychologist, proposes that 'learning outwardly the forms of social rules is not sufficient – one needs the ability to read between the lines, and yes, to read other people's thoughts'.

Baron-Cohen (1995), a professor of developmental psychopathology, states that ToM deficit is the result of the cognitive impairments of autistic individuals. Additionally, Cummings (2009:14) hypothesises that deficits in ToM may prevent autistic individuals from recognising 'the communicative intention behind a speaker's use of an utterance'. ToM is closely related to empathising which is the skill of understanding others' thoughts and feelings and responding emotionally. ToM is often referred to as 'Mind-reading' by cognitive psychologists, which accounts for our aptitude at interpreting an individual's behaviours in regard to their judgments, emotions, views, attitudes and desires.

In respect of the cognitive traits of autism, Cashin, Gallagher, Newman, & Hughes (2012, 143) give an account of 'impaired abstraction', a characteristic of autism which describes those traits that 'follow literal or black and white thinking', which is attributed partly to a ToM deficit. They also clarify that failure in this trait leads individuals to be 'paralyzed and unable to proceed' (Cashin et al., 2012: 144). Impaired abstraction was previously known as a lack of imagination (Gould, 1982; Wing, 1981).

The feature of narrative impairment also needs addressing in the next section for more insight into Christopher and Don's narrative skills of story-telling in the two novels.

### 3.3.5 Narrative impairment

According to Belmonte (2007), autistic minds have Weak Central Coherence or Executive Dysfunction that impairs their abilities to construct a story and a structured narrative. Colle, Baron-Cohen, Wheelwright, & Van der Lely (2008) argue that the narrative discourse of children with HFA lacks coherence as a result of ToM deficits and suggest that in order to practise a successful narrative discourse, the addresser should arrange information for the addressee by choosing

what [information] is *relevant* (Sperber and Wilson, 1986), based on taking account of the listener's knowledge and perspective (Astington, 1991). The narrator has to keep in mind what information the listener already has, what information is new for them, and what information the listener needs to know. Failure to do this could risk confusing the listener, or boring them with irrelevant detail.

Colle et al. (2008: 28)

In relation to literature and fiction, Julie Brown (2010), the author of *Writers on the Spectrum*, identifies a range of narrative strategies that real authors with autism use, such as detailed descriptions and repetition in their narrative structure. According to Leung (2012, 13), the narrative of fictional autism 'poses a critical challenge against the inability of language for constructing meaningful narrative'.

Autism has been discussed clinically in regard to cohesion theory to examine how the lexico-grammatical relations among sentence components are identified. Baltaxe and D'Angiola (1992: 13) compared the use of cohesive ties in three groups: autistic, typically developing, and specifically language impaired individuals. The results recorded that the autistic group 'score[d] the lowest frequency of correct use of cohesive ties'. Autistic people make no distinction between old and new information in the narrative; Baltaxe (1977) concludes that new information becomes old when the discourse is established, and she attributes this deficit to pragmatic impairment.

The narrative impairment investigated in this thesis can be connected to those aspects that are related to textual features of language such as cohesion, coherence and visual narrative.

Together with the above-mentioned features of people with HFA, sensory impairment, examined in the next section, is also significant to deduce whether Christopher and Don have sensory sensitivities.

### **3.3.6 Sensory impairment**

Senses and sensation guide our perception, expectations, and prediction of the universe we live in. The term sensation explicates how we perceive our world and react in certain situations: it describes our sight, hearing, touch, smell and taste. Kranowitz (1998: 38 in Dodd, 2005: 44) notes that ‘Our senses give us the information we need to function in the world’. Myles et al. (2000: 98 in Dodd, 2005: 97) describe how our brain helps us ‘increase feelings of comfort, excitement, rest and positive interactions with objects and people. It also influences how we try to avoid that which is painful, uncomfortable, or stressful’.

The sensory system in human brains can provide information about different senses including ‘tactile (touch), vestibular (balance), proprioceptive (position and movement), visual (sight), auditory (sound), olfactory (smell) and gustatory (taste)’ (Dodd, 2005: 100). According to Dodd (2005), sensory processing is our ‘ability to organise and interpret information we receive through our sense’ while Aaron and Gittens define ‘sensory abnormalities’ as:

visual or auditory perceptual disturbances, lack or partial lack of body image and position in space, abnormal use of touch, smell, taste, and over- or under- sensitivity to pain, heat and cold. Some children appear to over or under react to the stimuli of light and noise. Other children show distress at being touched while others positively seek it out.

Aaron and Gittens (1992: 42-43 in Dodd, 2005: 103)

According to the *Diagnostic and Statistical Manual of Mental Disorders* (1994), autistic individuals tend to be hypersensitive to the senses of touching, hearing and smelling. Some of them, as argued by Dodd (2005: 103) may have a restricted ‘diet and eat only food that is coloured yellow’; others hate being touched and are sensitive to ‘certain sounds’. Temple Grandin (1995: 39), a well-known scholar with autism, states that ‘problems caused by noise sensitivity, over-sensitivity to touch, and difficulties with rhythm all cause many behaviour problems. These sensory sensitivities influence learning, communication and social abilities’. Cascio et al. (2008: 127) mention that individuals with autism can be hypersensitive to the tactile sense and cannot stand hugging.

### **3.3.7 Behavioural Impairment**

Research has shown that individuals with HFA have certain stereotypical repetitive behaviours and narrow interests (American Psychiatric Association, 1994). Such individuals insist on sameness, and have obsessions with learning everything about, for example, ‘dinosaurs, train schedules, or clocks. Often there is great interest in numbers, symbols or science topics’ (Turkington & Anan, 2007: 22). They also have rigidity in thought and literalism in understanding other people’s intentions. Asperger wrote that ‘autistic children are egocentric in the extreme’ (in Frith, 1991: 81) focusing only on their needs without considering others’ needs and wishes. They often seem to be socially ‘awkward or self-centred’ (Carrington et al., 2003: 211). Combined with impairment features of HFA, it is also essential to address the non-impairment clinical features, in order to investigate Christopher and Don’s high skills, such as computer knowledge, exceptional memory, etc.

### **3.3.8 Non-Impairment Features**

In this section, the clinical non-impairment features of individuals with HFA are presented. One of them is savant skills, which are often referred to as ‘autistic savant’ or ‘savant syndrome’ because this feature is applicable to other PDD. The name, Autistic Savant, was introduced first by Dr. Bernard Rimland after the name of a 1978 article in *Psychology Today*. Autistic Savant is defined as a person having ‘unusual aptitude for one or more specific skills, such as math calculations, music ability or superior memory for particular facts’, as well as having the ability to figure out multi-digit numbers and other mathematical skills (Turkington & Anan, 2007: 42-3). The Autistic Savant individuals follow rules, timetables, and schedules.

According to Murray (2008), savantism ‘constitutes the “worth” of autistic characters. Autistic individuals without savant skills are therefore seen as “doubly challenged”’. According to Klein, Chan, and Loftus (1999), children with autism have accurate self-knowledge about their traits, that is, about their self-concepts, and some of them have an eidetic memory, which refers to their ability to remember detailed information about complicated visual images, numbers, facts, dates and figures, etc. with accuracy.

Having investigated the clinically-recognised features of HFA/AS people, in the next session, I demonstrate how some researchers applied the clinical autistic features to identifying the autistic signs in Christopher’s fictional world in *The Curious Incident*.

### 3.4 Autism and Christopher Boone

In recent years, writers of fiction and non-fiction have become interested in examining the fictional worlds of characters in connection with ASD. This condition has become a popular phenomenon (Greenwell, 2004; Van Hart, 2012). Even though no explicit references to autism are provided in the novel, the evidence below provides definite clues that Christopher has HFA/AS, supported by reviewers and critics by mentioning the term autism on the book jacket of the Vintage Books edition. Sack, a well-known clinical neurologist, praises *The Curious Incident* as a ‘great insight into the autistic mind’.

Tom Billington (2006: 281-282), an educational and child psychologist, commends Haddon for the accurate depiction of his autistic character, which corresponds with his personal experiences of working with autistic individuals. Bellington refers to certain features of Christopher including his tendency to be interested in ‘minutiae’ and ‘deal computer-like with numbers’, his revulsion of physical touch and his attachment of timetables, all of which are stereotypical criteria in the clinical literature.

Mark Osteen, a professor of English and the father of an autistic child mentions his experience in teaching this novel to his undergraduate students. He points out that those students who have no prior knowledge about autism will ‘end up learning something about the disorder and, just as important, about their own cognitive and sensory (dis)abilities’ (Osteen, 2008: 40).

Scholars who work with Asperger’s children provide critical insights into Haddon’s work. According to Atkins (2006 in Muller, 2006: 122), Haddon is inconsistent in the characterisation of Christopher and may mislead readers ‘if they read [*The Curious Incident*] as a definitive story of an Asperger’s individual’. Burks-Abbott (2008: 295) mentions ‘Today when I tell lay people that I am autistic, the first question they ask is “Have you read *The Curious Incident*...”’. Burks-Abbott (2008) argues that this novel has not accurately depicted autism and suggests that real autobiographical writers such as Dawn Prince-Hughe’s (2004) *Songs of the Gorilla Nation: My Journey Through Autism* and Temple Grandin’s (1995) *Thinking in Pictures: And Other Reports from my life* and others can portray autistic minds precisely.

With regard to Burks-Abbot’s view that the depiction of autism by real autobiographical writers might be inaccurate, I argue in this regard, that my analysis of Haddon’s novel supports the idea that Christopher’s autism has been skilfully portrayed for two main reasons. Firstly, the power of Haddon’s depiction lies in the fact that he introduces

an Asperger's mind with accuracy even though he is not himself autistic. This can explicitly be depicted in Christopher's text of having almost all the features mentioned in the clinical literature of autism. Secondly, Haddon's portrayal of Christopher shows his broad experience and massive understanding of this mental condition. I critically argue in my analysis in Chapter Five that Haddon, without exception, has proficiently succeeded in depicting an Asperger's mind in Christopher's fictional world, both in his abilities and his impairments. For instance, he shows Christopher's savant skills in mathematical formulae, geometry, prime numbers, science, and power of memory on the one hand, and his inability to interpret some lexical and grammatical and pragmatic issues in certain situations on the other. These two aspects of Christopher's world, as shown by Haddon, realistically portray that HFA/AS individuals are highly specialised in certain traits but have certain impairments in social, emotional, sensory issues, etc.

Stuart Murray (2006: 39), a professor of contemporary literature and films, proposes that autism is 'a source of endless potential for those seeking novelty in the construction of fiction'. Murray argues that the narrative of *The Curious Incident* creates an image of the 'Asperger's teenager, complete with ritualised mannerisms, love of logic and mathematics, limited emotional range and a lack of socialization skills, that itself coheres into a stereotype'.

Berger (2008: 272-278) proposes that Christopher has AS due to the presence of certain clinical autistic features in the narrative. Christopher is not socially interactive, he experiences sensory overload when being touched, is more relaxed with animals, he is 'orderly' and knows the time exactly, he likes 'maps, diagrams and lists'; he cannot read body language or facial expressions and has problems in 'deciphering what other people are thinking and feeling'. Christopher 'lives in a world of physical objects located in space' and 'a world of routine, habits, of problems or puzzles that need to be solved'. Christopher's 'powers of observation, moreover, rely on precise spatial memories' and his 'Asperger's mind focuses on a particular task to the exclusion of all others, notices everything relevant to that task, but is overwhelmed if faced with too much information on other matters'. Berger also clarifies that Christopher views people's minds as 'computers and consciousness is a picture on a screen'. This means that he is unable to distinguish 'human consciousness from computer cognition'. In addition, Berger (2008: 271) states that Christopher's prime numbers are those that are 'divisible only by two integers—itsself and one. Thus, 2, 3, 5, 7, 11, 13, 17, 19, and so on are prime numbers, whereas 4, 6, 9, 12, 15, 16, 18, 20 and so on, are not'.

Trice (2008: 17) describes that Christopher has difficulties in social interactions, he had 'a sensory meltdown, which he equates with a computer crashing'. She adds that



Christopher's 'internal films are multi-sensory'. She lists several stylistic elements of Christopher: 'the literal-minded tone and numerous illustrations', which characterize his 'preference for logic over emotion and inclination towards visual thinking'.

Rachel Van Hart (2012: 28-29), whose two brothers are on the autistic spectrum, argues that *The Curious Incident* is considered as one of the first novels about autism. She compares five distinctive autistic features including: '[h]yper- and hyposensitivity ..... patterning...language barriers...social barriers...mind-blindness' and applies them to five autistic characters, one of which is Haddon's Christopher. Furthermore, she mentions that Christopher's use of 'excessive patterning' has been identified as a device for filling 'the informational gaps created by his inability to draw conclusions from social interactions or interpret the significance of social codes'. In addition, Christopher's mind-blindness signifies his tendency to 'adapt his logic-based cognition to an inference-based society', which is a defining feature of autism.

Leung (2012: 63-68) associates Christopher's behavioural conduct with certain autistic behavioural impairments including the tendency of being rigid to certain patterns and maintaining sameness, etc. Leung uses the term 'autistic cyborg' to indicate that autistic minds process their thoughts using 'computer language', particularly in the way Christopher depicts his memory processes and thinking by analogy to a computer. He also comments 'the autistic lens becomes a literary vehicle to display the inadequacy of language'.

Muller considers that although Christopher has AS and impairments in social, cognitive, emotional and sensory issues, the novel is regarded as 'a positive articulation of disability as ability, where we are invited to appreciate differences', not as 'deviations to be standardised', but rather 'unique, even enriching aspects of individuals that might be accepted' (Garland Thomson, 1997: 79 in Muller, 2006:121).

Muller views Christopher's disability as ability and concludes that even if Christopher cannot understand the signifier 'single or return' in the context of buying tickets to travel to London from the ticket seller, he will still be able to understand the signified 'Do you want to go one way, or do you want to go and come back?' (Haddon, 2003: 189 in Muller, 2006: 120). This means that Christopher can manage to interpret a situation in spite of the difficulties he faces.

However, I argue that even if Christopher could manage to buy a ticket to travel to London successfully, this happens after a great risk, and readers can infer that he is inept in social, sensory, emotional and cognitive issues. For instance, in the same journey,

Christopher steps very close onto the platform where the train moves, an officer attempts to rescue him but he rejects due to his sensory sensitivity to being touched. This is in itself a massive risk for Christopher's life. The same conclusion can be drawn when Christopher carries his Swiss Army Knife to protect himself if anyone attacks him. In my view, this can hardly be interpreted as ability as Muller suggests, but rather a marked autistic behavioural impairment. Muller addresses other characters' emotional detachments in the novel, namely, his mother and his father and explains that Christopher's mother and father are depicted in the novel as typically developed characters in comparison to Christopher. They are emotionally disabled since his mother left Christopher and his father kills Wellington, the dog, to revenge upon Mr Shears.

I presume that Christopher's emotional cues need to be interpreted differently from his father's since his father's emotional cues are associated with a particular situation with Mrs Shears where aggression and intentionality are involved. This situation requires further investigation since Christopher's reaction to emotional stimuli is unintentional and is related to his mental condition as a feature of emotional impairment shared by individuals with HFA/AS. There are still a number of examples in the novel where readers can easily infer that Christopher has impairments in the expressive and receptive functions of language with his literal interpretation of others' language where issues of pragmatics, metaphor and inferential meaning are involved.

Stylisticians including Semino (2014a, 2014b) observe that Christopher's odd use of conversational strategies is shared with people with AS who struggle with 'socialisation, communication and imagination' (2014a). Semino provides some linguistic and pragmatic tools to demonstrate Christopher's inadequacies and refers to certain autistic features such as Christopher's exceptional capability in maths and science, particularly when he achieves an A grade, his interest in routines and sameness. Moreover, Semino (2014b) discusses three pragmatic failures of Christopher's mind style and supports her claim with Landa's (2000: 125–134) comments that 'pragmatic impairment may be the most stigmatizing and handicapping aspect of autism'.

With regard to ToM impairment and non-impairment in relation to Christopher's characterisation, several opinions have been discussed by researchers. Some scholars (Burks-Abbott, 2008; William, 2012) have reported that Christopher has a functional ToM in the way he presents his thoughts and desires. He knows if people are lying to him, and understands deception and other's mental states. He can express his father's emotions and empathy for

Toby when Toby went missing (William, 2012). According to Burks-Abbott (2008: 292-293), Christopher in certain places in the novel can understand people's intentions, make a distinction between 'what [he] know[s] (that the book has been discovered) and what [his] father knows (that the book has been hidden)' and can understand if someone is pretending 'in order to deceive displays a high level of social savvy that is assumed to be above the reach of most autistics'. Other scholars agree that Christopher has a ToM deficit (Luckin, 2013; Semino, 2014a) especially when he does not observe Gricean maxims and has a difficulty understanding people's intended meaning in Speech Acts.

I support the argument that there is a marked ToM impairment in Christopher's characterisation, especially when issues of emotion, feeling, social and pragmatic inferences are involved. However, Christopher does use excessive and unnecessary details to describe people, objects and events around him. If he could understand that those characters around him are thinking, imagining, expecting and predicting, in other words, having mental states, he would not have used redundant details, as concluded by Semino (2014a) and Luckin (2013). I also support William's and Burks-Abbott's views to some extent that ToM is not entirely absent in Christopher's narrative discourse since he can understand characters' intentions in certain situations.

Fanlo Pinies (2005: 352, 368) concludes that when Christopher is unable to give adequate answers to questions, he responds literally, specifically when indirectness is involved. He has 'accurate self-knowledge about his traits and his accuracy in giving numbers, figures and listing' is part of his self-concept. All those features appear to be common with AS people. Gregoriou (2011: 103–104) relates the 'social deviance' of Christopher into several clinical autistic features, including lack of 'emotional empathy'; difficulty in processing 'figurative language'; 'tendency to use logic in handling everyday life complexity'; 'react[ing] aggressively' when being touched. She also acknowledges that Christopher is a 'gifted child, particularly where mathematics and memory are concerned'.

Luckin (2013) argues certain clinical autistic features of Christopher's behaviour, namely, his need for order and clarity; his inability to excise irrelevant details from his narrative, his exceptional memory, his sensory sensitivities; his inability to differentiate important stimuli from non-important ones, etc.

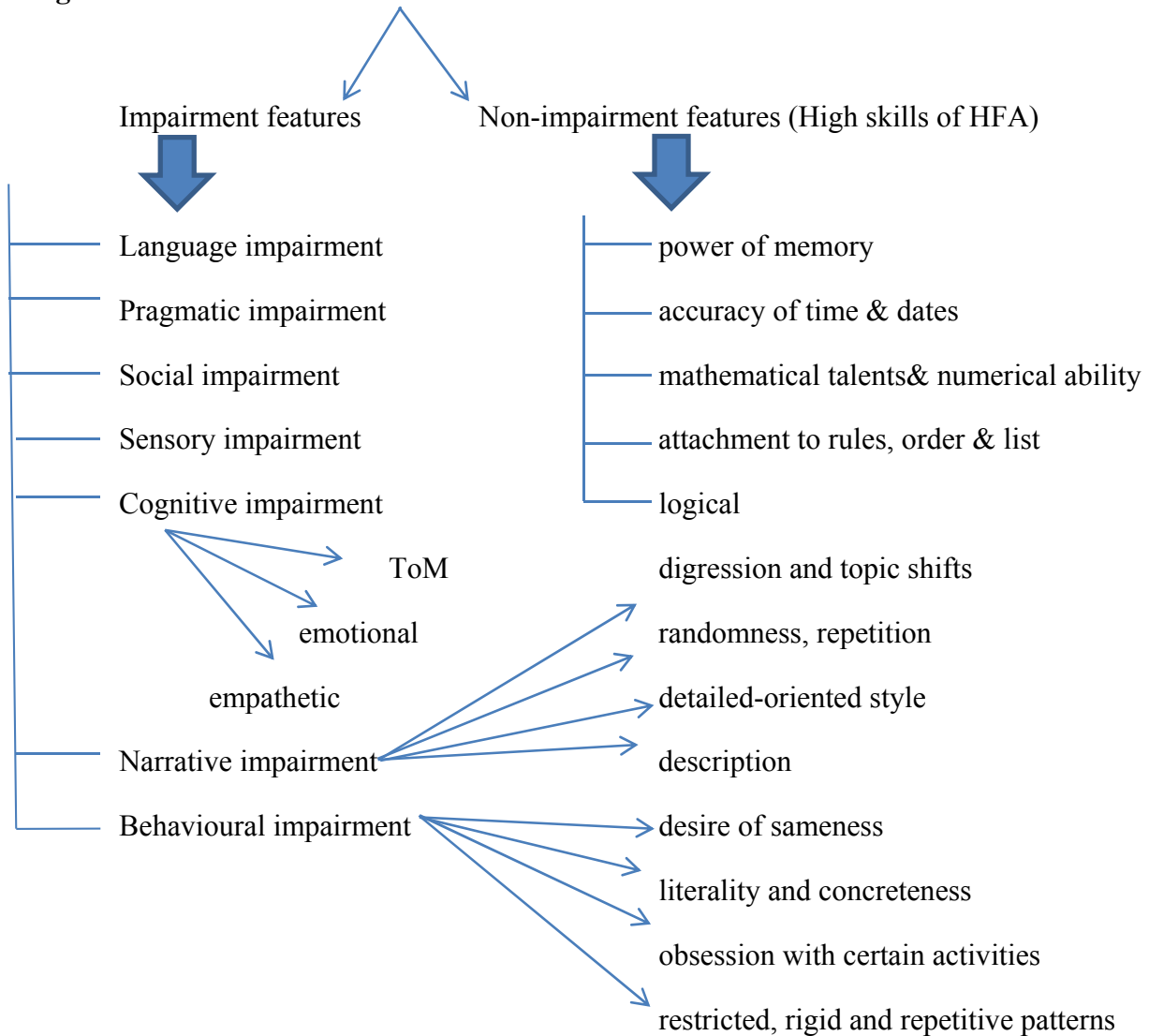
The HFA Checklist is presented in the next section.

### 3.5 HFA Checklist

As shown in the review of scholarly research in the previous section, generally speaking, each of the scholars examines Christopher’s autistic world on the basis of several clinical features (Semino, 2014a, 2014b; Luckin, 2013; Gregoriou, 2011; Fanlo Pinies, 2005). With regard to Don in *The Rosie Project*, his world and his mind style have not been investigated in any stylistic research prior to the writing of this thesis. In Figure 6 below, the features of impairment or non-impairment are presented, to be used as a contextual supportive means for identifying shared autistic features in the analysis of the two characters’ mind styles.

**Figure 6:**

#### HFA Checklist



In the analysis of the two characters, the clinical autistic features are incorporated into

the three categories of the EMMS. For instance, the feature of language impairment in the HFA Checklist is identified within the ideational style. The features of social, communicative, pragmatic, emotional, empathetic and certain behavioural impairments can be represented in the category of the interactional style. The features of narrative impairment are realised via the category of the textual style, taking into account theories of cohesion and coherence, narrative schemata and visual narrative.

In the coming chapter, I shall outline my research methodology of this thesis.

# Chapter 4: Research Methodology

## 4.1 Introduction

In this chapter, the research methodology adopted by this thesis has been introduced. It outlines the methods of application the EMMS to the stylistic analysis of the two characters' mind styles, research method, data collection and its methods, data selection, data analysis procedure and the problems encountered during the analysis. The main analytical tool used in the data analysis is the proposed EMMS model, supplemented with an HFA Checklist. The examined areas of investigation focus both on the stylistic and autistic features, for the former are features of language-in-use, whereas the latter are features of behaviour and/or cognition.

The applicability of the EMMS is tested through the examination of

- 1- how each of the EMMS categories contributes to the stylistic analysis of Christopher and Don's mind styles;
- 2- to which extent EMMS is efficient in identifying features of Christopher and Don's mind styles stylistically;
- 3- whether Christopher and Don, as fictional characters with deviant mind styles, use lexical, grammatical, pragmatic, discoursal features, and schemata in a normal range;
- 4- whether they share similar or different clinically-recognised features with real autistic individuals.

Testing the applicability of the EMMS assists in addressing the research aims and questions stated in Chapter One, Section 1.3 of this thesis.

## 4.2 Research Method

Both qualitative and quantitative methods of research have been adopted in this thesis for the following reasons. A quantitative method is mostly inapplicable to investigating the interactional style and, in some instances, textual style. The interactional style deals with interaction and social communication and is usually examined via context rather than

numbers or statistics. In the textual style, the two characters' uses of cohesive devices can be qualitatively explained more adequately rather than quantitatively, for the aim of cohesion is to indicate the cohesive ties at sentence/paragraph levels, which the quantitative method seems to disregard. Qualitative method seeks to provide a rich and detailed interpretation of the data analysis rather than showing a quantification of the data.

Quantitative methods have been employed whenever the ideational style was applied, for the numerical data permit easier identification of the areas of repetition and high frequency use of various lexical items, essential for interpreting to what extent the two characters are able to use word classes, such as nouns, adjectives, adverbs, and verbs (processes of transitivity).

### **4.3 Methods of Data Collection**

In this thesis, the data collection is restricted to the stylistic analysis of the fictional minds of the two characters, namely, Christopher Boone in Mark Haddon's (2003) *The Curious Incident* and Don Tillman in Graeme Simsion's (2013) *The Rosie Project*. In the process of data collection, four methods have been used: firstly, extract samples from the selected chapters of the two novels; secondly, the selected chapters as a whole; thirdly, data taken from the entire two novels; and lastly, extracts containing only the direct speech of the characters in both novels.

Considerable attention has been given to the issues of sample and sampling. According to Hadi (1983 in Nurdianingsih, 2006: 31), a 'sample is part of population which is investigated, while sampling is the activity of collecting the samples'. Moleong (1990 in Nurdianingsih, 2006: 32) distinguishes between the sampling technique of a qualitative research and a quantitative one: samples in a qualitative research are connected to the context, and quantitative research uses purposive rather than haphazard sampling. Both qualitative and quantitative methods of data collection have been used as explained in Section 4.4 below. The limitation of the data collection to selecting samples in some instances is due to the thesis word count requirements.

The data collection process follows the steps presented below:

- Having the two novels as electronic versions.
- Creating word documents and putting the two novels separately in two files.

- Putting each chapter in the two novels in a separate document.
- Classifying the data by separating the direct speech and narration of the entire two novels. For instance, the selection of some stylistic features, such as address terms, has been investigated only in direct speech, and not in narration.
- Using the button ‘find’ in word document to check the number of occurrences of the lexical categories and handling each single item individually.

## 4.4 Data Selection

For verification of exemplifying the application of the EMMS, the selected chapters of the two novels have been chosen methodically, and not randomly although as an analytical tool, the EMMS could be applied to most of the chapters of the two novels. However, I was unable to include all of them into the scope of this thesis, due to the thesis word limit. For this reason, the analysis of Christopher’s mind style is restricted to specific chapters, namely chapters 2, 3, 7, 37, 67, 71 and 97. In the course of the analysis, I have also examined some narrative elements and presented a full list of similar structures in other chapters of *The Curious Incident* in Appendix 3 as Excerpts 1, 2, 3, etc.

**Chapter 2** has been chosen because Christopher-the-narrator describes the main plot of the novel he intends to write. This chapter includes elements of ideational style and textual style including the simplicity in using the lexical and grammatical categories, difficulty in the uses of cohesive devices: repeating lexical items and avoiding reference and substitution. Moreover, various clinical features have been illustrated such as emotional detachment, exactness in mentioning time and place. **Chapter 3** shows elements of the EMMS textual style including his thought processes that have been exposed by blending the textual cues and visual elements, his poverty in the use of the cohesive ties: using facial images rather than connecting the paragraphs by using proper cohesive ties, all of which can be related to narrative schemata. This chapter also involves Christopher’s mathematical savant skills, extraordinary power of memory, difficulty reading facial expressions, and self-centredness.

**Chapter 7** contains features of the interactional and textual styles. Christopher’s problems in understanding metaphorical expressions, using repeated words excessively, not abiding by Gricean CP and Leech’s PP maxims, difficulty in the use of cohesion, imaginative and narrative impairments, detailed descriptions of other characters’ outwards, obsession with



dogs and accuracy in number. **Chapter 37** is chosen due to its inclusion of elements of interactional style and textual style. It covers Christopher's excessive repetition of the coordinating conjunction 'and', difficulty in using cohesive devices, digression topic shifts and using self-schemata. **Chapter 67** has been selected mainly because it contains Christopher's various interactions with his neighbours in the course of his detective work, as well as his difficulty in understanding the pragmatic inferences behind other characters' intended meanings, not abiding by Gricean maxims and Leech's PP, using those Speech Acts that establish a social distance with others, as well as difficulty in differentiating between given and new, relevant and irrelevant information. Elements of visual narratives and various typographical variations, of being overwhelmed by new things, ToM deficit and sensory impairment are also displayed.

**Chapter 71** has been chosen due to the instances of interactional style and textual style related to Gricean maxims, Leech's PP maxims, as well as to problems in interpreting the non-literal meaning of metaphors, difference in Christopher's schematic knowledge as compared to that of neurotypical people, social isolation and aggression. **Chapter 97** is also being considered for examination of Christopher's difficulty in the uses of cohesion, schema-creating for some concepts, the rare uses of the evaluative adjectives, emotional, ToM and pragmatic impairments and extraordinary power of memory.

Don's mind style concentrates on three chapters, namely chapters 1, 8 and 33. In *The Rosie Project*, **Chapter 1** is chosen because it is the opening chapter and the narrator describes his worldview in a peculiar way in terms of his ineptness in the uses of his social and pragmatic rules, his distinctive schemata, ToM deficits, literality in understanding and rigidity in thought, in addition to his difficulties reading facial expressions, gestures, body contact, as well as his peculiar life-routine and scheduled plans. This chapter also includes various interactions between Don and other characters showing his difficulty in the interactional style. This consequentially affects his ideational and textual styles. For instance, the mixture of using scientific lexical items with social situations demonstrates an oddity in Don's schemata for his social and pragmatic issues. Don's fictional mind is portrayed as sharing features with patients of HFA/AS who struggle mainly with social, pragmatic and ToM impairments.

**Chapter 8** is also selected due to its prominence in the plot development of the novel and occurs in the middle of *The Rosie Project*. It involves a number of interactions with Rosie, who is another major character in the novel. The discourse revolves around the subject

matter of DNA and Rosie's main concern to search for her biological father. The chapter also includes some oddities of Don's mind style in his interaction shown in his use of turn-taking strategies, his disagreement, literality, rigidity and difficulty in pragmatic inferences and ToM impairment. **Chapter 33**, which is in the end of the novel, is chosen due to Don's remarkable improvements in his behavioural patterns in his direct speech in his interaction with other characters and his narrative discourse. Don's mind style with respect to social, communicative, pragmatic inferences and behavioural dimensions improves particularly in his awareness of politeness strategies, ToM, turn-taking, reading facial expressions and body language, as well as changes in his behavioural routine activities and timetables. Apart from this, Don interacts and cooperates in a more socially acceptable manner; he abides by Leech's maxims of politeness to sympathise, praise and agree with other characters in comparison to his behavioural inflexibility portrayed earlier in chapters 1 and 8. In all these chapters and in the entire novel, a tendency of using scientific, academic and formal language is perceived in Don's text.

In addition, the ideational style features including concrete and abstract nouns, transitivity processes and sentence types have been examined in all the selected chapters, whereas adjectives and adverbs for the two entire novels

The selected chapters are put in the Appendices 1 and 2 and are divided into various sections and numbered as [1], [2], [3], [4], etc. Extract samples from other chapters of the two novels are occasionally included either within the analysis or attached as an Excerpt 1, 2, 3, etc. to Appendices 3, 4 and 5 for the sake of supporting and developing my claims. Extract samples are mentioned within the analysis only whenever required.

## **4.5 Data Analysis**

The data analysis exemplifies the EMMS application to analysing the extracts from the two novels, constituting the selected data.

The application process proceeds in accordance with the categories presented in Figure 2.8 and follows the steps described below:

- With regard to the ideational style, identifying the following features in the two characters' utterances: grammatical categories such as transitivity (selected chapters), lexical categories: nouns and verbs (whole selected chapters); adjectives and -ly adverbs (in the two entire novels), as well as sentence types (extract samples).

- With regard to the interactional style, identifying instances of Gricean (1975) CP and Leech's (1983) PP maxims and Speech Acts from the extract samples in the selected chapters. The address terms have been examined only in the direct speech. In applying the interactional style category of the EMMS to the analysis, distinction has been made between interactions taking place at the narrator-reader level and at the character-character level. The examination of Speech Acts and Speech Act verbs is restricted to investigating the Speech Acts at the character-character level and the Speech Act verbs at the narrator-reader level.
- With regard to the textual style, certain cohesive markers and coherence (extract samples), as well as schemata (extract samples) have been examined.

In the process of applying EMMS to the analysis of the two characters, the degree of **simplicity** and **complexity** assists in identifying differences between Christopher and Don in their selections of the lexical categories. Simplicity embraces:

1. The extent to which the two characters show a tendency to using basic forms of nouns, verbs, derived adjectives, as well as the degree of concreteness of their vocabulary. It also involves the characters' consistent repetition of the lexical items.
2. At the level of grammar, the two characters' preferences to using one single independent clause that combines simple and compound sentences into one sentence.
3. The two characters' uses of linguistic features that are generally easily understood, being simple and uncomplicated.
4. The two characters' selections of processes of verbs restricted to the use of basic or elementary sets which are uncomplicated.
5. The informality of their language.
6. Perceiving things around them in a simple straightforward way, similar to child.

Complexity refers to:

1. The two characters' preferences to using the complex forms of the given lexical categories and a tendency of giving priority to abstract forms in their vocabulary.
2. At the level of grammar, the two characters' preference of using two clauses: one dependent main clause and the other independent subordinate clause.
3. The two characters' uses of more complex linguistic features, sometimes difficult to understand

4. The two characters' selections of transitivity processes that include a variety of comprehensive sets of verbs to indicate the character's cognitive and thought processes.
5. The two characters' formality of language and their ability to use its academic and scientific modes.
6. Having an intellectual mind and an ability to use complicated concepts in their worlds.

## 4.6 Data Analysis Procedure

The data analysis procedure involves the following steps:

- Each of the EMMS categories, supported by the HFA Checklist, is applied to examination of each chapter/sample/extract, with the preliminary outcomes of the analysis concluding the analytical application procedure.
- In some cases, whenever required, two or more EMMS categories have been applied to the same chosen extracts.
- The number of processes of transitivity is presented in the way that permits to visually show the preferred processes used by the two characters. Totals are given for each of the verbs to show repetition across the selected chapters. The two characters' uses of transitivity processes are classified in a set of related verbs, with each set having its own number applicable to all the verbs in a specific set. The verbs have been presented to demonstrate the characters' ability to use basic verbs or non-basic ones in processes of transitivity, giving insight to their cognitive skills.
- The numbers of lexical items are counted to describe the character's preferences for using concrete and/or abstract nouns, evaluative or visual adjectives, other types of adjectives, and -ly adverbs.
- Some linguistic items in extract samples or elsewhere are emboldened inside the thesis and in the appendices for the sake of emphasis and its importance in the data analysis.
- The appendices include a supplementary analysis addressed in Chapters Five and Six.
- The examined lexical categories are emboldened and italicised for the sake of analysis.
- The number of times of occurrence of a lexical category in the text/sample is shown once in the analysis. The number of occurrences is classified as groups, for instance, when some nouns have one occurrence, those items are grouped and followed by

number (1), the nouns , having two occurrences are followed by (2), etc.

- Some lexical categories might not be available in appendices 1 and 2, specifically in case of the ideational style, for I used only the extract samples in the analysis since the examination of lexical categories focused almost exclusively on the quantity and the number of their occurrences in the text of the novel.
- With regard to the outcomes of the analysis of Christopher's mind style by the stylisticians reviewed in Chapter Two, the expansion of their findings, as an outcome of applying the EMMS model, is presented in Chapter Five, Section 5.4.2.2.
- The preliminary conclusion is summarised and presented at the end of each chapter.

In the process of the model application to stylistic analysis, there were some difficulties related both to the inclusiveness of the model and also to other factors, addressed in the next section.

## **4.7 Interpretation, Problems and Resolutions**

In the process of the text analysis, I faced many difficulties, some of which were related to the challenge of coming from a different cultural and linguistic background, whereas others were the problems facing a researcher intent on building a comprehensive model to be used as an analytical tool for a stylistic analysis.

Regarding the cultural differences, some cultural/social phenomena in the two novels needed the native speaker's inside knowledge of language and culture to understand and correctly interpret their linguistic and cultural impact. My Kurdish background presented a genuine challenge to me, for the difference in language use and social conventions intervened with understanding the textual cues and linguistic expressions during the analysis. I overcame this difficulty by doing an extensive online research and simultaneously consulting colleagues who assisted me in having access to the insider's linguistic and cultural knowledge.

The enormous number of theoretical frameworks and approaches that initially overwhelmed me was another major dilemma that I encountered during building the EMMS model. Each theory had its own applicability and uniqueness in its approach. The challenge was in making a decision which of these theories could be used in the way that they would complement both the model with its constituent parts and its applicability to a stylistic analysis. In the outcome of pondering on an extensive literature review, the EMMS has been

constructed with the purpose of expanding the scope of mind style analysis by encompassing grammatical, pragmatic, discursal and schematic dimensions into an overarching model. Itemising each theory individually in the model allowed me to see where it could fit within the EMMS and its categories. Gradually, the combined theories were brought together in an eclectic model.

The huge amount of existing research around schema theory presented an additional challenge to the model building process. In developing the model it was essential to bear in mind that the main focus was on the two characters' mind styles, with deviations being the core goal of investigation. Schema theory is primarily built on the assumption that readers' prior knowledge interacting with the textual knowledge brings additional information to more insightful understanding of the text. In dealing with this problem, I chose to limit my analysis to selecting some kinds of schemata and meticulously maintaining a distinction between the schemata used by the two analysed characters and those used by neurotypical people.

Delineating the boundaries between certain stylistic features that sometimes could be identified by using two EMMS categories presented another indisputable challenge. For instance, the characters' narrative schemata of story-telling are distributed among the EMMS categories due to its overlapping within the EMMS given theories. In some occasions, the narrative schemata have been included within the textual style when the analysis is related to the difficulty of the two characters in distinguishing between old and new information (coherence), whereas in other cases, the narrative schemata have been explained within the interactional style category particularly when the two characters repeats instances frequently and seem not to abide by Gricean maxim of Manner 'be brief'.

In the next chapter, the applicability of the built model is tested in the stylistic analysis of Christopher's fictional world in *The Curious Incident*.

# Chapter 5: Applying EMMS to the Fictional Portrayal of Christopher Boone in *The Curious Incident*

## 5.1 Introduction

In this chapter, the applicability of the EMMS to the analysis of Christopher Boone's mind style in *The Curious Incident* has been tested. The analysis proceeds by applying the model to the stylistic analysis of Christopher's mind style in keeping with the procedures described in Chapter 4, Sections 4.5 and 4.6. During the analysis, the HFA Checklist has been used as a supplementary analytical tool to identify the connection between the stylistic and autistic features of Christopher mind style. Prior to the analysis, an account of the plot synopsis, and the discourse structure of the novel has been presented. The chapter ends with presentation of some preliminary findings.

## 5.2 Plot Synopsis of *The Curious Incident*

Mark Haddon's (2003) novel *The Curious Incident* revolves around a fifteen year old boy called Christopher Boone who is a first person homodiegetic narrator and have a high functioning form of autism, known sometimes as AS<sup>4</sup>.

The novel starts with the scene of Christopher discovering the dead body of his neighbour's dog, Wellington, after midnight. Christopher is interested in reading 'murder mystery novels' (p. 5) and intends to discover who the killer of the dog is. Therefore, he decides to write a novel about it; *The Curious Incident*. His father attempts to stop him from writing the novel and hides it from Christopher, but Christopher is resolved on finding his manuscript to finish his novel and find out who the killer was. During his searching, Christopher discovers some letters addressed to him from his absent mother (who Christopher was told died), which his father has concealed from him. At this point, Christopher confronts his father, and his father admits that he lied to him, ostensibly for Christopher's own good. His father also confesses that he killed Wellington. (The reason why Christopher's father killed the dog is because he wanted to take revenge upon Mrs Shears, his neighbour and lover, who had a disagreement with him.)

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<sup>4</sup> The issue of Christopher's autism diagnosis (or lack of) is examined in more detail in 3.3.

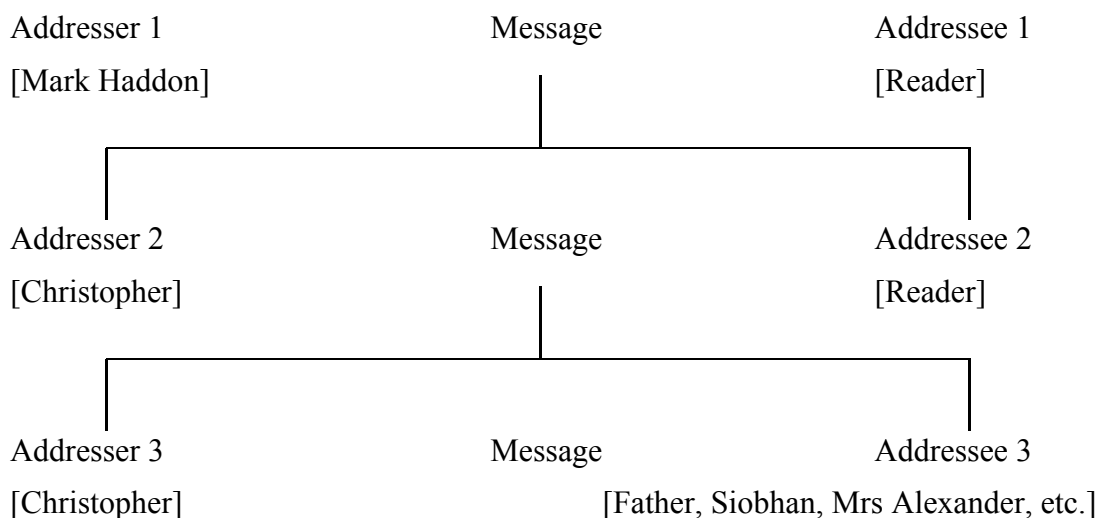
Christopher logically comes to a conclusion that since his father is a killer, his own life might be in danger. He decides to leave Swindon and go to London to find his mother. Accordingly, Christopher decides to leave home because he no longer feels safe in his father's company. After he is reunited with his mother and the latter realises that Christopher cannot stand staying with his father, she immediately decides to leave London and go with him to Swindon. Finally, Christopher gets reconciled with his father, who gives him a dog called Sandy, trying to win back his son's trust.

In the next section, I examine the discourse structure of *The Curious Incident*.

### 5.3 The Discourse Structure of *The Curious Incident*

I make use of Short's discourse structure of fictional prose presented in Figure 1 in Chapter Two and applied to the analysis of the novel as shown in Figure 7 below. The discourse structure differentiates between Mark Haddon-the-author and his message to the reader, Christopher-the-narrator and his message to the reader, and Christopher-the-character and his interaction with other characters. The last two levels (Addresser 2 and Addresser 3) are the most important ones for the purpose of this thesis since they identify Christopher's interaction with readers on the one hand and his relationship with other characters on the other hand. Figure 7 introduces the three discourse levels as follows:

**Figure 7: Christopher's Discourse Structure of *The Curious Incident***





The EMMS, supported by HFA Checklist, is applied to identifying Christopher's uses of the stylistic features at the discourse levels of Christopher-the-narrator and Christopher-the-character. Since the EMMS is an inclusive analytical tool, it might occur that in the process of the analysis, more than one EMMS categories could be applied to one instance of Christopher's utterance or behavioural pattern. For instance, when Christopher states that he would hit if being touched, this is a sensory impairment of tactility in regard to HFA Checklist, but it could also be interpreted within the politeness maxim as a rude behaviour. His social impairment too, could be interpreted as his non-abidance by Gricean maxims, Speech Acts, Leech's PP and social deixis.

Christopher is a first person narrator. Commonly, first person narrators are often known as 'limited' and 'unreliable' narrators because they 'do not know all the facts' and 'trick the reader by withholding information or telling untruth' (Short, 1996: 257).

The unreliability of Christopher's narration originates in the difficulties he has in reading other characters' faces, and understanding their emotions, and making a distinction in his relationships with other characters. He views and treats all characters in the same way without considering social, emotional and empathetic issues. For instance, he always carries his Swiss Army Knife, Christopher-the-narrator informs the reader that he can defend himself [using it] whenever danger approaches him:

I wondered if he was asleep downstairs or whether he was waiting to come in and kill me. So I got out my Swiss Army knife and opened the saw blade so that I could defend myself. Then I went out of my bedroom really quietly and listened. I couldn't hear anything, so I started going downstairs really quietly and really slowly. And when I got downstairs I could see Father's foot through the door of the living room. (p. 153)

Readers are aware that Christopher uses his Swiss Army Knife whenever he is threatened. At this point, readers are kept ignorant of the fact that Christopher views his father in the same way as he views other characters. He does not seem to understand the closeness of father/son blood-related relationships. On other occasions, we, as readers, are reminded of his behavioural problems (Haddon, 2003: 59-60) from the description of his mental condition throughout the whole novel, such as his sensory sensitivity, social isolation, inflexibility of thought, literal mindedness, unintentional rudeness, ToM and emotional deficits and narrative impairments. Each of these conditions is manifestation of autistic features expressed in the novel through stylistic features.

Next, I examine the applicability of the model to Christopher's mind style.

## 5.4 Application of the EMMS to Christopher's Fictional World

This section deals with the application of the EMMS to the stylistic analysis of Christopher's mind style. The EMMS incorporates various theoretical approaches within its categories that constitute the proposed model, illustrated in Figure 3 and explained in detail in Sections 2.8.1, 2.8.2, 2.8.3.

### 5.4.1 Ideational style

This category examines some grammatical features including transitivity, lexical categories: nouns, adjectives, adverbs, and sentence types.

#### 5.4.1.1 Transitivity

Christopher's uses of process verbs of transitivity signify the way he conceptualises his world and his interactions with it: materially, mentally, relationally and verbally. In the selected chapters, Christopher commonly uses the following **material processes**:

*arranged, bent down, bet, borrow, break, camp, carry, catch, chasing, closed, colour, contract, count, crossing, depend, divide, divorced, done, eating, feed, fetch, gathered, go around, go home, go up, hang on, hide, icing, inject, killing, knelt, licked, marry, nodded, offer, poking, practice, pull, punch, ringing, sealed up, set, shitting, sniffing, stay out, stick, stroked, threw, tore, trespassing, united, use, veined, wake, washing, (1), allowed to, begin, committed, cut, drive, fall over, find, go away, go on, let, look, stand, lying, making, met, need, pay, play, ring, sit, sucked in, tied, treat, wash, (2), bring, does (3), buy, cook, draw, eat, give, hit, knock, left, married, move, run, sitting, stay, used to, watch, work, (4) did, read, stop (5), died, help, made, start, turn (6), put, write (7), get, doing (8), come (9), went (10), wear, walk (11), go (12), happen, take (16), live (17), do (22), going to (28), killed (35)*

As a total, Christopher uses **458 material processes**, his selection is restricted to repetitive sets of basic, simple and uncomplicated verbs mostly referring to Material Supervention and to a lesser degree Material Intention. This signifies that his verb choices are mostly expressed by material action and physical terms which might point to Christopher's living and acting in a reality that differs from that of a neurotypical person.

In his perception of his mental world, Christopher-the-narrator mostly uses the following **mental processes**: *arguing, cared, pretend, expect, reasoned, realised, hope,*

*forget, keep, suggest, describe, mind, prove (1), apologise, break<sup>5</sup>, imagine, investigate, look at, notice, showed, touch, scared, remember, upset (2), hear, laugh, wonder (3), try (4), explain, hate, feel, promise, understand (5), smell (6), decide, (8), meant (12), see (17), think (24), want (30), like (32), know (60).*

This process reveals Christopher's thinking, feeling and sensing with surrounding. Christopher selection of mental processes includes a restricted number of verbs of: **Cognition** such as know, imagine, understand, pretend, reason, realise, investigate, etc.; **Perception**: feel, see, smell, hear, touch; **Reaction**: like, hate. Such frequent and limited number designated Christopher's cognitive immaturity. In total, he uses **262 mental processes** and the highest process includes the cognitive verb 'know' which occurs **60 times** in comparison to the limited number of perception and reaction processes.

Christopher's **verbalisation processes** are limited to a small set of verbs: *mention, shout (1), chatting, (4), reply (6), answer (7), tell (14), talk (17), ask (31), say (33), said (185)*. This process performs the act of saying, telling, etc.

In total, he uses **299 verbalisation processes** and the verb 'said' occurs **185 times**, which is the highest proportion in comparison to other verbs. This excessive use of 'say' can be attributed to, firstly, his tendency of regularly repeating others' speech, secondly to his considerable attention to the boundary of his speech and other's speech in order to make a clear distinction between what he says and what other say directly, thirdly, to his difficulty in understanding the illocutionary meaning behind people's utterances, fourthly, his accuracy in conveying what others say can be linked into his high cognitive skill for recalling, a common feature of people with HFA/AS, and lastly, to his shared feature of ToM impairment with individual with HFA which claims that autistic individuals have difficulties to understand the mental states of others.

Christopher's selection of **relational processes** includes few sets of verbs: *looked as, looked like (1), 've got (2), having, find (3), being, has, call (9), had, (10), make (11), get (16), were (17), be, (18), have (22), am (24), was, (68), is (72)*.

This process focuses on the act of being, having and possessing between the Carrier and the Attribute.

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<sup>5</sup> [Y]ou are allowed to break a promise if someone has committed a crime.

In using the entire processes, the results recorded that Christopher's selections of simple, repetitive and uncomplicated verbs signify that his experience with processes of transitivity seems to be similar to a teen-age boy with cognitive some immaturity.

In the selected chapters, Christopher's participant roles<sup>6</sup> with the processes are as follows and shown in Table 2 below: he is **Sayer** of a total of **101 verbalisation processes** as follows: *told (1), say (2), tell (4), reply, talk (5), ask (19) said (65)*.

He is **Senser** who uses a total of **89 mental processes**: *understand, care, mind felt, forget, hate, prove, reasoned, notice (1), remember, promise, imagine, investigate (2), thought, decide, see, explain (5), think (6), want (9), like (16), know (21)*.

Christopher is **Actor** of a total of **83 material processes** such as: *put, watch, punch, knocked on, look, contract, turn, knock, let, run around, tore, kill, pay, got home, turned around, eat, gathered, poke, get into, nodded, threw, eat, fall over, cross, came (1), find, met, read, hit, made, sit (2), start, get (4), write, take (5), kept, do (6), went (7), walk (8)*.

He is **Carrier** who uses a total of **43 relational processes**: *'ve got (1), be (3), was, had, have (5), am (24)*.

Participants roles	Christopher
Sayer	101
Senser	89
Actor	83
Carrier	43
Total	316

**Table 2: Christopher's participant's roles in processes of transitivity**

The results show that Christopher's most frequent participant role functioning as **Sayer** and **Senser** and, to a lesser degree, as **Actor** and **Carrier**. Largely, in the totals, I found that Christopher, as a first person narrator interacts well with the physical world around him more than as compared to his engagement in interacting with other characters using mental processes. His verbalisation and material processes cross the highest rank than over other two processes. This can be attributed to that his selection of verbs mostly refers to reporting and saying what others say and to on-going actions. It can be concluded that

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<sup>6</sup> It is possible to compare Christopher's participant role to other characters' participant roles for instance, Mrs Alexander is the participant of the following processes: **mental**: see, think, apologise, suggest, wondered, realised, know, want, heard, hope; **material**: get, do, bet, bring, mean; **relational**: am, 'm, have, **Verbalisation**: told, say, said, explain. Mr.Thompson's brother uses only the below **relational**: 'm, haven't, was, and the Indian lady uses only the **material process** of 'help'.

Christopher-the-character, in the entire novel, never becomes **Senser** of the mental cognitive verb ‘apologise’ with the pronoun ‘I’. However, the verb ‘apologise’ has two occurrences in the novel which is used by Mrs Alexander, his neighbour and Siobhan, his teacher and Christopher-the-narrator repeats them.

Christopher-the-narrator uses the pronoun deictic ‘I’<sup>7</sup> with all the processes: material, mental, verbalisation and relational to refer to himself in his narrative discourse. He becomes the actor, senser, sayer and carrier to all processes:

- I [Actor] stroked [Material Action Intention] Wellington [Goal] and (Ø Senser) wondered (Mental Cognition) who (Actor) had killed (Material Action Supervention) him (Goal), and why (Phenomenon) [Goal].
- I [Senser] could not see [Mental Perception] any other wounds [Phenomenon] in the dog [Circumstance/ Place]
- I [Senser] do not like [Mental Reaction] proper novels [Phenomenon].
- I [Carrier] always have [Relational Possessive] my Swiss Army knife [Attribute] in my pocket [Circumstance/ Place].
- I [Carrier] was [Relational Intensive] unable [Attribute] to say (Verbalisation) what these meant (Verbiage) [Circumstance].
- I [Sayer] do not talk [Verbalisation] to them [Target] for weeks and weeks [Circumstance/Time].

This profusion of using ‘I’ excessively designates that Christopher puts heavy emphasis on himself as a self-centred and isolated character. Being self-centred and having a sense of isolation are two common features of individuals with HFA/AS. My qualitative finding of using the pronoun deictic ‘I’ excessively supports Semino’s (2011: 1) and Luckin’s (2013) corpus-based findings that Christopher is ‘self-centred’ character and is alienated from others respectively.

In addition to the above-mentioned processes, Christopher uses a group of verbs that can belong to more than one process such as: *find*, *get*, *look* and *make*, emboldened below:

### 1) **find**

- a. [W]hich is what I felt when I **found** the dead dog. (**Material Supervention/ discovered**)
- b. [B]ecause it happened to me and I **find** it hard to imagine things which did happen. (**Relational Intensive/ consider**)
- c. Because obviously he is going to **find** it quite upsetting. (**Relational Intensive/ recognise**)

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<sup>7</sup> See Appendix 3, Excerpt 1A for more examples of processes of transitivity with the pronoun deictic ‘I’.

## 2) get

- a. And she said, "I'll **get** a selection. (**Material Intention/’ll bring**)
- b. I began to **get** nervous because I didn't know what she was doing. (**Relational Intensive/ become**)
- c. It takes me a long time to **get used to** people I do not know. (**Relational Intensive/ become accustomed to**)
- d. I will be able to **get** a job and earn lots of money (**Relational Intensive/ find**)
- e. I will **get** a lady to marry me and be my wife and she can look after me [...] (**Material Supervention/ seek for**)
- f. I **got** Siobhan to draw lots of these faces (**Relational Possessive/ had**)
- g. He said, "Bloody hell, policemen really are **getting** younger, aren't they." (**Relational Intensive/ turning**)
- h. [S]he was telling the truth about **getting** orange squash (**Material Intention/ bringing**)

## 3) look

- a. I did not **look** at his face (**Material Intention/ gaze at**)
- b. It **looked as if** it was running on its side [...] (**Relational Intensive/ appeared**)
- c. Christopher, **look**, I probably shouldn't be telling you this (**Material Intention/ listen**)

## 4) make

- a. [T]hey **make** me feel shaky and scared. (**Relational Intensive/ causes**)
- b. Because you wanted to **make** Mrs Shears upset. (**Relational Intensive/ upset**)
- c. First of all I **made** a plan of our part of the street (**Material Supervention/ draw**)
- d. I reasoned that Father had only **made** me do a promise about five things (**Relational Intensive/ forced**)
- e. I saw 5 red cars in a row, which **made** it a Super Good Day (**Relational Intensive/ turned**)

Christopher seems to differentiate between some of transitive verbs that belong to more than one process and to use them within the range of conventional use, as exemplified above.

Lexical categories, examined next, include concrete and abstract nouns, adjectives and adverbs.

## 5.4.1.2 Lexical Categories

Christopher's uses of nouns, adjectives and adverbs are examined in this subsection. The investigation of concrete and abstract nouns relies heavily on the distinction made in Figures 3 and 4 in Chapter Two, Section 2.8.1.

### 5.4.1.2.1 Concrete Nouns

In the selected chapters, Christopher uses the following **concrete nouns**:

*lawn, bank, Battenberg cake, beach, beer, blade, bloke, boating lake, body, bones, bosom, boy, bracelets, brother, building, bus, camp, cat, centre, cities, check, chicken, clench, clothes, coat, coco pops, coffee, compartments, corner, counter, crap, cross-section, cutlery, diagrams, diving suit, Dr. Pepper (drink), drawer, dress, edge, eyes, fist, fleece, girl, grandson, grass, ground, headmistress, hearing aid, hedge, holes, icing, inverted commas, invigilator, iron, jaffa cake, jars, kitchen, knot, lemonade, material, meal, metal, milk, mouth, mug, murderer, muzzle, nose, office, page, pans, pavement, pencil, pet, pint, pole, popcorn, porridge, quotation, rail, raspberry milk shake, restaurant, rhinoceros, row, saw, sewers, shelves, ships, shoulder, shreddies, sign, skin, sleeve, soap, spaniel, spoons, stones, student, sweets, tablets, television, tins, toilets, tongue, trousers, t-shirt, wheelchair, wounds, wrist, zip (1), bag, bedroom, boots, box, burrow, cake, company, countries, dachshund, drainpipe, drugs, family, fingers, gate, glasses (spectacle), hedge trimmer, hound, label, lead, lemon squash, mud, orange squash, packet, plan, policeman, readers, shoes, staff, stick, tea, trainers, university (building), wife (2), training shoes, army, Bar, caution, fur, hair, head, jeans, liquorice, marzipan, money, paper, picture, piece, plastic, poodle, rats, side (3), computers, hospital, knife, laces, police, poo, room (4), biscuits, car, friend, hand, member, pocket, road, squares, town (5), book, park (6), children, detective, door, garden, shops (7), face, man (8), forks, home, lady, novels (9), mother, person, street (11), strangers (12), school (16), things, house (22), father (29), dog (34), people (37).*

As appears in the above list, Christopher uses **611** different concrete nouns. Christopher uses the concrete nouns as follows: **160** nouns for **people**, **46** nouns for **animals**, **36** nouns for **parts of human and animal bodies**, **143** nouns for **places**, and the remaining nouns refer to **things**. His uses of concrete nouns show that Christopher has an extraordinary visual observation power with an eye for details shared with HFA people. Christopher's perception of his reality in the world of concreteness and physical things seems to be based on senses of perception, mainly visual (sight), auditory (sound), gustatory (taste), olfactory (smell) senses. No instances are found for tactility (touch), vestibular (balance), and proprioception (position and movement). However, in other places of the novel, when Christopher' is being overwhelmed by people touching him (tactile intrusion) or by the noise of underground train (auditory intrusion), both vestibular and proprioceptive senses are being

affected. His concrete nouns show that he gives preference to concrete perception of daily reality around him.

#### 5.4.1.2.2 Abstract Nouns

In the selected chapters, Christopher uses the abstract nouns listed below:

*amnesia, arsehole, attention, bubonic plague, cancer, chain, choice, church (institution), concussion, conversation, crime, deal, death, degree, department, detection, dream, earth, emergency, evidence, exercise, facilities, fact, football, game, hairstyles, headache, height, holiday, inspiration, job, match, memories, midnight, music, nature, noise, odor, opposite, overnight, precedent, pressure, prison, relativity, ride, science, selection, self-defence, sentence, smell, sort, sound, stimulus, streaks, stress, stroke, suspect, tack, truth, university (1) A grade, argument, breakfast, breath, business, chat, cooking, countries, difficulties, diseases, evening, goodness, heart attack, investigation, learning, middle, mission (vocation), minutes, morning, outing, part, puzzle, reading, reasoning, risk, seconds, secret, top, victims (2), accident, age, clue, colour, hello, month, night, physics, point, promise, reason, space, week, work, world, (3), chatting, end, example, lies, place, trouble, years (4), name, sex, time (5), answer, needs (6), own (9), questions, murder (10), day, maths, level, (11), number (14)*

The results show that the high frequency of using concrete nouns more than abstract nouns by Christopher signify that his mind style is characterised more by physical objects rather than abstract non-physical concepts. Even though he uses **294** abstract nouns, his selection is mostly restricted to the **concept of time and related words**: *time, year, month, day, minutes, morning, evening* etc.; **some medical wordss**: *amnesia, memory, stroke, heart attack, headache, cancer, stroke*, etc.; **states of mind**: *argument, need, inspiration, detection, attention, evidence, precedent, etc.*; **general concepts**: *crime, murder, victim, sex, lie, death, science, maths, physics, noise, height, age, colour, number, dream*, etc., as well as very few abstract nouns referring to **events or actions**: *answer, questions, promise*, investigation and **qualities**: *truth* and *goodness*. He rarely uses abstract nouns referring to feeling, ideas, states and perception.

Although in a daily life Christopher's use of abstract nouns is rather restricted, this doesn't signify that he is incapable of abstract thinking, for his ability in dealing with math problems is impressive. For instance, in the appendix to his novel (Haddon, 2003: 269-272), wherein Christopher provides an answer to a mathematical problem, he demonstrates an unquestionable ability to handle complicated mathematical concepts, think logically and use abstract scientific terms with precision and accuracy, such as 'triangle', 'Pythagoras' theorem', 'hypotenuse', 'the converse' and abstract mathematical formulae.



On the whole, Christopher’s choice of both concrete and abstract nouns revolves mainly around daily routine. His use of nouns generally reflects his literal, straightforward thinking, with no ability to grasp the subtle meanings underlying human behaviour.

In the next section, I identify Christopher’s use of nouns that can be categorised as concrete or abstract.

### 5.4.1.2.3 Concrete or Abstract Nouns

The distinction between nouns that belong to both categories needs to be made. Christopher uses the following nouns illustrated in Table 4 below:

<b>Nouns</b>	<b>Concrete</b>	<b>Abstract</b>
person	individual	individuality
money	coin	fortune
glass	tumbler	substance
material	cloth	substance
meals	food served	regular time of eating food
label	slip of paper	name
face	body part	surface
company	commercial business	companionship
word	term	opinion
world	glob	the world of business
crap	bullshit	nonsense talk
country	geographical territories	the concept of homeland
army	military forces	army of the unemployed
family	members of family	family of languages
exercise	examination test	physical training
home	residence place	nationhood
police	lawmen	institution
paper	sheet of writing material	substance
food	nourishment	food for thought
lead	metal	being the first leading
answer	written form of the exam	reply
caution	written warning	alarm
colour	brush/oil/ hair/ skin colour	face, reality
drugs	narcotics	medicine
match	lighter	competition or game
church	building	religious institution
centre	place	core
breakfast	food	meal

**Table 4: Christopher’s lists of nouns that categorise as concrete and abstract**

As the above listed nouns illustrate, Christopher uses the following nouns only as **concrete**: *person, glass, material, meal, label, face, company, word, world, crap, country, army, family, exercise, home, police, paper, food, lead, answer, caution, colour, drugs.*

As the below examples show, Christopher uses the noun 'school' only as **concrete** to mean 'specific institution':

- [...] I said, "I'm the first person to do an A level from my **school** because it's a special **school**."
- Nothing special happened at **school** so I knew something special was going to happen after **school**.

In some rare occasions, Christopher uses the noun 'university' as both concrete and abstract

- I am going to take A-level further maths and physics and then I can go to **university** [educational institution]. There is not a **university** [a specific educational institution/ building] in our town, which is Swindon, because it is a small place.

Christopher uses 'church' and 'prison' only as **abstract** nouns:

- And I don't know why Mr Shears left Mrs Shears because nobody told me. But when you get married it is because you want to live together and have children, and if you get married in a **church** you have to promise that you will stay together until death do us part.
- But I don't take any notice because I don't listen to what other people say and only sticks and stones can break my bones and I have my Swiss Army knife if they hit me and if I kill them it will be self-defence and I won't go to **prison**.

On the whole, Christopher's use of concrete and abstract nouns, as well as those belonging to both categories shows the tendency towards using concrete nouns over abstract ones.

In the coming section, I shall examine Christopher's uses of adjectives in the entire novel.

#### 5.4.1.2.4 Adjectives

As illustrated in Appendix 3, Excerpt 1 B, in the entire novel, Christopher total uses of **adjectives** is **2263** out of **62.095** word total of the novel. The majority of adjectives Christopher uses, convey descriptions of physical aspects of objects and persons, mostly visually perceived such as, **colour**: *black, beige, bright, brown, blond, blue, clear, dark, golden, gray, green, light, orange, pale, pink, purple, red, yellow, white*; **size**: *tiny, small*,

*little, big, great, huge, large, little, high, low, fat, short, long, tall, full, fit, weak; material: plastic, metal, tartan, check, wooden; shape: circular, cubic, square, round, quadratic; direction: right, left, front, opposite; age: adult, ancient, new, old, senile, young; weather: cold, dry, hot, warm, wet; nationality: Arctic, Berni, British, English, Franciscan, French, Greek, Indian, Latin, Malaysian, Norman, Patagonian, Scottish, Swiss, Welsh, Western.*

In addition, Christopher uses morphologically defined adjectives: these adjectives consist of suffixes ending in -al, -y, -ic, -ful, -ly, -ous, -able, -ible, -ist, -ate, -ary, -un, -in, -il, -im, -less shown below: **-al:** *alphabetical, behavioural, central, logical, herbal, hypothetical, mathematical, national, natural, nocturnal, normal, original, rhetorical, spherical, personal, traditional, tropical*; **-y,** such as: *bloody bubbly, bumpy, creamy, dizzy, echoey, funny, giddy, hairy, healthy, milky, muddy, noisy, pointy, rocky, shaky, stripy and sunny*; **-ic:** *anemic, bubonic, chaotic, logarithmic, magnetic, photographic, scenic, psychiatric.*

In addition, there are instances of adjectives that refer to opposites formed by negative suffixes **-un-:** *uncomfortable, unconnected, unconscious, unexplained, unlikely, unopened*; **in-:** *incorrect, infinite, invisible*; **il-:** *illegal*; **im-:** *impossible* and **-less:** *godless.*

Some of his adjectives are derived from old and middle English such as **-full:** *beautiful, careful, faithful, dreadful, helpful, painful, peaceful, useful*, and **-ly:** *friendly, lovely, lonely, wiggly*; **-ous:** *dangerous, delicious, famous, luminous, nervous, poisonous, suspicious.*

Christopher very rarely uses the adjectives formed by: **-able:** *comfortable, remarkable*; **-ible:** *invisible, negligible, submersible*; **-ist:** *spiritualist*; **-ate:** *compassionate*; **-ary** *elementary.*

His narrative discourse also involves **participle adjectives** those formed by **-ed:** *carbonized, complicated, concerned, condensed, confused, contained, cooked, corrugated, crossed, crowded, curved, depressed, impressed*, etc; **-ing:** *confusing, upsetting, clinking, confusing, diving, dying, existing, flying, groaning, guarding, investigating*, etc., all of which are presented in Appendix 3, Excerpt 1B.

Christopher uses a limited number of compound adjectives: *bread-slicing, left-hand, long-way*, etc. He occasionally uses the adjectives that are positionally determined. For instance, the lexical items ‘early’ and ‘daily’ are adverbs where Christopher uses them as adjectivals in ‘early grave’ and ‘Daily Mail’, etc. Other usages include ‘levelheaded person’, ‘5-pointed blue stars’, etc.

In his selections of evaluative adjectives that convey positive meanings, Christopher-the-narrator generally uses a set of adjectives to express **positive evaluations** such as: *active,*

*accurate, healthy, delicious, famous, luminous, faithful, friendly, likely, lovely, intelligent, brave, honest, calm, strong, kind, cleverer, sunny, alive, awake, easy, excellent, fancy, good, important, necessary, nice, perfect, positive, proper, real, polite, serious, special, stable, straight, strong, super, well, valid, accurate, clean, correct, circumspect, proud, useful, etc.* Some of his positive evaluation adjectives are expressed by morphologically defined adjectives such as *beautiful, helpful, comfortable, remarkable, useful, etc.*

Christopher-the- narrator uses the below adjectives to describe things that he likes/appreciates, or that describe their quality:

- To be a good astronaut you have to be **intelligent** and I'm **intelligent**.
- Prime numbers are **useful** for writing codes

When Christopher-the-narrator reports other characters' speech, he mostly uses the below adjectives: 'beautiful village', 'famous story', 'remarkable degree', 'healthy food', 'delicious beers', 'strong wind' as shown in the extract samples below:

- Father said, "**Excellent, excellent**. What do you fancy for chow tonight?"
- That was the last time I looked at my watch before I fell asleep. It has a **luminous** face and lights up if you press a button
- Mother used to say that it meant Christopher was a nice name because it was a story about being kind and **helpful**.
- And she wears tracksuit trousers because she says that they are more **comfortable** than normal trousers.

In chapter 2 of the novel, in his description of the dog<sup>8</sup> in extract [14], Christopher uses the evaluative adjectives 'faithful', 'honest', 'cleverer' and 'interesting' in bold below:

[14] I also said that I cared about dogs because they were **faithful** and **honest**, and some dogs were **cleverer** and more **interesting** than some people. Steve, for example, who comes to the school on Thursdays, needs help to eat his food and could not even fetch a stick.

Christopher never uses these positive evaluative adjectives to describe people, though the extract above does imply that he may consider some people to be at least a little 'clever' and 'interesting'. His obsession with dogs serves to highlight his emotional distance from people.

In the novel, the adjectives 'lovely' and 'friendly' are stated by other characters and Christopher-the-narrator reports them in his narration. The evaluative adjective 'dear' occurs

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<sup>8</sup> There is evidence in the novel that demonstrates that Christopher has an obsession with dogs. The word 'dog' has been repeated consistently in his narrative discourse, for instance. He admits that he likes dogs cares more about them than people and has sympathy for them (p.4). Interestingly, he touches dogs but hates being touched by people.

8 times where none of its occurrence is uttered by Christopher-the-character as seen in the example below when he reports Mrs Alexander's utterance in his narration:

- Mrs Alexander put her hand over her mouth and said, "Oh **dear, dear, dear.**"

Christopher-the-narrator frequently uses another set of adjectives that denote **negative evaluations** such as: *acute, bad, difficult, evil, horrible, nasty, ridiculous, rude, silly, solid, wrong, blood, chaotic, noisy, lonely, jealous, selfish, firm, hard, mad, insane, deaf, ugly, blind, rough, stern, angry, nervous, cross, glad, happy, ill, afraid, sad, sick, upset, dead, wild, dirty stupid, lazy, weird, wrong*, etc. Christopher's negative evaluation adjectives are also expressed by morphologically defined adjectives such as 'dangerous', 'nervous', 'poisonous', 'suspicious', 'dreadful', 'careful', 'painful', etc.

In his selection of negative evaluative adjectives, Christopher uses these adjectives either to refer to his state of mind or to report other characters' speech, as shown in the examples below:

- And Mr Shears said, "What's he going to do? There's no school for him to go to. We've both got jobs. It's **bloody ridiculous.**"
- So I said I wasn't going to go into the toilets because there was poo on the floor and it made me feel **uncomfortable** to think about it...
- I began to get **nervous** because I didn't know what she was doing in the house.
- Scientists never expected there to be any living organisms there because it was so hot and so **poisonous**, but there are whole ecosystems there.
- And it was **horrible** inside because there was poo on the seat of the toilet and it smelled of poo.

The above extracts show that Christopher mostly uses emotive adjectives to describe his own cognitive states or recalling what others say. In chapter 3 of the novel, he uses the two emotive adjectives 'sad' and 'happy' in turns [4] and [5] and associates them with his personal experience of what he felt when he found the dead dog, but does not associate these feelings with his emotional experiences of other people. This behaviour is foregrounded in his interaction with Mrs Alexander, who uses the negative emotive adjective 'dreadful' in turn [31] twice when she hears that the dog has been killed if compared with Christopher's schemata for story-telling in chapter 2 when he describes the scene of the murdered dog. Christopher avoids using the evaluative adjectives due to his difficulty in expressing emotions using language as a result of emotional impairment, which is a common feature identified in the HFA Checklist.

Even though, Christopher commonly seen as having a childlike mind in the uses of lexical categories, his selection of the majority of adjectives seems to point to his grasp of the more advanced vocabulary than that of a child. It is interesting that when the adjectives that belong to vocabulary higher than that of a child are viewed in a context, the claim of Christopher having a child-like mind becomes apparent. In this case, the issue is not the lexical category itself, but rather the way it is used to convey meaning in a written or oral piece that points to simplicity/complexity of mind style. In his mode of expression, the majority of his adjectives in the narration seems to be more sophisticated than in his interaction with others. This signifies that his writing style is strikingly inspiring than his conversational style.

In the next section, I will identify all the –ly adverbs in the entire novel.

#### 5.4.1.2.5 -ly Adverbs

The total in Appendix 3 Except 1 C indicate that, Christopher uses **301** -ly adverbs out of **62.095** word total of the novel. These adverbs have the semantic function of manner, degree, time, probability and focusing.

Christopher's selections of –ly adverbs are those of **manner**: *automatically, badly, carefully, clearly, correctly, easily, equally (weight, money or balance), exactly, grievously, gently, gradually, hopefully, necessarily, precisely, properly, quickly, quietly, refreshingly, secretly, seriously, strongly, tightly*; **degree**: *absolutely, apparently, completely, deeply, especially, slightly, utterly*; **comment and attitude**: *actually, infinitely, luckily, simply, particularly, really, really*<sup>9</sup>; **frequency**: *hardly, mostly, normally, usually, occasionally*; **focusing, purpose and contrast**: *differently*; **ordering**: *firstly, finally, eventually*; **direction and command**: *directly; horizontally, diagonally, vertically, etc*; **viewpoint**: *logically, honestly, obviously*; **probability and certainty**: *probably*; **distance**: *approximately, nearly*.

As the above lists show, Christopher mostly uses –ly adverbs to describe the preceded or the followed linguistic items. For instance he uses these adverbs in his text to qualify **verbs**: *closed automatically, continues infinitely, woke up properly, jump diagonally, answer correctly, think clearly, actually happens, exactly tell, probably killed*, etc. Moreover, he uses the adverb ‘really’ to modify the following adjectives: quite, angry, silly,

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<sup>9</sup> The adverb ‘really’ means ‘really’ and it is written in his mother’s letters to Christopher.

echoey, strong, simple, etc. He also uses the adverb **really** to modify other adverbs: loudly, slowly, hard, fast, etc.

The examples below show that Christopher uses –ly adverbs to qualify the meanings of verbs and adjectives:

- The doors closed **automatically**
- I thought that Mrs Shears **probably** didn't kill Wellington. But whoever had killed him had **probably** killed him with Mrs Shears's fork.
- And I know I lose my rag **occasionally**.
- But they should think **logically**...
- She said the book was **really good**
- 

The results indicate that Christopher tends to use those –ly adverbs that are more frequent in the informal spoken discourse, even though, his narration includes a limited number of –ly adverbs used in the formal discourse.

In the next section, I examine Christopher's deviant uses of sentence types.

### 5.4.1.3 Grammatical Categories: Sentence Types

Regarding sentence types, Christopher has an ability to use all sentence constructions: simple, compound and complex. Christopher uses coordinators including 'and', 'but', 'or' and subordinators 'because', 'that', 'who' to signify that grammatically he is capable of making a distinction between main clauses and subordinate clauses in complex sentences. Some examples of Christopher's sentence structures are shown below:

- It was 7 minutes after midnight.
- I walked onto her lawn **and** knelt beside the dog.
- It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. **But** the dog was not running **or** asleep.
- Siobhan has long blonde hair **and** wears glasses **which** are made of green plastic.

The examples above are fairly typical and tend to follow standard writing conventions.

Throughout the whole novel, Christopher tends to use subordinating and coordinating conjunctions in a sentence-initial position highlighted below in bold<sup>10</sup>:

- I wanted to go home and go up to my room and feed Toby and practice some maths.  
(1) **But** I was excited, too. (2) **Because** I thought she might tell me a secret. (3) **And** the secret might be about who killed Wellington. (4) **Or** about Mr Shears. (5) **And** if

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<sup>10</sup> Numbers following the sentence are used for ease of references.

she did that I might have more evidence against him, **or** be able *Exclude Him from My Investigation*. (6)

There are six sentences in the above sample. In the first sentence, Christopher overuses coordinating conjunction ‘and’, which grammatically should be deleted and replaced by a bolded comma as follows:

- I wanted to go home, go up to my room, feed Toby and practice some maths.

The second sentence begins with capitalised ‘But’ and is treated as an independent clause followed by the third ungrammatical complex sentence beginning with a capitalised subordinator ‘Because’. These two sentences could be modified in the following way:

- I was excited too **because** I thought she might tell me a secret.

The above two corrected sentences could be further grammatically presented as a compound-complex sentence by incorporating the third sentence as follows:

- I wanted to go home, go up to my room, feed Toby and practice some maths, **but** I was excited too **because** I thought she might tell me a secret.

When Christopher capitalises ‘and’, ‘or’ in the fourth, fifth and sixth sentences, he again violates the conventional rule of a compound sentence construction. The above capitalised coordinators ‘And’, ‘Or’ seem to be redundant. The ‘And’ in the fourth sentence could be deleted and the first word after ‘And’ should be capitalised.

The fifth sentence is also ungrammatical, the full-stop before the capitalised ‘Or’ could be replaced by a ‘comma’ and non-capitalised ‘or’ and the sentence becomes:

- The secret might be about who killed Wellington, **or** about Mr Shears.

The occurrence of capitalised ‘And’ in the sixth sentence should be deleted and the first word should be capitalised. The sentence becomes:

- **If** she did that I might have more evidence against him, **or** be able *Exclude Him from My Investigation*.

With reference to the above extract, Christopher starts his sentences with the conjunctions ‘But’, ‘And’, ‘Or’, ‘Because’ which are foregrounded positionally and graphologically since these conjunctions normally function to connect two clauses, either of equal priority (coordinating) or dependent clause (subordinating). When Christopher capitalises those coordinators and subordinators, he violates the conventional rules and treats the



coordinated or subordinated clauses as two separate sentences. The reason can be attributed to his difficulty in making a clear distinction between main and subordinate clauses in regard to embedded clause.

The above whole extract could be grammatically rewritten as follows:

- I wanted to go home, go up to my room, feed Toby and practice some maths, **but** I was excited, too because I thought she might tell me a secret. **The secret might be about who killed Wellington, or about Mr Shears. If she did that I might have more evidence against him, or be able *Exclude Him from My Investigation*.**

In another rarely occurred extract, Christopher foregrounds ‘Unless’ and ‘Or unless’ highlighted below as follows:

I replied, "Somebody must know because the person who killed Wellington knows that they killed Wellington. **Unless** they were a mad person and didn't know what they were doing. **Or unless** they had amnesia."

The extract above could be interpreted grammatically in two ways. The first one is although Christopher appears to violate a grammatical rule of ‘unless’, it is possible to argue that he uses a dependent clause (subordinate clause) as an independent sentence for the purpose of emphasis in his direct speech with Mrs Alexander. If this usage of ‘unless’ is made grammatically conventional in this case, the underlined concern of Christopher over the action of murdering the dog will be lost. The second possibility is to use ‘unless’ in a grammatically conventional way by replacing the full-stop to a comma before ‘Unless’ and non-capitalising it. The sentence will appear as follows:

- I replied, "Somebody must know because the person who killed Wellington knows that they killed Wellington, **unless** they were a mad person and didn't know what they were doing. Or unless they had amnesia."

With regard to using ‘Or unless’ in the last part of the extract above, Christopher violates the rule of coordinator ‘Or’, which could be non-capitalised preceded by a comma with ‘unless’ being omitted as redundant. However, in this case, the emphatic meaning of ‘unless’ would be lost. The whole extract could be expressed as follows:

- I replied, "Somebody must know because the person who killed Wellington knows that they killed Wellington, unless they were a mad person and didn't know what they were doing, **or** they had amnesia."

Since the positional and graphological foregrounding phenomenon occurs repetitively and systematically in Christopher’s narration, it points to the working of the deviant mind

style. More examples of Christopher's deviation of compound and complex sentences are presented in Appendix 3, Excerpt 1 DII.

The positional and graphological foregrounding phenomenon is mainly applicable to writing. In conversation, there is more freedom of expression, with writing conventions being mainly inapplicable. If a distinction is made between Christopher-the-narrator and Christopher-the-character, Christopher-the-narrator chooses to present the words of Christopher-the-character as direct speech, which involves more freedom of expression. However, since Christopher-the-narrator has instances of the positional and graphological foregrounding in his narration, this claim pointing to the character's deviant mind is still valid.

Having examined the application of the EMMS ideational style to analysing Christopher's mind style, I proceed by investigating Christopher's interactional style in the next section.

## **5.4.2 Interactional style**

This subsection deals with the main components of the interactional style illustrated in Figure 3 in Chapter Two. As explained in detail in 2.8.2, the theoretical approaches, which contributed to developing this category, include selected theories from pragmatics, namely Gricean Maxim, Speech Acts, Leech PP maxims and social deixis. In the analysis of this section, distinction is made between the interactional styles taking place at the character-character and at the narrator-reader levels. A complete version of the selected chapters, as well as some representative extract samples is given in Appendix 1.

### **5.4.2.1 Interactional style at the narrator-reader level**

In this subsection, Christopher's story-telling events take place while he describes his world and reports other characters' utterances. Christopher's way of narration appears to have some inadequacies in relation to social skills and communicative strategies. The areas of his social incompetence are examined in this subsection.

In chapter 3, the narrator in turn [3] introduces himself as Christopher John Francis Boone, stating that he knows all the capital cities and each prime number. Christopher presents himself using explicit cues that he has schematic knowledge for 'all countries of the world and their capital cities', as well as 'prime number'. Christopher presents six facial

images that Siobhan, his adviser, introduced to him eight years ago. He clarifies that he can distinguish between happy and sad faces, but has difficulty in understanding other faces. This struggle with human faces can be associated with the rapid changes that occur in face expressions of people engaged in a conversation. For this reason, Christopher carries these facial images and compares them with real faces of people while they are conversing to understand their feelings. Yet, Siobhan in [8] suggests that looking at his drawings while communicating with others might be confusing to people. As shown in image 4 below:



**Image 4: Confused**

Christopher tears up the original image and throws it away. His inability to understand the facial expressions can be attributed to his ToM impairment, a deficit that blocks the ability to read and understand others' emotional expressions, shared by Christopher with HFA/AS people. Readers can infer that Christopher has been taught by Siobhan to read these facial expressions because of his mental condition, which signals that Christopher seems to have some cognitive impairment shared with HFA people.

Christopher in [7] brings two possibilities: first, if he fails to read people's faces, he will ask them what they mean. If he still is incapable of reading them, he has another alternative option 'running away'. Such response seems to be unconventional in commonly held social rules and can be accounted for as a tendency to be socially detached. His presentation of his talented skills, and his social impairment can be associated with common features described in the clinical HFA Checklist.

In Chapter 7 of the novel, Christopher in [9] states explicitly that he dislikes 'proper novels' because '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." His comment is, "What does this mean? I do not know. Nor does Father. Nor does Siobhan or Mr Jeavons. I have asked them." These items are metaphorical expressions that he finds difficult to interpret, a feature often described in the clinical research of HFA.

[10] Siobhan has long blond hair and wears glasses which are made of green plastic. And Mr Jeavons smells of soap and wears brown shoes that have approximately 60 tiny circular holes in each of them.

Christopher in [10] shifts the topic from writing a novel to the descriptions of Siobhan and Mr Jeavons by giving too many unnecessary details of their physical appearances. His

narration can be analysed as part of a conversation with the reader and in this case, he infringes the Gricean maxim of Quantity since he gives excessive details about several temporary features of Siobhan and Mr Jeavons such as wearing glasses and shoes as shown above. These features are liable to be changed. Additionally, the sudden disruption caused by topic-shifting observed in Christopher's digressions in his narrative discourse signifies that Christopher seems to follow the same feature displayed by real autistic authors (Brown, 2010). In [13], Siobhan comments that 'it was usually people who were killed in murder mystery novels'. Christopher disagrees with her, violating Leech's (1983) agreement maxim and bringing evidence to convince her otherwise, stating that 'two dogs were killed in *The Hound of the Baskervilles*'.

Semino (2014a) considers that Christopher's strategy of telling the truth creates threats to other character's positive faces and is often interpreted as rude. Disregarding people's emotional feelings is a consequence of Christopher's ToM deficits. Semino explains below that Siobhan, his teacher, suggests that Christopher should conceal the truth from Steve's mother for the sake of politeness and rousing any unpleasant 'emotional reactions' in Steve's mother.

[14] Steve, for example, who comes to the school on Thursdays, needs help to eat his food and could not even fetch a stick. Siobhan asked me not to say this to Steve's mother.

Semino argues that Christopher is unintentionally impolite, 'partly as a result of privileging sincerity over the face needs of others' (Semino, 2014b: 151). She also finds that Christopher breaks Leech's (1983) Approbation maxim 'Minimize dispraise of other' in the extract above because Christopher dispraises his friend 'Steve' saying that he cannot 'fetch a stick' (p. 6).

Semino's finding can be expanded further by applying EMMS to extract [14], wherein Christopher-the-narrator reports Siobhan's speech that he should not say to Steve's mother that Steve 'needs help to eat his food' for the sake of emotional consideration. Christopher has difficulty in understanding the pragmatic inferences behind Siobhan's utterance to share sympathy with Steve's mother whose son is a person with special needs. This can most conveniently be explained by violation of Leech's (1983) Sympathy maxim 'Minimize antipathy between *self* and *other*' and 'Maximize sympathy between *self* and *other*'. Christopher's utterance 'some dogs were cleverer and more interesting than some people' might convey a praise for dogs and a dispraise for people. In accordance with an

Approbation maxim in Leech's PP, Christopher abides by it in the former instance by praising dogs and violates it in the latter by dispraising people.

In chapter 37, Christopher's description of what his mother wears in [15] 'a fleece with a zip down the front which was pink and it had a tiny label which said *Berghaus* on the left bosom' can be described as an infringement of the maxims of Quantity and Relation since he gives excessive details in his description of his mother's clothes and irrelevant to the main topic he discusses. This also causes a digression and topic-shift in narrative schemata interrupted by the description of his mother's clothes. Christopher in [15] notifies the reader that he does not tell lies because of his inability to tell lies. He explains that a lie is something that has not actually happened and if he tries to imagine something that did not happen in reality, he begins to think about all the options which did not happen and this makes him feel 'shaky and scared' (p. 24). It is for this reason Christopher mentions, in chapter 7 of the novel, that he dislikes proper novels. Since he mentions that 'In proper novels people say things like, 'I am veined with iron, with silver and steaks of common mud' (p. 5) which are metaphors and according to him metaphor 'should be called a lie' (p.20) .

In [15], Christopher utters 'I don't 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' which implies that, as part of the conversation with the reader, he reports his mother's speech, he is likely to be unable to abide by Leech's Agreement maxim since he seems to disagree with his mother's view that he does not tell lies because 'he is a good person'. The two attributes 'honesty' and 'good person' observed in Christopher's narration illustrate that he seems not to abide by Leech's Modesty maxim. Readers conclude that Christopher has a self-schema for 'honesty' due to his inability to lie.

In his narration, Christopher often dispraises other characters' smells. However, in his description of his mother in [15], Christopher-the-narrator praises her smelling nice, which is a rare example of praising others' smells since he always dispraises their smells<sup>11</sup>. In this case, Christopher follows Leech's PP Approbation maxim and maximizes praise of his mother. In line with the same argument, as part of his conversation with the reader, in [29] below Christopher dispraises Mr Wise's smell as 'body odor and old biscuits and off popcorn...' by minimizing praise of Mr Wise. In this case, Christopher seems not to abide by Leech's PP Approbation maxim. His frequent descriptions of other characters' undesirable

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<sup>11</sup> See Appendix 3, Excerpt 2 for more instances of Christopher's descriptions of things and other characters' smelling.

smells could possibly be seen as a representative marker of his mind style.

[29] The people who live at number 43 are Mr Wise and Mr Wise's mother, who is in a wheelchair, which is why he lives with her, so he can take her to the shops and drive her around. It was Mr Wise who answered the door. He smelled of body odor and old biscuits and off popcorn, which is what you smell of if you haven't washed for a very long time, like Jason at school smells because his family is poor.

Related to the schema theory, Christopher describes 'Mr Wise's mother', 'who is in a wheelchair' in [29] without affirming that she has physical disability. Readers activate their physical disability schema from the following headers: 'wheelchair', 'lives with her', 'take her to the shops' and 'drive her around'. These headers imply that Christopher lacks relevant schema for the specialised abstract concept of 'physical disability'.

[17] For example, this morning for breakfast I had Ready Brek and some hot raspberry milk shake. But if I say that I actually had Shreddies and a mug of tea I start thinking about Coco Pops and lemonade and porridge and Dr Pepper and how I wasn't eating my breakfast in Egypt and there wasn't a rhinoceros in the room and Father wasn't wearing a diving suit and so on and even writing this makes me feel shaky and scared [...]

With regards to schemata and the reader's interpretation, Christopher's detailed description of his breakfast this morning in [17] 'Ready Brek and some hot raspberry milk shake' contains headers (words) which activate his schemata for other related words, namely, Shreddies, a mug of tea, Coco-pops, lemonade and porridge, etc. It also reminds him of another event that happened years ago when 'he wasn't eating his breakfast in Egypt'. Christopher seems to be unable to simply substitute 'Shreddies' for 'Redy Brek' without evoking other related memories and considering every possibility he can possibly think of. He is unable to cope with the multitude of associations that are triggered by each successive word, which results in an agitated state when 'even writing this makes [him] feel shaky and scared'.

In chapter 67, Christopher shows more features of his unusual mind style when he plans to go to his neighbours' houses for his detective investigation to discover Wellington's killer. He makes it explicit that his aversion to strangers is not because they are dangerous, but rather because of being overwhelmed in interacting with people he has not met before. If he perceives a danger from a stranger, he claims that he can always defend himself because he carries his army knife with him.

[21] Talking to strangers is not something I usually do. I do not like talking to strangers. This is not because of Stranger Danger, which they tell us about at school,

which is where a strange man offers you sweets or a ride in his car because he wants to do sex with you. I am not worried about that. If a strange man touched me I would hit him, and I can hit people very hard. For example, when I punched Sarah because she had pulled my hair I knocked her unconscious and she had concussion and they had to take her to the Accident and Emergency Department at the hospital. And also I always have my Swiss Army knife in my pocket and it has a saw blade which could cut a man's fingers off.

In [21], as part of the conversation with the reader, Christopher consistently uses the phrase 'I don't like' with people throughout the novel and this phrase is a representative marker of his mind style:

- I don't like hugging people (p. 21)
- I don't like talking to strangers (pp. 45, 51)
- I don't like looking at people's faces (p. 47)
- I don't like people laughing at me (p. 187)

Christopher in turn [21] above informs readers that if a stranger touches him he 'would hit him'. This behavioural reaction could be described as face-attack (Culpeper, 2001) in regard to politeness. In the below examples, Christopher prefers to use the direct and the indirect negative Speech Act verbs emboldened below that decrease his social attachment to other characters including 'threatening', 'hitting', 'warning', 'complaining' and 'insulting'. However, he seems to avoid using those Speech Act verbs that increase his social connection with other characters including 'offering', 'inviting', etc.:

- If a strange man touched me I would **hit** him, and I can **hit** people very **hard**.
- And also I always have my Swiss Army knife <sup>12</sup>in my pocket and it has **a saw blade** which could **cut a man's fingers off**.

Christopher does not care about strangers because he can defend himself. He also maintains a defensive self-presentational tactic to protect himself if being touched. Nevertheless, his inability to resist touching and his refusing to talk to strangers seem to be peculiar features of his mind style, which can be related to his sensory<sup>13</sup> (tactile) and social impairments as two common signs shared with autistic individuals. These autistic features, alongside the stylistic features exhibited in Christopher's use of explicit characterisation cues of self-presentation, can be grasped by Speech Act verbs of warning, threatening and

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<sup>12</sup> See Appendix 3, Excerpt 4 for more instances of the use of 'Swiss Army knife' in Christopher's narrative discourse.

<sup>13</sup> See Appendix 3, Excerpt 5 for more instances of tactile sensitivities in Christopher's narrative discourse

aggression, as well as by impoliteness theory in EMMS. His explicit characterisation cues of self-presentation can also be linked to the clinical autistic features of sensory, social and pragmatic impairments. This new finding of how self-presentation is realised stylistically would provide an answer to the criticism I raised in 5.4.2.2 regarding Semino's argument about Christopher when she examines his self-presentation explicit cues in his behavioural problems without combining such cues with stylistic and autistic features.

In [21], Christopher's utterance 'when I punched Sarah because she had pulled my hair I knocked her unconscious and she had concussion' can be interpreted as aggressive behaviour in what Bousfield (2008: 72) calls 'aggression' in impoliteness theory which he describes as 'the face threat exacerbated, "boosted", or maximised in some way to heighten the face damage inflicted'. In his reaction to the face damage inflicted, Christopher's act of aggression can be considered as a self-defensive act.

Christopher is not only sensitive about talking to strangers but also to any new member who joins his school. He tells us in [22] that he becomes silent 'for weeks and weeks' when a new member joins his school. This duration of becoming silent indicate that Christopher tends to fail to abide by the phatic communion maxim which tells us to 'Avoid silence' (Leech, 1983). This peculiar behaviour of being silent with his school staff shows that he tends not to share any social closeness and not to cooperate with his surroundings interactively.

[27] I had seen the people who lived at number 44, but I did not know what their names were. They were black people and they were a man and a lady with two children, a boy and a girl. The lady answered the door. She was wearing boots which looked like army boots and there were 5 bracelets made out of a silver-colored metal on her wrist and they made a jangling noise.

Throughout the novel, Christopher's narrative schemata of story-telling seem to be rather distinctive from neurotypical people in his description of other characters. In [27], for instance, he describes what they wear<sup>14</sup> rather than provides readers with more significant clues regarding their physical descriptions such as 'eye colour', 'hair', 'height' and 'weight' which indirectly confirms that he pays little attention to other characters' faces. Christopher's tendency to provide excessive details about the characters' clothes disrupts the coherence of his narration. As shown in the above extract, the headers 'boots which looked like army boots and there were 5 bracelets made out of a silver-colored metal on her wrist' seem to be

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<sup>14</sup> See Appendix 3, Excerpt 3 for more instances of Christopher's description of what other characters' wear.



unnecessary for the reader to know. At the same time, these headers display some items though not related to the main objective of his investigation to find the killer. The reason is because Christopher seems to have difficulty in filtering out what is relevant/irrelevant and important/non-important information. This detail-focused description of those characters from the point of view of the reader tends to be redundant resulting in Christopher infringement of the maxims of Quantity and Relation, for Christopher has little ability to generate implicature since he has pragmatic incompetence. This infringement is embodied in Thomas' (1995:74) definition as infringement occurring because of the inadequate command of the language that a speaker has or his 'performance is impaired' as a result of some cognitive impairment.' The same explanation can be applied to the extract [30] below:

[30] Mrs Alexander was wearing jeans and training shoes, which old people don't normally wear. And there was mud on the jeans. And the trainers were New Balance trainers. And the laces were red.

As far as metaphors are concerned, Christopher is incapable of understanding that metaphor can only be interpreted non-literally, or figuratively, i.e. going beyond the literal meaning of the given lexical items. The interpretation of metaphorical expressions relies on the implied meaning behind the given lexical items in a specific context. In contrast, the simplicity of understanding simile from Christopher's point of view is due to the meaning of simile that can be obtained from each single item in a given context, in other words, literally, whereas the meaning of metaphor is associated with mental, social and conceptual implications for the given items. For this reason, Christopher proposes 'I think [metaphor] should be called a lie because a pig is not like a day and people do not have skeletons in the cupboards' (pp. 19-20), wherein he interprets each lexical item in this metaphorical expression literally. Christopher's mind is unwilling to accept that an item may also mean something else (METAPHOR) besides the item it stands for. He, on the other hand, encounters little difficulty in understanding that some item is similar to another item (SIMILE). In [37] below, Christopher-the-narrator reports Mrs Shear speech and explicitly acknowledges his inability to understand the metaphorical expressions that he reports.

[37] lots of things I didn't understand, e.g., "I'm going to hit the hay," and "It's brass monkeys out there," and "Let's rustle up some tucker." And I didn't like when she said things like that because I didn't know what she meant.

In relation to schemata and reader's interpretation, the below utterance is part of a pledge uttered by the bride and the bridegroom during the marriage ceremony in church reported verbatim by Christopher:

[38] And I don't know why Mr Shears left Mrs Shears because nobody told me. But when you **get married** it is because you want **to live together** and **have children**, and if you **get married** in a church you have to **promise** [...] (My emphasis)

In the process of interpreting a text via schemata, readers MARRIAGE SCHEMA is activated for the emboldened headers (words) above. Readers infer that Christopher's marriage schema seems to be different from neurotypical people, since the above explicit cues in bold stated by him have little to do with love, intimacy, intellectual understanding, compatibility between potential partners which tend to be notable components in marriage. The absence of these elements in Christopher's inner world can possibly be associated with emotional impairment shared with HFA people.

In chapter 71, Christopher call his school children stupid to mean that all the children in his school have special needs and learning difficulties and children from other schools call children from his school 'special needs'. He also says that he is 'going to prove that' he is not stupid because he intends to take his 'A level in maths' to get 'an A grade'.

[39] 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 because learning to speak French or understanding relativity is difficult and also everyone has special needs, like Father, who has to carry a little packet of artificial sweetening tablets around with him to put in his coffee to stop him from getting fat [...]

In [39], Christopher literally interprets the two euphemistic notions 'special needs' and 'learning difficulties' without realising that such notions require other interpretations. The term euphemism is described as an inoffensive expression used in place of a blunt one that is felt to be disagreeable or embarrassing' (Abrams & Harpharm, 2012: 115). The term special needs has formerly been used to refer to handicap people who suffer from physical and intellectual incapacities that make it difficult for them to live their usual lives, whereas 'learning difficulties' refers to those who face learning problems. Learning difficulties and learning disabilities are two interchangeable terms employed in the area of health and social service (Emerson & Heslop, 2010: 4). Christopher was taught the meaning of these two euphemistic notions. However, he understands them in his own way. Even though he is in the special school, he seems not to consider himself as stupid and separates himself from the rest.

In Christopher's point of view, his classmates have little to recommend them for his appreciation. He is unable to evaluate them in a positive light and for this reason, he calls them stupid. However, he provides us with very little explanation why they fail to qualify for being non-stupid or intelligent. In other words, there is a lack of evidence in his utterance about the justification for their stupidity.

Christopher seems to have difficulty in understanding the context in which individuals have learning difficulties. Christopher's definition of 'learning difficulties' merely refers to language learning acquisition rather than using this term in other contexts such as health and social services. He also lacks relevant schemata for these notions. Consequently, he creates schema-confusion between mental and physical needs in [39]: he fails to categorise people – he sees them all as eccentric individuals whereas society uses 'norms' and then categorises some people inside and some outside those norms.

Regarding readers' interpretation within schema theory, readers' schemata are activated for the cognitive disability schema that is triggered by headers: 'learning difficulties' and 'special needs'. Those headers according to Schank and Abelson's (1977) script theory can function as internal conceptualisation headers to trigger roles (such as specialists, patients, therapists, advisors, instructors) and actions (such as advising, administering, guiding, teaching, organising). In cases where disability schema is a new input for particular readers, schema accretion arises. For certain readers, 'learning difficulty' is schema reinforcing which adds knowledge to pre-existing schemata. It might still be schema refreshing for those readers who entirely alter their knowledge for the disability schema. There might still be schema lacking for those readers who fail to interpret the text and fail to trigger any headers.

Christopher's utterance in [40] 'I don't take any notice' when the children shout "Special Needs! Special Needs!" in Culpeper's (2001) model of characterisation depicts other-presentation of Christopher who is being presented by his school friends with indignity to which Christopher responds by saying explicitly: 'I don't listen to what other people say'. He seems not to react to offence emotionally. In addition, his utterance 'I have my Swiss Army knife if they hit me and if I kill them it will be self-defence and I won't go to prison' can be explained as being self-schematic for aggression which represents a notable feature shared by him with people having HFA. The two features of aggression (Bousfield, 2008) and self-presentation explicit characterisation cues (Culpeper, 2001) are important concepts used in stylistic analysis.

Christopher-the-narrator separates himself from other children in his school by saying

in [41], 'No one has ever taken an A level at our school before', which is an explicit cue showing his knowledge of his savant skills, defending himself and asserting that he is not stupid.

So far, the way Christopher-the-narrator presents himself to the readers and the way the readers see and understand him have been discussed. The forthcoming section deals with the direct speech of Christopher with other characters in the novel.

#### **5.4.2.2 Interactional style at the character-character level**

In this subsection, I discuss the interaction of Christopher-the-character with other characters in the novel by applying the EMMS interactional style category to the stylistic analysis. Before applying the EMMS to the novel, it is necessary to expand the stylistician's outcome reviewed in Chapter Two.

Semino (2014a, 2014b) and Fanlo Pinies' (2005) findings addressed in Section 2.4.5 with regard to the first conversation between Christopher and the policeman can be further extended. When the policeman sees that a dog has been killed, he automatically realises that a crime has been committed and he finds Christopher in the place of the crime. The policeman seeks to obtain new information about the culprit. He asks Christopher, "And what, precisely, were you doing in the garden?" Christopher fails to understand the implication of the question and, accordingly he provides the literal information that 'he was holding the dog'. He fails to understand that this question is an indirect demand of the representative of the law to establish Christopher's whereabouts at the moment of the crime, that he might be a suspect and that the legal interrogation has already started. The policeman asks him 'why were you holding the dog?' in order to discover the truth, but Christopher becomes silent, which may be taken as an indication that he does not abide by the phatic communion maxim, which means 'Avoid silence' and 'Keep talking' to preserve sociability (Leech, 1983: 141-142).

Following the policeman's repeated question, "Why were you holding the dog?" Christopher replies, "I like dogs" indicating that he was emotionally touched by the dog's death. The policeman's last utterance "I am going to ask you once again..." can be interpreted as an indirect Speech Act of warning to encourage Christopher to tell the truth. Christopher seems to be unable to understand this warning and, being overwhelmed by the questions for which he doesn't have answers, remains silent, from which the policeman infers that he is concealing something. The reason for Christopher's aggressive behaviour in (5) 'I didn't like him touching me like this. And this is when I hit him' would probably be

associated with his tactile impairment, shared with people with HFA, of which the policeman is ignorant and, therefore, he interprets Christopher's aggressive behaviour as intentionally impolite. Christopher faces problems to understand the pragmatic inferences implied in the policeman's utterances. This inability can be explained in the HFA Checklist as ToM impairment defined as deficits in understanding the mental states of others, (Baron-Cohen, 1995, 2001).

Regarding Semino and Fanlo Pinies' arguments that Christopher-the-narrator always abides by Quality maxim discussed in Section 2.4.5, my claim is that in other places in the novel, by applying the EMMS, Christopher infringes the Quality maxim from the reader's perspective. For instance, in the extract below, when Christopher hides the truth from his father because he is doing detective work, he fabricates a justification, which is 'a white lie'. In this extract, his infringement of the Quality maxim could be drawn from his description of a 'white lie' emboldened below, which suggests that Christopher uses a white lie because his prior knowledge for understanding the notion of 'a white lie' is different from that of the neurotypical people who know that a white lie is usually used to reduce individual's embarrassment or distress:

He said, "Where have you been?" And I said, "I have been out." This is called a **white lie**. A **white lie** is not a **lie** at all. It is where you tell the truth but you do not tell all of the truth. This means that everything you say is a **white lie** because when someone says, for example, "What do you want to do today?" you say, "I want to do painting with Mrs Peters," but you don't say, "I want to have my lunch and I want to go to the toilet and I want to go home after school and I want to play with Toby and I want to have my supper and I want to play on my computer and I want to go to bed." And I said a **white lie** because I knew that Father didn't want me to be a detective. (p. 62)

As indicated in the above lines, when Christopher's father asks him 'where have you been', he replies, 'I have been out', which, according to Christopher, is a white lie since it is a part of the truth but not the whole truth. Christopher also infringes the Quantity maxim in giving insufficient information to his father with "I have been out". In effect, the meaning of a white lie is unfamiliar to Christopher. As the extract below shows that had he known the real meaning of a white lie, used to show sympathy and reduce embarrassment towards others, he would have been able to save himself from much trouble:

"we are going to keep a record of what you did, that you hit a policeman but that it was an accident and that you didn't mean to hurt the policeman.", I said "But it wasn't an accident" (p. 23).

In the extract above, Christopher faces difficulty in giving a proper answer to the policeman since the policeman's statement is an implicature for releasing him, which Christopher seems to be unable to infer. Moreover, Christopher cannot interpret that constantly abiding by truth can create problems. This supports my earlier claim that Christopher lacks schemata for the notion of 'a white lie'.

With regard to the relation between characterisation (Culpeper 2001) and mind style, Semino (2014a: 282) refers to self and other presentations of Christopher. She argues that Christopher uses self-presentation cues to discuss '18 specific behavioural problems' (pp. 59-60). My argument is that some of the behavioural problems listed by Christopher below can be shared with people with HFA/AS including (C, G, H, M, R, etc.), whereas others can be related to Christopher's personal obsessions with 'hating France' (P) or 'driving Mother's car' (Q) and 'doing stupid things'(N), which can hardly be viewed as autistic features.

These are some of my *Behavioural Problems*:

- A. Not talking to people for a long time
- B. Not eating or drinking anything for a long time
- C. Not liking being touched
- D. Screaming when I am angry or confused
- E. Not liking being in really small places with other people
- F. Smashing things when I am angry or confused.
- G. Groaning
- H. Not liking yellow things or brown things and refusing to touch yellow things or brown things.
- I. Refusing to use my toothbrush if anyone else has touched it
- J. Not eating food if different sorts of food are touching each other
- K. Not noticing that people are angry with me.
- L. Not smiling
- M. Saying things that other people think are rude
- N. Doing stupid things
- O. Hitting other people
- P. Hating France
- Q. Driving Mother's car
- R. Getting cross when someone has moved the furniture.

(Haddon, 2003: 59–60).

Semino's approach lacks the argument of how such presentation can convincingly be represented by linguistic and stylistic features. For instance, with regard to the above extract, I argue that Christopher stylistically uses foregrounded graphological elements using listing letters (A, B, C, etc.) of his behavioural problems, which is a violation of the conventional

system of writing. Each element in the above-given list is graphologically foregrounded with initially capitals.

Having extended Stylistician's research on Christopher, I start my analysis with Christopher's use of social deixis followed by other pragmatic theories, as well as schemata to the analysis.

In the entire novel, Christopher-the-character never uses terms of address to address other characters. In contrast, other characters, such as his father, his mother and Mrs Alexander, his neighbour, use Christopher's name as a term of address in their direct speech. The number of occurrences of Christopher used by these characters is as follows: his father 44, his mother 36 and Mrs Alexander 20 times. The extracts below are some samples from the novel:

- "It's a bloody dog, **Christopher**, a bloody dog." (Christopher's father)
- "Where's your father, **Christopher**?" (Christopher's mother)
- "**Christopher**, look, I probably shouldn't be telling you this." (Mrs Alexander, his neighbour)

These characters use Christopher as a term of address with higher frequency than other characters, such as Siobhan, his teacher, who uses Christopher as an address term 7 times in the novel. From this frequent use of Christopher as an address term by these characters, the reader can infer that they desire to show social closeness, intimacy and approximation to him. However, Christopher's avoidance of using address terms to address other characters in the novel, even his parents, indicates his tendency of establishing a social distance to others by not addressing them by their names.

In chapter 67, in doing his detective work, Christopher in [26] below goes to his neighbours' houses, he avoids using greeting terms, such as 'hi', 'hello' or 'bye' to start and end his conversation.

[26] Mr Thompson said, 'Can I help you?' I said, "**Do you know who killed Wellington?**" I did not look at his face. I do not like looking at people's faces, especially if they are strangers. He did not say anything for a few seconds. Then he said, "Who are you?" I said, "I'm Christopher Boone from number 36 and I know you. You're Mr Thompson." He said, "I'm Mr Thompson's brother." I said, "**Do you know who killed Wellington?**"[...]

In [26], Christopher fails to introduce himself to his addressee and then to state the purpose to his visit. The odd way of conducting the conversation demonstrates that his schema for social communication is different from neurotypical people. In that situation, it would be more appropriate to present himself as 'Hi, I am Christopher Boone' and then

continue his question. From the way that Christopher communicates with his addressee, readers will infer that he appears to be cognitively impaired. Christopher starts his conversation with a direct question 'Do you know who killed Wellington?' without providing any clarifications for his question. Christopher seems to avoid using eye-contact and reading facial expressions. He uses explicit cues and utters: 'I did not look at his face. I do not like looking at people's faces'<sup>15</sup>. This kind of utterances gives the indication that he is socially inept with respect to politeness rules.

Christopher fails to infer why Mr Thompson's brother keeps silent, due to his inability to understand the implicature which his addressee generates. When Christopher asks the question and states the purpose of his visit, Mr Thompson's brother does not understand and he replies with a question 'who are you'. He does not need to know Christopher's name but rather to understand Christopher's intention behind his visit. While Christopher responds literally and gives his name and address and continues without stating the intention behind his question.

Christopher's insistence on repeating his question frequently in the same extract is clear evidence that he has difficulty in understanding the illocutionary force behind his addressee's intended meaning, that is, his lack of knowledge about the perpetrator. Christopher seems not to abide by the maxim of Quality because his recognition about his addressee "You're Mr Thompson" lacks evidence.

Additionally, Christopher seems unable to understand his addressee's reply: "I haven't a bloody clue" in [26), which conveys a signal of his ignorance about the identity of the killer. Christopher is unable to understand the intended meaning behind his addressee's utterance that he has no clues to offer to him. Regardless of his addressee's reply, he still persists in asking again: "Did you see anything suspicious on Thursday evening?" His addressee's reply "Look, son, do you really think you should be going around asking questions like this?" signals that he has been annoyed. The way Christopher asks his addressee to obtain information about the killer can indicate that he has some cognitive limitation. In the end of this interaction, Christopher realises that Mr Thompson's brother has no clues to provide when he directly utters: "Well, I was in Colchester on Thursday, so you're asking the wrong bloke". At this point, Christopher is capable to understand his addressee's direct statement and he thanks him<sup>16</sup>. Readers conclude that Mr Thompson's brother

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<sup>15</sup> Similar sentence patterns such as: 'I'm not interested in faces' (p. 90).

<sup>16</sup> In his interaction with other characters in the novel, Christopher rarely uses 'thank you'. However, he uses it 3 times in this chapter because of his detective work.



indirectly implicates for him three times that he has no clues about Wellington being killed but Christopher fails to infer.

[28] And then I decided to do what is called *Trying a Different Tack*, and I asked her whether she knew of anyone who might want to make Mrs Shears sad. And she said, "Perhaps you should be talking to your father about this." And I explained that I couldn't ask my father because the investigation was a secret because he had told me to stay out of other people's business. She said, "Well, maybe he has a point, Christopher." And I said, "So, you don't know anything which might be a clue."

Christopher's statement in [28] 'anyone who might want to make Mrs Shears sad' is an attempt to discover the identity of the killer. When he requires information from his neighbour, the latter intends not to provide him with any information but rather suggests that he should ask his father. His addressee draws an implicature that his father has a point because Mrs Alexander has knowledge about the secrete affair between Christopher's mother and Mr Shears which he seems to be unable to infer because of his literal interpretation of her utterance. When Mrs Alexander' utters: "Perhaps you should be talking to your father about this.". Readers understand that his addressee hides the truth from him. When Christopher says "I couldn't ask my father because the investigation was a secret since his father informs him "to stay out of other people's business", he is incapable of inferring why his father has told him this due to his pragmatic incompetence, whereas his neighbour is capable because she utters "Well, maybe he has a point." Her response signifies that for some reason, Christopher's father prevents his further involvement into this affair, which Christopher is ignorant of. However, Christopher replies that his father told him to 'stay out of other's people business'<sup>17</sup>. Moreover, in my analysis I also found that Christopher-the-narrator mostly repeats this idiomatic expression uttered originally by his father shown below. Idioms can be defined as 'a form of expression, construction or phrase peculiar to a language and often possessing a meaning other than its grammatical or logical one' (Cuddon, 1999: 412). Idioms are associated with the figurative meaning behind the lexical components in a given context. Christopher merely reports it in his narration, apparently without understanding its meaning at the time of reporting and without having a schema for it. The kind of schemata he develops by the end of the novel and in what circumstances may point to the changes in his mind style related to new experiences he undergoes part in chapter 97 turn [49].

[32] And she said, "You're Christopher, aren't you." I said, "Yes. I live at number 36." And she said, "We haven't talked before, have we." I said, "No. I don't like talking to strangers. But I'm doing detective work." And she said, "I see you every day, going to

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<sup>17</sup> See Appendix 3, Excerpt 6 for more instances of this idiomatic expression.

school." I didn't reply to this. And she said, "It's very nice of you to come and say hello." I didn't reply to this either because Mrs Alexander was doing what is called chatting, where people say things to each other which aren't questions and answers and aren't connected.

In [32], Mrs Alexander uses question tags "You're Christopher, aren't you?", "We haven't talked before, have we?", as well as in [50] "You're very shy, aren't you, Christopher" for the sake of keeping the interaction open and asking from the addressee a confirmation that a statement is true. In comparison, Christopher in earlier turn in [26] 'You're Mr Thompson' (p. 47) seems to avoid using the question tag 'aren't you'. He is not looking for confirmation, but is simply stating what he believes to be true.

When his neighbour, Mrs Alexander, says "We haven't talked before, have we", Christopher damages her positive face in regard to politeness by his reply "No. I don't like talking to strangers". He puts his addressee in a category of strangers even though she is his neighbour. When he says this to her, it explains that they have not talked before. This direct reply on Christopher's part can be regarded as impolite. While his addressee tries to engage him in social interaction, he keeps silent. Christopher's utterance 'I didn't reply to this' twice in [32] reveals his tendency to avoid taking a turn in that conversation violating a phatic communion strategy, a term described by (Malinowski, 1972). Leech regards it as an additional maxim, meaning 'Avoid silence' and 'Keep talking' to preserve sociability (1983, pp. 141-142).

As argued by Fanlo Pinies (2005), with regard to the above extract [32], Christopher has the capability of interpreting the connection between questions and answers; nevertheless, he faces difficulties in understanding the route of 'chatting' due to his impression that people are saying things which are disconnected. Fanlo Pinies also adds that because of his mental disorder, Christopher is unable to understand that chatting is the source of human social interaction. However, Christopher is fond of chatting if it is within his limited interests.

Within the EMMS, Christopher's schema for social interaction such as chatting is rather different from neurotypical individuals who chat for the sake of establishing a social connection while Christopher sees chatting as unconnected components. Christopher is interested to chat whenever the subject matter revolves around numbers, computing, science, etc. Mrs Alexander attempts to engage Christopher into a conversation by saying "I have a grandson your age" and Christopher replies "My age is 15 years and 3 months and 3 days". His response is too exact, infringing the maxims of Quantity and Relation (Semino, 2014a,

Fanlo Pinies, 2005). This accuracy in giving his birth date in that detail point to a peculiar feature of Christopher's mind style.

Christopher in [33] shifts the topic when his addressee asks him "You'd probably like a dog, wouldn't you?" instead of replying 'Yes, I would', he replies by saying "I have a rat" which can be seen as an infringement. His reply too informative in providing extra information about his rat instead of giving a proper answer and is embodied in the maxim of Quantity. This infringement causes a violation of Mrs Alexander's turn-taking in relation to politeness.

In [34] Mrs Alexander's utterance "Do you want to come in for tea?" can portray a direct Speech Act of 'inviting': she invites Christopher to her house but he refuses to go and replies "I don't go into other people's houses". His reply signals a negative Speech Act of 'refusing'. This utterance can also be interpreted in terms of politeness as 'Commissives' by Searle (1969, 1979) protecting his negative face, threatening his addressee's positive face (Brown and Levinson, 1987) and attacking face (Culpeper, 2001).

[34] And what about **Battenberg**?" And I said, "I don't know because I don't know what Battenberg is." She said, "It's a kind of cake. It has four pink and yellow squares in the middle and it has **marzipan** icing round the edge."

Struggling in basic interactions relating to Christopher's incompetence of object schemata, Christopher lacks the relevant scripts schema for 'Battenberg' and 'Marzipan' emboldened in [34] above when Mrs Alexander offers them. According to Schank and Abelson's (1977: 41) scripts are structures that describe 'appropriate sequences of events in a particular context'. The entire conversation suggests a 'precondition header' to the tea invitation by Mrs Alexander; the roles and actions are played by Christopher and Mrs Alexander which are references to the internal conceptualisation headers and the speech locates in front of Mrs Alexander's house, a local header to trigger the script. In addition, Christopher in [49] lacks schematic knowledge for 'caution' in the beginning of the novel while he creates schemata for it towards the end.

[52]"And she said, "I bet you're very good at maths, aren't you." And I said, "I am. I'm going to do my A-level Maths next month. And I'm going to get an A grade." And Mrs Alexander said, "Really? A-level Maths?" I replied, "Yes. I don't tell lies." And she said, "I apologise. I didn't mean to suggest that you were lying. I just wondered if I heard you correctly. I'm a little deaf sometimes." And I said, "I remember. You told me." And then I said, "I'm the first person to do an A level from my school because it's a special school." And she said, "Well, I am very impressed. And I hope you do get an A." And I said, "I will. " Then she said, "And the other thing I know about you

is that your favourite colour is not yellow." And I said, "No. And it's not brown either. My favourite colour is red. And metal colour."

Relevant to Leech's maxims of politeness, as argued by Fanlo Pinies (2005), Christopher's assertion of his confidence in getting an A grade in [52] violates the maxim of Modesty. This violation shows an assertive self-presentational tactic. His addressee, 'Mrs Alexander', aims to enhance his positive face but Christopher seems to be unable to understand her indirectness. Christopher's response is literal when he says 'I don't tell lies', which is an assertive tactic of self-enhancement to establish a positive self-image. In agreement with Markus' (1977) original definition of 'self-schema', Christopher is 'self-schematic on sincerity and finds this attribute a valuable personality trait' (Fanlo Pinies, 2005: 366).

Fanlo Pinies' findings can be extended further by using EMMS: when Mrs Alexander apologises to him and says: 'I'm a little deaf sometimes', Christopher, instead of accepting her apology and showing sympathy to her, ignores the turn-taking strategy and replies directly 'I remember. You told me'. His reply may signal his failure to abide by Leech's Sympathy maxim. In addition to this, Christopher seems to have difficulty in reading Mrs Alexander's facial expressions because when she says 'Really? A level Maths', Christopher's replies 'Yes, I don't tell lies' can be counted as evidence that he pays no attention to people's faces.

In chapter 97, Christopher mentions that because he sees five red cars in a row, it will be a super good day for him. He judges his daily life by five red cars pointing to that his schemata of viewing his world is rather different from neurotypical people:

[49] "What happened to you the other day?" I asked, "Which day?" And she said, "I came out again and you'd gone. I had to eat all the biscuits myself." I said, "I went away." And she said, "I gathered that." I said, "I thought you might ring the police." And she said, "Why on earth would I do that?" And I said, "Because I was poking my nose into other people's business and Father said I shouldn't investigate who killed Wellington. And a policeman gave me a caution and if I get into trouble again it will be a lot worse because of the caution."

Readers understand that Christopher in [49] cannot remember the day that Mrs Alexander refers to until she provides him with the explicit cues: 'I had to eat all the biscuits myself'. Then Christopher explains the reason why he ran away: he was worried about the policeman who gave him a caution. It should be observed that in the beginning of the novel, Christopher lacks an object schema for the noun 'caution', and creates schematic knowledge for it towards the end of the novel.

In the process of reading, readers gradually accumulate knowledge about certain things, objects or situations on the basis of excessively detailed information provided by Christopher, which points to certain limitations of his narrative schemata. Excessively detailed narrative style is evidence that Christopher is unable to filter out irrelevant information and to make a clear distinction between important and non-important information.

Mrs Alexander in [52] uses explicit cues of other-presentation to praise Christopher stating that he is "very good at maths" abiding by Leech's Approbation maxim. Christopher informs readers that he has schemata in Maths. This exceptional ability in Maths is reflected in his narrative discourse. For instance, the chapters of his novel are classified by prime numbers and using some formula, logarithms, etc. These exceptional skills in maths mentioned earlier constitute a hallmark feature in the HFA Checklist.

In the rest of chapter 97, Christopher goes on to discuss the issue of Mr Shears with Mrs Alexander and informs her that his mother died of a heart attack. During the conversation, Christopher asks her 'Do you know Mr Shears'. His persistence in his question obliges Mrs Alexander to reveal the truth about the secret affair between his mother and Mr Shears. Mrs Alexander asks him to keep his promise not to mention to his father. Christopher seeks for information about his father's statement that Mr Shears is an evil man. Mrs Alexander's utterance 'why are you asking me this' in [54] is clear evidence of having prior knowledge about the situation: the anger of Christopher's father towards Mr Shears. Later, she warns him not to discuss this issue with his father because it will upset him, but Christopher persists that he wants to know the truth. In [55], her utterance "Your mother, before she died, was very good friends with Mr Shears" is interpreted literally by Christopher because of his inability to draw the pragmatic inference behind the intended meaning of her utterance. However, in the second time, she emphasises by repeating "No... I mean that they were very good friends. Very, very good friends". Her emphasis using explicit cues "Very, very good friends" urges him to think and to infer the implicature she draws because Christopher in the later turn replies to her with a direct question "Do you mean that they were doing sex?" And Mrs Alexander said, "Yes, Christopher". Having learned the truth about the secret affair between his mother and Mr Shears, Christopher shows no emotional feelings. His addresser's question "Are you OK, Christopher?" in [55] is an enquiry whether he has been hurt by the news. Instead of showing some emotional reaction to his addressee by using some emotive lexis such as shocked or frustrated, he rudely says in [56] "I'm scared of being

in the park with you because you're a stranger". However, she gently replies "I'm not a stranger, Christopher, I'm a friend".

In summary, the analysis of this section shows that Christopher generally has problems in understanding the pragmatic inferences behind his addressees' intended meanings. He responds literally where indirectness, body language, and metaphor are involved.

So far, I examined the EMMS interactional style category and its theoretical frameworks to Christopher's fictional worlds in both his narration and direct speech.

The last category of the EMMS is the textual style which is addressed next.

### 5.4.3 Textual style

The narrator begins his narrative discourse in chapter 2 by describing the dog lying on his neighbour's lawn, impaled by a garden fork. He describes the way Wellington, the dog, has been stabbed brutally. The narrator 'strokes Wellington' and wonders who has killed him. Christopher in [1] starts his discourse with an exact expression of time<sup>18</sup> '7 minutes after midnight' to demonstrate his exactitude by giving the time of the event in minutes. Giving time with this precision is one of a representative feature of his mind style since it occurs regularly in the novel.

[1] But the **dog** was not running or asleep. The **dog** was dead. There was a garden **fork** sticking out of the **dog**. The points of the **fork** must have gone all the way through the **dog** and into the ground because the **fork** had not fallen over. I decided that the **dog** was probably killed with **the fork** because I could not see any other wounds in the **dog**

In [1], Christopher consistently repeats the word 'dog', 'the dog' and 'fork' several times. He uses no substitution such as 'an animal' or the pronoun reference items such as 'he' to refer to 'the dog', as well as 'it' to refer to the 'fork'. The profusion of repeating these nouns in his narration could be a result of his inability to cohesively substitute them with pronoun references 'he', 'him' and 'it'. In the same way; in [2], the noun 'poodle' occurs three times; two of them could be substituted by 'ones' and 'one' respectively. Not only is the repetition obvious, but also foregrounded in the lack of replacement by pronouns, which is

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<sup>18</sup> See Appendix 3, Excerpt 7 for more instances of accuracy with expressions of time in Christopher's narrative discourse.

also striking. Repeating certain lexical items rather than using substitution or reference items consistently displays a sense of simplicity to his narrative discourse and can be linked to cohesion.

Christopher in extracts below [4, 5, 6, and 7] mixes some images with the text: the visual elements create foregrounding in the uses cohesive ties with textual elements.

[4] Eight years ago, when I first met Siobhan, she showed me this picture



**Image 1: Sad**

and I knew that it meant ‘sad’, which is what I felt when I found the dead dog.

Then she showed me this picture

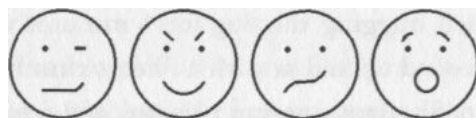


**Image 2: Happy**

As argued by Leung (2012), the novel blends the textual and visual narratives to explicate Christopher’s inability to interpret facial expressions and human emotions. The cause of this blending might be attributed to his difficulty in understanding the human emotional states and their expression linguistically and visually. Siobhan tries to introduce emotions both visually and linguistically. In his narration, Christopher tends to use visual means rather than linguistic means. The inclusion of the images into the text results in the disruption of coherence of his narration and creates difficulty for the reader in its interpretation.

Christopher draws those facial expressions in [6] below, due to his inability to express them using emotive lexis, namely ‘wink’, ‘anger’, ‘fear’ and ‘surprise’ which affects the unity of cohesive ties and coherence of the text. As the text shows, he has schemata for ‘happy’ and ‘sad’ faces but not for others.

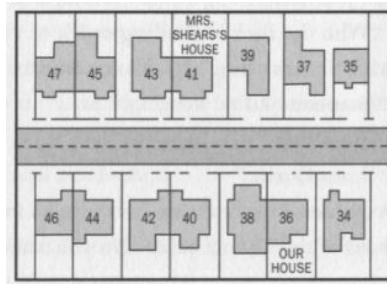
[6] Then she drew some other pictures



**Image 3: Wink Anger Fear Surprise**

Later in the novel, Christopher in [23] again incorporates visual elements into his narrative:

[23] First of all I made a plan of our part of the street, which is called Randolph Street, like this



**Image 5: Maps of Christopher's street**

Christopher's portrayal of his neighbours' houses in that way can illustrate his observational power of photographic memory.

In chapter 7, Christopher confirms that 'This is a murder mystery novel' referring to the novel itself. This is the first time that the reader is fully aware that they are reading a book that Christopher, as a narrator, is writing and which Mark Haddon has created. Christopher informs the reader that his consultant teacher, Siobhan, has advised him to write a text that he likes.

The noun phrase 'proper novels' is repeated twice in two consecutive sentences in 'I do not like proper novels. In proper novels people say things like, "I am veined with iron, ...". He reveals impoverished knowledge in the use of cohesive devices. For this reason, he uses two main clauses rather than one sentence consisting of a dependent, as well as an independent clause and joins them with the subordinator 'because'. The two sentences: 'I do not like proper novels. In proper novels people say things like become 'I do not like proper novels because people say things like [...]'. '.

Another feature of Christopher's textual style is that in [9], he prefers to repeat the negative particle 'No' in three clauses, 'What does this mean? I do not know. Nor does Father. Nor do Siobhan or Mr Jeavons' where the particle 'Nor' in the first clause could possibly be substituted by 'Neither' and the second particle 'Nor' can be retained in the second clause and the particle 'or' could be substituted by the conjunction 'and' in the third clauses. Thus, the three clauses would become 'Neither does Father, nor do Siobhan and Mr Jeavons. The foregrounded repetition in his narrative discourse causes some disruption for the reader to interpret and affects coherence of the text.

[10] Siobhan has long blond hair and wears glasses which are made of green plastic. And Mr Jeavons smells of soap and wears brown shoes that have approximately 60 tiny circular holes in each of them.



Christopher's narrative schemata of story-telling in [10] demonstrate that he pays much attention to providing information in precise number for his descriptions of the things around him. For instance, in his description of Mr Jeavons' shoes, he uses the phrase 'approximately 60 tiny holes in each of them' which shows that he has a remarkable visual observation power in noticing the exact number of holes.

[11] But I do like **murder mystery novels**. So I am writing a **murder mystery novel**. In a **murder mystery novel** someone has to work out who the murderer is and then catch them. It is a **puzzle**. If it is a good **puzzle** you can sometimes work out the answer before the end of the book. (My emphasis)

Christopher in [11] makes lexical repetitions "murder mystery novel" and "puzzles" (emboldened) which is also observed by Gregoriou (2011: 97-111). This shows that he favours repeating lexis and phrases, and avoids ellipsis and substitution. Thus, the second occurrence of the noun phrase 'murder mystery novel' could be deleted and substituted by the pronoun reference 'it', and the third occurrence of this phrase could be substituted with a phrase like 'in such kinds of novels'. Similarly, the noun 'puzzle' is also cohesively foregrounded in the second occurrence and could possibly be substituted by 'one'.

[12] Siobhan said that the book should begin with something to grab people's attention. That is why I started with the dog. I also started with the dog because it happened to me and I find it hard to imagine things which did not happen to me.

Christopher's second repetition 'I also started with the dog' in [12] can be related to foregrounding of the text cohesive ties since the repetition he makes, is for emphasising something real which happened in his life. The clause 'I started with the dog' is repeated twice which is a redundant sentence element and could be deleted by rules of ellipsis. The sentence could be cohesively tied by omitting the full stop and the second sentence 'I also started with the dog' and the sentence becomes:

- That is why I started with the dog because it happened to me and I find it hard to imagine things which did not happen to me.

Christopher seems to be unable to imagine events that might occur in the future, due to his imagination impairment, a shared sign with HFA/AS individuals.

[13] Siobhan read the first page and said that it was different. She put this word into inverted commas by making the wiggly quotation sign with her first and second fingers. She said that it was usually people who were killed in murder mystery novels. I said that two dogs were killed in *The Hound of the Baskervilles* [...] (emphasis original)

Siobhan in [13] reads the first page of the novel that Christopher has started to write and puts ‘this word’ into ‘wiggly quotation[s]’, Christopher uses the noun phrase ‘this word’ in [13] to refer cataphorically to ‘the dog’ which is mentioned in chapters 2 and 7 of *The Curious Incident*. Instead of telling readers the purpose behind his addressee’s intended meaning (a murdered dog). Christopher is focusing on his addressee’s use of quotation marks. He incorporates them into his text ‘inverted commas’ and ‘wiggly quotation sign’ which are foregrounded because they have minor contribution to the plot development of the novel in the sense that a good deal of the incident in the narrative have small connection with the unfolding of the main conflict ‘who killed Wellington, the dog’. This topic-shift and digression from discussing his novel onto his addressee’s hand movements makes the text appear less coherent than necessary on account of the interruption of the main theme of his narration. He could possibly say with more brevity and clarity that ‘Siobhan says ‘a dog’’ instead of saying ‘this word’ which complicates the text to easily be understood by the reader.

In [13] above, Christopher uses typographical variations<sup>19</sup> ‘bold’ and ‘italics’ for the book title *The Hound of the Baskervilles*’ (which is an intertextual reference (Gregoriou, 2011) to Arthur Conan Doyle’s Sherlock Holmes’ short stories. He uses ‘bold also in turn [15] for the proper noun ‘*Berghaus*’. The peculiarity of Christopher’s mind style can be seen his violation of the writing system because he includes typographical variations within his text for the sake of emphasis.

One of the other features of the textual style is repetition explained in cohesion theory. In chapter 37, there is a notable repetition in the sentence structure in [15]. The emboldened subordinator ‘because’ is repeated in the two independent clauses below:

[15] I don’t 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

wherein the second instance ‘But it is not because I am a good person could be deleted and substituted by the demonstrative reference ‘that’ with the addition of the preposition ‘of’.

Thus, the sentence becomes

- I don’t tell lies. ‘Mother used to say that this was because I was a good person.’ But it is not because of that. It is because I can’t lies.

Christopher in [16], repeats the emboldened phrases: ‘a particular time and a particular place’ and ‘that time and that place’

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<sup>19</sup> See Appendix 5 A for more instances of typographical variations and graphological foregrounding in *The Curious Incident*.

[16] A lie is when you say something happened **which didn't happen**. But there is only ever one thing which happened at **a particular time and a particular place**. And there are an infinite number of things **which didn't happen** at **that time and that place**. And if I think about something **which didn't happen** I start thinking about all the other things which didn't happen (My emphasis)

The above lexical repetition demonstrates that he avoids using ellipsis for their second occurrences, namely: 'particular place' and 'that place'. The relative clause 'which didn't happen' is repeated 3 times in [16] which can be analysed as an infringement of the maxim of Manner in terms of the 'be brief' writing style requirement and provides no new information for readers.

In [17], the use of 'and' is foregrounded since the sentence meaning will not change if they have been deleted by the rules of ellipsis.

[17] I start thinking about Coco Pops **and** lemonade **and** porridge **and** Dr Pepper **and** how I wasn't eating my breakfast in Egypt **and** there wasn't a rhinoceros in the room **and** Father wasn't wearing a diving suit **and** so on and even writing this makes me feel shaky **and** scared, like I do when I'm standing on the top of a very tall building **and** there are thousands of houses **and** cars **and** people below me **and** my head is so full of all these things that I'm afraid that I'm going to forget to stand up straight **and** hang on to the rail **and** I'm going to fall over **and** be killed. (My emphasis)

In [17]'s second and third lines, Christopher links four noun phrases by 'and' where those phrases could more commonly be joined by a comma with the addition of the coordinator 'and' to the last noun phrase. In that case, the first sentence becomes 'I start thinking about Coco Pops, lemonade, porridge and Dr Pepper'. Additionally, in [17], Christopher uses a sequence of 'and's with coordinated clauses and phrases and uses them with high proportions. This is foregrounded because he connects several sentences together that belong to different categories, namely clauses and phrases: 'and how I wasn't eating my breakfast in Egypt and there wasn't a rhinoceros in the room and Father wasn't wearing a diving suit and so on and even writing this makes me feel shaky and scared', etc. The reason of this abundance use of 'and' can be linked to various factors, namely: his failure to distinguish between parallel and non-parallel sentence structure because he sees the items precede 'and' as having equal values; his inadequate understanding of using cohesive devices, as well as his child-like mind.

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

In [18], the last occurrence of ‘And’ could be deleted by ellipsis and the followed items ‘this’ should become capitalised since this capitalised ‘And’ lacks any grammatical function and does not affect the meaning of the sentence and the sentence becomes:

[18] This is another reason why I don’t like proper novels, because they are lies about things which didn’t happen and they make me feel shaky and scared. This is why everything I have written here is true.

In [19], Christopher repeats the proper noun ‘Saturday’ three times:

The next day was **Saturday** and there is not much to do on a **Saturday** unless Father takes me out somewhere on an outing to the boating lake or to the garden centre, but on this **Saturday**

where the last occurrence could be replaced by a substitution item demonstrative determiner ‘that’ and a head noun ‘day’ and the phrase ‘on this Saturday’ become ‘on this day’.

[20] I decided that I would go and ask some of the other people who lived in our street if **they had seen** anyone killing Wellington or whether **they had seen** anything strange happening in the street on Thursday night. (My emphasis)

Christopher in [20] joins two clauses which have the same subject and verb ‘they had seen’ (emboldened) by the coordinator ‘or’ thus avoiding ellipsis in the second one. In order to reduce the ungrammaticality of the sentence and make it more cohesively and coherently tied, the phrase ‘whether they had seen’ should be omitted and the sentence becomes:

[20] [...] if they had seen anyone killing Wellington or anything strange happening in the street on Thursday night.

In [21], the bold phrases ‘talking to strangers’ and ‘a strange man’ are repeated twice in which the former can be replaced either by a pronoun reference ‘them’ or a demonstrative reference ‘this’ and the latter by a pronoun reference ‘he’.

[21] **Talking to strangers** is not something I usually do. I do not like **talking to strangers**. This is not because of **Stranger Danger** which they tell us about at school, which is where a strange man offers you sweets or a ride in his car because he wants to do sex with you [...]. **And also I always have my Swiss Army knife in my pocket** [...] (My emphasis)

Christopher’s sentence ‘I had my Swiss Army knife in my pocket’ in [24] emboldened below is introduced as new information This information has also been mentioned earlier in [21] above with different lexical items. Christopher breaks the maxim of Manner ‘Be brief’ because he provides readers old information as new. The reason can be

attributed to his difficulty in making a clear distinction between old and new information and this failure in introducing the information structure weakens the text coherence unity.

[24] Then I made sure **I had my Swiss Army knife** in my pocket and I went out and I knocked on the door of **number 40**, which is opposite Mrs Shears' house, which means that they were most likely to have seen something. The people who live at **number 40** are called Thompson. (My emphasis)

Furthermore, the noun phrase 'number 40' in [24] is repeated twice, where the second one can possibly be substituted by a place deixis 'there'.

[25] Mr Thompson answered the door. He was wearing a T-shirt which said  
**Beer.**  
**Helping ugly people**  
**have sex for**  
**2,000 years.**

Christopher violates the conventional writing system by using typographical variations in [25] including bold type. When stating what the character had written on his t-shirt in [25], Christopher abides by the Quality maxim 'be truthful'. This may be due to his adopted mode of narrating where he gives precise and exact descriptions of what he sees.

[26] I said, "**Do you know who killed Wellington?**" .... "I said, "**Do you know who killed Wellington?**" ...Then I said, "**Do you know who killed him?**" (My emphasis)

In [26], Christopher insists on repeating his question "Do you know who killed him?" several times even though his addressee confirms his lack of knowledge. Such kind of repetition is cohesively foregrounded because he avoids using ellipsis and substituting it by other sentence structure including 'I asked again' or 'I repeated the same question'.

[36] And as I was crossing the street I had a stroke of inspiration about who might have killed Wellington. I was imagining a Chain of Reasoning inside my head which was like this

1. Why would you kill a dog?
  - a) Because you hated the dog.
  - b) Because you were mad. [...]

Christopher in [36] above and [53] below uses listing and numbering<sup>20</sup> in his narration and blends them within his text where certain cohesive ties, including conjunctions, would be more appropriate to join those sentences or use anaphoric reference items to refer to the later

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<sup>20</sup> Christopher includes listing and enumeration in his narrative discourse elsewhere in the novel (see pp.10, 16, 59-60, 72, 93, 105-106, 174, 175-176) of *The Curious Incident*.

items. The feature of graphological foregrounding in Christopher's narration makes the coherence unity of his text to appear less tied.

- [53] 2. Not to go asking Mrs Shears about who killed that bloody dog.
- 3. Not to go asking anyone about who killed that bloody dog.

Furthermore, the graphological foregrounding in the utterances above demonstrates a violation of maxim of Manner since Christopher's inclusion of it makes his narration more difficult to follow by the reader. However, the above two promises have similar and repetitive lexical items, with the only distinction between the two seen in his specific reference to 'Mrs Shears' in the first and a general reference to 'anyone' in the second. The two clauses can be connected by 'or' and 'and' and the clause becomes:

- Not to go asking Mrs Shears or anyone else about who killed that bloody dog.

Another peculiarity in Christopher's narration that can be observed in his narrative schemata of telling his story is his repetitions of sentence patterns in chapter 67 of the novel. He repeats the sentence patterns either with exact lexical items or slight variations:

- "Do you know who killed Wellington?" (pp. 47,48)
- "Do you know who killed him?" (p. 50)
- "I asked her if she knew who killed Wellington" (p. 48)
- "I want to find out who killed Wellington, and I am writing a book about it." (p. 48)
- "I asked Mr Wise if he knew who had killed Wellington on Thursday night. (p. 49)
- "Do you know anything about Wellington being killed?" (p. 50 twice)
- "Somebody must know because the person who killed Wellington" (pp. 50-51)
- "I don't like/strangers, talking to strangers, talking to them" (pp. 45, 51)

In the sentences above, Christopher seems not to abide by the maxim of Manner 'Be brief', providing readers with repetitive<sup>21</sup> chunks of episodes which fail to add new information. Christopher avoids being brief. Therefore, the reader attains more often than not repeated old information rather than gaining new one.

In chapter 71, Christopher repeats the emboldened phrase 'everyone has' in [39] below:

[39]...**everyone has** learning difficulties because learning to speak French or understanding relativity is difficult and also **everyone has** special needs'.

wherein the two noun phrases 'learning difficulties' and 'special needs could be joined by the coordinator 'and'. The remaining clause 'and also everyone has special needs' needs to

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<sup>21</sup>This feature of repetition in Christopher's narrative discourse is a representative marker of his mind style: 'Father killed Wellington' ( p. 166, p 184, p. 234), 'he killed Wellington' (p. 217); '415 c Chapter Road, London NW2 5NG' (p. 217, p. 226, p. 228 twice, p. 229)

be deleted, and the sentence becomes grammatically cohesive:

everyone has learning difficulties and special needs because learning to speak French or understanding relativity is difficult.

In [41], Christopher appears to have difficulty in the use of cohesive ties. The two sentences

I am going to prove that I'm not stupid. Next month I'm going to take my A level in maths<sup>22</sup> and I'm going to get an A grade.

could be joined by a subordinator 'because' with the deletion of the third item 'I am going to'. He tends repeating word choices and avoids using two clauses: one main clause and two subordinate clauses. He rather uses two main clauses. The reason can be related to Christopher's difficulty in making distinction between main and subordinate clauses, as well as the relationship between cause and effect. Thus, the sentence would become:

- I am going to prove that I'm not stupid because next month I'm going to take my A level in maths<sup>23</sup> and get an A grade.

Christopher in [42], [43], [44], [45], [46] uses the formal reference terms 'Father'<sup>24</sup> and avoids using the synonym 'dad'. Throughout the novel, the common noun 'Father' occurs **287 times** consistently with initial capitals where **37 times** from them occur with small initials in the entire novel. Readers know that the terms 'dad' and 'mum' convey some intimacy, closeness and informality among interactants. Christopher avoids using them because of his social, emotional, ToM, empathetic impairments, which are core features in the HFA Checklist.

Christopher uses the noun 'Father' twice emboldened in [42] and avoids deleting and substituting it cataphorically by a pronoun reference 'he'.

[42] I was sitting in Mrs Gascoyne's office with **Father** when she said these things. And **Father** said, "Christopher is getting a crap enough deal already"

His sentence 'I was sitting in Mrs Gascoyne's office with Father' in [42] involves another cohesive foregrounding feature because he could use either the pronoun reference 'we' at the beginning instead of 'I' and 'father' and convert the verb 'was' into 'were' or to start with the noun phrase 'My father and I'. The sentence would become:

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<sup>22</sup> Fanlo Pinies (2005) comments that Christopher's obsession with time and number results from his being 'schematic' for 'ARITHMETIC ABILITY'.

<sup>24</sup> The same conclusion can be reached about Christopher's use of the reference term 'Mother' instead of 'mum' in the novel.

- We were sitting in Mrs Gascoyne's office.
- My father and I were sitting in Mrs Gascoyne's office.

Both of the suggested variants are inclusive, whereas the structure he uses points to his tendency of separating himself from his father and can be interpreted in relation to social deixis as social distance.

[46] ...**I will be able** to get a job and earn lots of money and **I will be able** to pay someone who can look after me.

In [46], the sentence structure emboldened below 'I will be able to' is also repeated twice although the second occurrence is redundant and could be deleted, as well as the first and could be replaced by a comma. The sentence becomes:

I will be able to get a job, earn lots of money and pay someone who can look after me.

Readers can infer that Christopher will be able to accept changing his place of residence for the sake of admission to university although throughout the novel he is adamant that he prefers sameness and is averse to change, which is a common sign in the HFA Checklist.

In [47], Christopher starts his sentence with a redundant coordinating conjunction 'But'. This usage is foregrounded since in this extract, the adversative conjunction 'but' requires another main clause to complete its meaning.

[47] But it wasn't the end of the book because five days later I saw 5 red cars in a row, which made it a Super Good Day, and I knew that **something special was going to happen**. Nothing special happened at school so I knew **something special was going to happen** after school. **And** when I got home I went down to the shop at the end of our road to buy some liquorice laces and a Milky Bar with my pocket money. (My emphasis)

This use of 'But' seems to be cohesively foregrounded since 'but' should be positioned later in the next clause:

'I knew that something special was going to happen' but 'nothing special happened at school'

Christopher ends the first clause with a full-stop. This is foregrounded because the next clause has a direct connection with the previous one, yet Christopher separates them. Christopher repeats the exact sentence structure 'something special was going to happen' twice in [47] where the two clauses could be joined by 'or' and the adverbial 'after school' can be added: 'I knew that something special would happen at school or after school'. This



use of ‘And’ in [47] above is redundant because it has a similar value as the preceding full-stop. It signals that it does not have any cohesive function. It is used by Christopher in his peculiar way to join the clauses together and the presence of the full-stop makes ‘And’ weak because it decreases the logical connection of the clauses. There are two possibilities to make the sentence cohesively tied: firstly, if the previous clause did not end with a full-stop, the coordinating conjunction ‘and’ with small initial could have been used as a connector between these two clauses and the sentence would become:

[...], and when I got home I went down to the shop at the end of our road [...]

Secondly, the capitalised ‘And’ could be deleted and the followed subordinator ‘when’ should be capitalised followed by a comma in a subordinating clause.

- When I got home, I went down to the shop at the end of our road to buy some liquorice laces and a Milky Bar with my pocket money.

In chapter 97, Christopher introduces ‘Mrs Alexander, the old lady from number 39’ in [48] as new information although readers are aware that this character has been introduced previously in chapter 67 of the novel.

[48] **And** when I had bought my liquorice laces and a Milky Bar I turned round and saw Mrs Alexander, the old lady from number 39, who was in the shop as well. She wasn't wearing jeans now. She was wearing a dress like a normal old lady. **And** she smelled of cooking. (My emphasis)

This shows that he makes no clear distinction between old and new information. It also might point to his obsession with being precise, even when the information in question is outside time/number topic, which might be significant for him if he chooses an academic career. Afterwards, in the second line above, he avoids using the subordinator ‘but’ to join the two closely connected clauses where the sentence would normally be joined into: ‘She wasn’t wearing jeans now but a dress like a normal lady’. This can be related to his difficulty in making a distinction between main and subordinator clauses. The presence of ‘And’ with capital initials twice, in the above extract within the sentence itself, shows his poverty of his information on the uses of cohesive devices. The first ‘And’ is redundant and the original sentence should become an independent clause starting with the subordinator ‘When’. The last capitalised ‘And’ and the preceding full-stop should be deleted and replaced by a comma and non-capitalised ‘and’. Thus, the more coherent and more acceptable version of the above extract should become as follows:

- When I had bought my liquorice laces and a Milky Bar, I turned round and saw Mrs Alexander, the old lady from number 39, who was in the shop as well. She wasn't wearing jeans now but a dress like a normal old lady and she smelled of cooking.

Mrs Alexander in [49] asks Christopher "What happened to you the other day", this is an instance of anaphoric reference referring back to the old information, which Christopher fails to understand because he says "Which day?" This implies that he has difficulty in using information structure and the coherent unity of his sentence.

[51] Then she said, "Do you like **computers**?" And I said, "Yes. I like **computers**. I have **a computer** at home in my bedroom." And she said, "I know. I can see you sitting at your **computer** in your bedroom sometimes when I look across the street." ... So I said, "And I like maths and looking after Toby. And also I like outer space and I like being on my own. (My emphasis)

In [51], Christopher repeats "Yes. I like computers" rather than using a substitution sentence 'Yes, I do' which indicates his difficulty in the uses of the cohesive ties and a tendency to repeat more than substitute. The same repetition occurs in the last instance:

So I said, "And I **like** maths and looking after Toby. And also I **like** outer space and I **like** being on my own. (My emphasis)

Christopher uses the coordinating conjunction 'And' above before every single utterance. The foregrounded cohesive ties are seen in the three occurrences of 'And' and the cognition verb 'like' where all the instances of 'And' and two of the verb 'like' above could be omitted and substituted by a comma and the sentence becomes:

I like maths, looking after Toby, outer space and being on my own

In [52], Christopher repeats the noun phrase 'A level' in 'I'm the first person to do an A level from my school' where it can be substituted by a pronoun reference 'it'. 'And I'm going to get an A grade' is old information and likely to be an infringement of the maxim of Manner 'Be brief' because he provides readers with old chunks of episodes given in chapter 71 (p. 56) as new, which demonstrates that he makes no clear distinction between old and new information.

So far, Christopher's mind style has been examined stylistically via the application of the EMMS categories to the analysis.

## 5.5 Conclusion

Through the analysis of Christopher's mind style, the concluding findings are summed up below:

1. Christopher's selection of processes of transitivity; his limited range of lexical categories; the simplicity of his language; his repetition of some lexical and grammatical structures are all indicative signals for his immature cognitive skill.

2. A tendency of having a concrete perception of physical objects more than abstract detection can be seen as a peculiar feature of Christopher's mind style. His selection of abstract nouns mostly is restricted to concept of time, medical terms and a very rare number referring to qualities.

3. Christopher never uses terms of address to address other characters in his direct speech to establish his social distances from others.

4. Christopher has notable savant skills shown by his eidetic memory, exactitude in stating times and dates, his mathematical competence and scientific knowledge.

5. Christopher's mind style remains static even though some fractional behavioural changes have been detected when he is reconciled with his father at the end of the novel.

So far, Christopher's fictional world has been examined within the EMMS. In the forthcoming chapter, the EMMS is applied to the stylistics examination of Don's mind style and his world.

# Chapter 6: Applying EMMS to the Fictional Portrayal of Don Tillman in *The Rosie Project*

## 6.1 Introduction

In this chapter, the applicability of the EMMS to the analysis of Don Tillman's mind style has been tested. The analysis proceeds by applying the model to investigating Don's mind style in keeping with the procedures described in Chapter 4, Sections 4.5 and 4.6. During the analysis, the HFA Checklist has been used as a supplementary analytical tool. Prior to the analysis, an account of the plot synopsis, and the discourse structure of the novel has been presented. The chapter ends with presentation of some preliminary findings.

## 6.2 Plot Synopsis of *The Rosie Project*

*The Rosie Project* is a romantic novel narrated from the first person perspective of Don Tillman, thirty-nine year old Genetics Professor. Don is tall, smart, charming, brave, organised, intelligent, and skilful in science; however, he faces difficulties in his social skills. Describing himself in chapter 33 of the novel, Don explicitly states that he is knowledgeable in 'genetics, computers, aikido, karate, hardware, chess, wine, cocktails, dancing, sexual positions, social protocols' (Simsion, 2013: 312). Don's life proceeds according to a set of daily routine: self-created weekly meal schedule including eating lobster every Tuesday, practising karate and aikido every day, highly organized by strictly following daily chores, being successful academically, albeit having very few friends socially.

The plot of the novel revolves around Don's decision to find a suitable wife/partner. For this purpose, he designs a 'Wife Project' by preparing a 16-page double-sided questionnaire outlining his criteria for a possible wife-partner. Don's questionnaire is divided into two sets: the first set relates to what Simsion, the author, calls, a 'conceptual idea' in one of the interviews, which stipulates characteristics for the candidate: 'PhD, highly intelligent, should not drink and smoke' and 'No jewellery, no make-up' (p. 28, p.30). The second set of questions arise from Don's unpleasant experiences with previous dates including 'Do you eat kidneys?' and 'Do you eat ice-cream?' The candidate should not be a smoker, a barmaid, non-punctual, non-logical, a vegetarian or disorganised.

Before Don meets Rosie, he interviewed a number of candidates, with no apparent

success. When he meets Rosie for the first time, Don presumes that Rosie had applied for his Wife Project's questionnaire. He invites her to Le Gavroche where an unfortunate incident occurs which shows his social incompetence and inflexibility. The restaurant has a dress code: every customer should wear a jacket. Don is wearing an informal jacket and the restaurant official offers to lend Don a formal one. A misunderstanding occurs between Don and the official whom Don refers to as 'Jacket Man' (p. 50). Don fails to understand the necessity to wear a formal jacket and insists on not wearing the offered formal jacket because he believes that his own jacket is more expensive and of a better quality than the one he is asked to wear. Don also objects to wearing an offered jacket because he questions its cleanliness and argues that the restaurant official rule wording should be more explicit. Therefore, he fights with 'Jacket Man' using his aikido skills. Don's interest in Rosie starts from this incident.

Rosie Jarman, a PhD psychology student, fails to tick any of the boxes of Don's questionnaire. Don describes Rosie later in the novel as 'the world's most incompatible woman' (p.65) because she is '[a] barmaid, [l]ate, vegetarian, disorganised, irrational, unhealthy, smoker [...] psychological problems, can't cook, mathematically incompetent, unnatural hair colour' (p. 72). However, when Rosie who wants to find her biological father asks Don, as a Genetics professor, to help her in her quest, Don agrees and devises another project called 'Father Project' to gather surreptitiously DNA samples from possible biological father candidates.

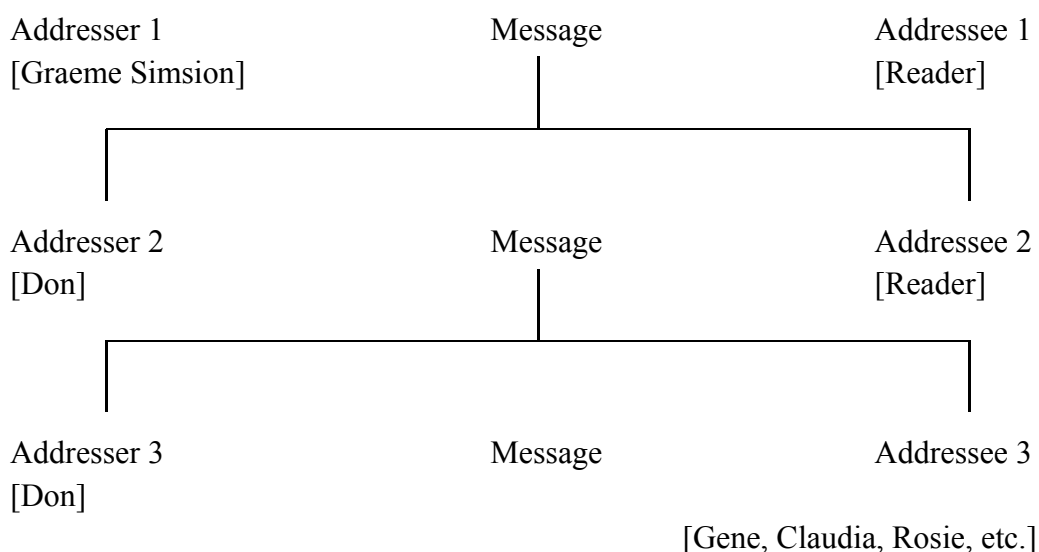
During their joint investigation, Don falls in love with Rosie, proposes to her and is accepted. The final pages show that Don, who is still socially inept and different from others, is capable of acquiring greater social competence and understanding social norms. Rosie's Project comes to an end at the point when Don, married to Rosie and enjoying domestic felicity, finds that Rosie's stepfather is her biological father and that had they taken a sample of his blood from the very beginning, there would have been, in his words, 'no Father Project, no Great Cocktail Night, no New York Adventure, no Reform Don Project – and no Rosie Project' (p. 327).

The discourse structure of *The Rosie Project* is presented in the next section, wherein distinction has been made between the discourse level of Don as a narrator and Don as a character to assist in stylistic analysis of Don's mind style.

### 6.3 The Discourse Structure of *The Rosie Project*

In the stylistic analysis of *The Rosie Project*, the discourse structure model presented in Figure 8 below has been utilized. Following the discourse structure permits to distinguish between the messages of Graeme Simson, an author (Addresser 1), to readers (Addressee 1); of Don Tillman, a narrator (Addresser 2), to the reader (Addressee 2), and of Don Tillman, a character (Addresser 3) to other characters (Addressee 3) in his interactions with them. The application of the EMMS and the HFA Checklist in analysing the discourse structure of the novel at the three levels shown in Figure 8 permits a clearer identification of the peculiarity of Don’s world and considerably simplifies perception of Don’s mind style markers and autistic features. The last two levels in particular are most important for the analysis because they clarify Don’s communication with readers, and his interaction with other characters, whereby providing narratorial and charactorial cues for examination of his mind style.

**Figure 8: Don’s Discourse Structure in *The Rosie Project***



Don’s behavioural and social impairments can saliently be observed in his interaction with other characters. For instance, in situations when Don-the-narrator interacts with readers and discusses issues related to his speciality in Genetics, he faces no problems in passing his knowledge, while Don-the-character struggles with various pragmatic, social, communicative and behavioural cues such as, not making eye contact, having trouble in understanding facial expressions and the mental states of others, and being inflexible in his thoughts.

According to Peck and Coyle (2002: 124), in the non-realistic novel such as in first person narration, the narrator often narrates events according to his/her beliefs and values. In unrealistic novels, the narrator is either often ‘dramatized or self-conscious’. For this reason, first person narrators consider to be unreliable, for they mostly do not provide the reader with a ‘true interpretation of the event’ as seen in the realistic novels, which offer ‘a true picture of life’. The unreliability of Don’s narration could occur for instance in his way of finding a potential wife from a scientific perspective with no consideration of emotional feelings.

Another marker of Don’s unreliability can be perceived in the mixture of using academic, formal and informal registers to discuss social issues in social environment. He uses the academic register in describing household chores and other tasks as the extract below shows:

The timing was extremely annoying. The preparation could be time-shared with lunch consumption, but on the designated evening I had scheduled ninety-four minutes to clean the bathroom. (p.1)

Don faces difficulty in his social interaction with other characters. For instance, in his direct speech with Elizabeth in the night of Apricot-ice Cream Disaster (p. 3), he insists on trying a scientific test to convince Elizabeth to purchase a mango and a peach and to test whether, by extension, they would be equivalent to apricot (p. 5), Elizabeth’s preference flavour. The conversation ends with Elizabeth’s departure. Don’s persistence and rigidity of his thought can be seen as common feature in autistic individuals.

I shall next examine the applicability of the model to the stylistic analysis of Don’s mind style.

## **6.4 Application of the EMMS to *The Rosie Project***

In this section, the EMMS is applied to stylistic analysis of Don’s mind style. The EMMS categories have been developed on the basis of the theoretical approaches underlying the proposed model, shown in Figure 3, explained in detail in Sections 2.8.1, 2.8.2 and 2.8.3.

## 6.4.1 Ideational style

In this section, the EMMS ideational style category is applied to examination of Don's usage of grammatical features including transitivity which I shall examine next, lexical categories, and sentence types.

### 6.4.1.1 Transitivity

In respect of transitivity, in the selected chapters, Don uses the following verbs expressing **material processes**:

*begin, contacting, accelerated, accept, adapting, adjusting, affected, agreed, apply, approached, arranged, assist, attack, avoiding, benefit, boot, bought, breed, built, buttered, buzzed, called, carried, chattering, checked, smooth, clapping, cleared, close, clutching, complimenting, conduct, confirming, connect, constructed, covered, created, delay, deleted, destroying, died, direct, dispensed, doubted, draw, dyed, eliminated, empowering, entertaining, establish, exercise, exhausted, exited, extended, faded, fake, fighting, finding, fit, flamed, flinch, followed up, got off, got up, guided, handed, happened, held, hired, hit, holding, increase, initiated, inserted, interfere, invited, kill, learn, locate, locked, look up, lose, marked, medicalised, milling, mimicking, moved, obscure, operating, overchill, paid, performed, piss, place, planning, pointed, progressing, promoted, punctuate, pushed, puzzled, reached, reconcile, reduce, referring, refusing, removed, require, reset, resolved, resonated, retrieved, return, roll, running out, seek, select, served, settling, shook, skip, smoked, sniffed, snipped, sourced, stabbed, standing, starring, starving, stay, stick, struck, stuck, stunned, summoned, surfaced, survived, swirled, travelled, treat, value, verifying, wiggled, wired, won (1), behave, chilled, coach, come, commence, compensate, completed<sup>25</sup>, corrected, date, deliver, found, help, led, lost, met, nominate, poured, protect, rain, refilled, relax, scheduled, sent, set, set up, shake, succeed, used, visiting, watch<sup>26</sup>, wave, (2), abandoned, allow, chosen, clean, drink, eat, followed, left, let, live, nodded, phone, proceed, produce, provide, pulled, raised, reflect, reform, spent, support, threw, wearing, work (3), brought, fail, lie, making, ordered, opened, pay, purchased, read, sitting, took, (4), arrive, change, finish, leave, prepare, put, wait (5), stop, turn, (6), give (8), need, go (9), do (18)*

As a total, Don uses **414 material processes** and mostly referring to Material Supervention and to a lesser degree Material Intention. The above list indicates that Don's selections of verbs referring to material process seem to be varied, advanced, complex, and non-repetitive sets. In his perception of his mental world, Don-the-narrator mostly uses the following **mental processes**: *analyse, attempt, care, convey, cried, embodied, encountered, evidenced, evolved, examined, faced, feature, formed, fuck, heard, identified, include,*

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<sup>25</sup> As in the examples: 'As I **completed** dinner preparation, Rosie set the table'; 'Their duty had been **completed** when I was able to support myself'.

<sup>26</sup> As in 'I had **watched** thirteen romantic movies and felt nothing'



*instruct, justify, maintain, managed, misinterpret, overloaded, predicted, preferred, presented, presume, reminded, reveal, retrieved, shared, showed, study, suggested, trying, wondering, (1), assume, damage, describe, engaged, enjoy, expect, intended, assessed, discover, discuss, estimate, forget, insist, involve, laugh, noted<sup>27</sup>, process, recommend, satisfy, taste, wished, (2), elaborate, guessed, indicate, noticed<sup>28</sup>, remember, smile, interpret, (3), believe, decided, focus, hope, introduce, offer (4), love, explain, result in (5), like, recognise (7), feel, looked at, realise, (8), want (12), see, know, (13), think (16).*

In total, he uses **230 mental processes** and the more frequent process is verbs of cognition such as *assume, discover, think*, etc.; **Perception**: *feel, see, taste*, **Reaction**: *love, remember*, etc. The cognition verb ‘think’ scores the highest rank and occurs **16 times** in comparison to the limited number of other mental processes. The tendency of Don’s experience with processes of knowing, thinking and seeing more than others indicate that his reality seems to be conceptualised by his expressive thoughts and his knowledge. The perception verb ‘see’ scores the highest rank than other perception verbs which seems to be signal that his narrative discourse are evaluated more by a sense of sight more than other senses. This is because he prefers to use his visual ability over other abilities in dealing with things around him. His mental process selections show Don’s cognitive maturity in using a variety of verbs referring to his complex and mental states.

His selection of **verbalisation processes** includes various sets of verbs: *advised, claimed, respond, replied, (1), added, answer, informed, reply, (2), add, interrupted, talk, (3), continue, (4), mention (5), speak (7), say (11), tell (12), ask (13), said (54).*

The above-mentioned list shows that Don uses various verbs processes of saying, telling, talking, speaking, etc. In total, he uses **127 verbal processes**. The verb ‘said’ scores the highest rank and occurs **54 times** in comparison to other verbal processes.

His **relational processes** are: *belong, caused, cost, getting, haven’t got, look, looking, remained, reappeared, sounded (1), has, having (4), are (5), being (8), am, have, been (11), were (13), had (15), be (22), is (35), was (91).* In total, he uses **240 relational processes**.

Don tends to give preference to various grammatical forms of ‘verb to be’ which point to his ability to have his own opinion about the people and things around him expressed with a degree of certainty and conviction. He knows what he is saying and doing with regard to

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<sup>27</sup> As in the examples: ‘I proceeded to elaborate and **noted** that Rosie’s expression of satisfaction faded.

<sup>28</sup> As in the example: ‘Rosie must have noticed my shock’.

himself and others. Don uses the relational intensive verb ‘has’ with reference to possessiveness and existential being of beliefs and things.

The outcome of the analysis shows that Don’s selections of verbs are expressed more by material action, physical terms, as well as act of being, as well as various numbers of verbs of thinking, seeing, perceiving, sensing etc. Don’s experience with the above processes signifies that Don’s mind is similar to an adult-like mind.

Don’s participant roles<sup>29</sup> in the processes are as follows and shown in Table 3 below: he is **Actor** in a total of **109 material processes** *schedule, live, lock, progress, turn, allow, proceed, began, correct, stab, point, work, open, pour, dispense, wear, use, lost, let, return, wave, look around, interfere, set up, completed, came, bought, wait, reflect, move, produce, stop, shake, change, look for, pay, put, swirled, sniffed, leave, settling, sourced, drink, follow up, learn, push, watch, got up, look up, shook, treat, struck, roll, walk, reach (1), abandon, deleted, thrown out, started, wait, lose, find, picked up, pulled, spend, took, make, do, (2), give, order, read, nod, look (3), fail, purchase (4), need (5)*; he is **Senser** in a total **77 mental processes** such as: *attempt, believe, care, diagnose, discover, elaborate, face, focus, interpret, present, suggest, predict, formed, hear, remember, presume, assessed, decide, remind, like, smile, satisfy, retrieved, expect, process, study, (1) estimate, looked at, wish (2), recognised, hope, want, explain (3), realise, know (5), feel (6), think (7), see (10)*; he is **Carrier** in a total of **25 relational processes** including: *get (obtain), remain, have, belong (1), be, had (2) ,am (3), was (14)*; he is **Sayer** in a total of **25 verbalisation processes** such as: *answer, interrupt, inform (1), asked, mention (2), like (4), said (14)*.

Participants roles	Don
Actor	109
Senser	77
Carrier	25
Sayer	25
Total	236

**Table 3: Don’s participant roles in processes of transitivity**

<sup>29</sup> Some of the participant roles belong not to Don but other characters for instance, Rosie is Senser of processes of: think (2), get, know (2), like ; Carrier: had, ’ve, ’ve got, have (2), ’m, was; Actor: win, eat, need; Sayer: said, say ; Gene is the Actor of the following material processes: pay, give; Elizabeth has a participant role of Actor, Senser, Carrier in the following processes: pass, like, ’m; Nick is Actor, Carrier, Senser and Sayer for processes of: help, ’m, think and speak; Julie is Senser and Carrier of the two processes: thought and ’m; Claudia has only one role as Actor of the process of: guess.

The results indicate that Don's most frequent participant role is functioning mostly as **Actor** or **Senser** and to a lesser degree as **Carrier** and **Sayer** signifying that his selective verbs mostly refers to an action and doing rather than to reporting what others say. In his report of other character's speech, Don has 16 participant roles of 'Sayer'.

Don uses the pronoun deictic 'I'<sup>30</sup> with material, mental, verbalisation and relational processes to refer to himself. He becomes the actor, senser, sayer and carrier to all processes in his narrative discourse as the following examples show:

- I [Actor] set up [Material Action Intention] my computer [Goal] and we (Actor) got started [Material Action Supervention], eighteen minutes late [Circumstance].
- I [Sayer] informed [Verbalisation] her [Target] of Daphne's death [Verbiage].
- I [Senser] could already see [Mental Perception] the possibility of a permanent relationship [Phenomenon].
- I [Senser] liked [Mental Reaction] the sound [Phenomenon] of the word [Circumstance].
- I [Senser] wished [Mental Cognition] she [Carrier] was [Relational Intensive] alive [Attribute] to meet (Material Action Intention) Rosie (Goal) [Phenomenon].
- I [Carrier] did not have [Relational Possessive] my lab key [Attribute] back [Circumstance].

This profusion of using 'I' excessively designates that Don has a tendency to heavily focus on himself as a self-centred character and to display his sense of exclusion, the two common features shared with HFA/AS individuals.

In addition, Don uses a group of verbs that can be involved in more than one process: mental, material, relational. Such verbs include: *find*, *get* (9), *got* (7), *make* (8), *made* (13), *look*, *appear*, *reappeared*, *disappeared* (1), *appeared* (2), *seem* (2), *seemed* (11).

## 1) find

- a. [T]here is something about me that women **find** unappealing. (**Relational/ consider**)
- b. I may have **found** a solution to the Wife Problem. (**Material Intention/ discovered**)
- c. I was pleased to **find** some wine left. (**Material Supervention/ discover**)
- d. [T]he process of **finding** them is impossibly inefficient. (**Mental Cognition/ detecting**)

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<sup>30</sup> See Appendix 3, Excerpt 1A for more examples of processes of transitivity with the pronoun deictic 'I'.

## 2) get

- a. Much of my working time is devoted to **getting** mice drunk. (**Relational Intensive/ obtaining**)
- b. No, it won't **get** cold. (**Relational intensive/ doesn't become**)
- c. People don't deliberately – 'I **get** that.' (**Mental Cognition/ understand**)
- d. Want to **get** another bottle? (**Relational possessive/ have**)
- e. Small children need to be able to locate their parents to **get** that protection. (**Relational possessive/ have**)
- e. It made sense to **get** home before it rained. (**Material Intention/ arrive**)

## 3) look

- a. You **look** different. (**Relational Intensive/ seem to be**)
- b. She **looked** a little apologetic. (**Relational Intensive/ seemed**)
- c. She **looked** around the room (**Material Intention/ examined**)
- d. She **looked** confused. (**Relational Intensive/ appeared**)
- e. She **looked at** me (**Material Intention/ directed her eyes**)

## 4) make

- a. I have never found it easy to **make** friends. (**Relational Intensive/ befriend**)
- b. I'm so glad you could **make** it. (**Material Intention/ arrive**)
- c. My statement was intended to **make** a small point (**Mental Cognition/ explain**)
- d. I hoped Rosie's brain would **make** that connection (**Mental Cognition/ manage**)
- e. I've **made** some changes. (**Material Intention/ create differences**)
- f. 'I thought my behaviour would **make** you happy (**Mental Reaction/ would please**)
- g. It **made** sense to get home before it rained. (**Relational Intensive/ was reasonable**)

## 5) appear

- a. [S]o this was not as stupid a statement as it might **appear**, although it embodied a typical misconception. (**Relational Intensive/ seem**)
- b. The sommelier **appeared** with the wine. (**Relational/ became visible**)

## 6) seemed

- a. She **seemed** to be thinking about something. (**Relational Intensive/ appeared**)
- b. It **seemed** I was doing well, and I allowed myself a moment of satisfaction. (**Relational Intensive/ sounded**)
- c. She quickly finished her wine, then stuck her hand out and it **seemed** to me that I was not the only one feeling awkward. (**Material Intention/ occurred**)
- d. Everyone **seemed** very comfortable now. (**Material Intention/ looked**)

Don tends to differentiate between some of transitive verbs that belong to more than one process and to use them within the range of conventional use, as exemplified above.

In the forthcoming section, I examine the grammatical features selected in the scope of the EMMS.

### 6.4.1.2 Lexical Categories

Don's use of nouns, adjectives and -ly adverbs are examined in this subsection. The analysis of concrete and abstract nouns relies heavily on the semantic distinction made in Figures 5 and 6, Section 2.8.1.

#### 6.4.1.2.1 Concrete Nouns

In the selected chapters, Don uses concrete nouns as follows:

*accident, animal, arm, audience, bag, balcony, bar, bell, bet, bill, bin, boobs, book, box, bread, breast, building, button, buttonhole, café, candidate, car, carrier, chest, chilli, chocolate, city, classes, classroom, coat, cone, convenor, costume, country, cubs, cupboard, customer, cutlery, dad, dagger, dean, desk, device, diner, doorbell, drink (liquid), driver, entrance foyer, face, field, food, frames, fruit, head, homo sapiens, house, hug, image, index, individual, ingredients, intruder, key, kid, lab, lady, leader, lecturer, library, lift, light, lighter, line, lion, lips, lipstick, liquorice, list, liver, living room, mate, meal, meat, mice, mine, mobile, movie, napkin, note, office, offspring, optometrist, package, paper, parlour, patron, peach, phone, photograph, place, plane, plate, pocket, pot, projector, protagonist, researcher, ride, ring, road, roll, rubbish, salad, school, screen, seafood, sheet, shoes, shoulder, sip, sommelier, space, speaker, sperm, star, step, stepfather, stone, story, street, student, tablecloth, tears, timer, tits, burgundy, t-shirt, uniform, university, vendor, victim, wall, whiteboard (1), alcohol, barmaid, body part, body weight, cable, chef, chilling, cigarette, daphne, department, dining, doctor, dress, female, geneticist, gift, man, menu, pendant, psychologist, questionnaire, rain, scientist, semen, shit, shop, skirt, dessert, smoker, tastebud, tie, VGA (2), chablis, computer, door, flower, kitchen, mango, mother, name, partner, testicle (3), cleaner, bathroom, finger, gene, glass, hair, lobster, maître d, professor, psychology, room, story, thing, watch, wife (4), apartment, children, coffee, eye, friends, home, rose, waiter (5), glass, parent, people, woman (6), apricot, bottle, clock, jacket, male, restaurant (7), ice-cream, person (8), table, taxi, wine (10), father (12), hand (14)*

**Total: 394**

Over the selected chapters, Don's uses **394** concrete nouns as follows: **127** nouns for **people**, **4** nouns for **animals**, **44** nouns for **parts of human and animal bodies**, **51** nouns for **places**, and the remaining are nouns referring to **things**. In the category of concrete nouns

referring to **things**, Don uses nouns referring to liquids, food, kitchen and related words, clothes, accessories and footwear. Don's concrete nouns referring to people are mostly terms related to profession and carrier: 'psychologist', 'optometrist', 'professor', etc. as well as kinship terms 'father', 'mother', 'children', 'kids', etc.

Don conceptualises his reality by using concrete nouns and physical things. This signifies that his understanding of the world around him seems to be based on senses of perception that are detected mainly by visual (sight), and to a lesser degree auditory (sound), gustatory (taste) and olfactory (smell).

#### **6.4.1.2.2 Abstract Nouns**

In the selected chapter, Don uses the following abstract nouns:

*ability, academic, acceptance, accident, advance, affliction, amount, amusement, apology, approval, attraction, attributes, autism, background, biology, birth date, BMI, Botox, breakthroughs, charge, chemistry, cirrhosis, cleaning, clue, code, compliment, concern, conclusion, conditions, conference, configurations, conflicting, connection, consumption, contingency, correlation, cue, curiosity, cycle ride, danger, date, death, deceit, deficiencies, definition, delay, description, detail, deviations, diagnosis, difference, dilemma, direction, directness, disagreement, disorders, distraction, doubt, duty, dyeing, eating, efficacy, effort, elevation, environment, events, evolutionary, example, exception, exclamation, experimentation, explanation, exposure, extension, fallibility, fault, favour, feedback, feeling, fight, form, full stop, function, future, game, generalisation, goal, graduation, greeting, haircut, horror, hygiene, identity, illustration, implant, impulse, inaccuracy, income, indication, ingredients, inner, input, inscription, intake, intensity, interest, interpretation, invitation, job, jog, journey, justification, kilograms, lesson, level, lie, link, literature, loss, lunch, lunchtime, manner, mating, matter, meeting, memory, messing, method, mind, misconception, misunderstanding, modification, motivation, nationality, nervousness, non-professionals, nourishment, odds, options, outburst, outing, overload, pack, paintings, paradigm, party, per week, performance, period, physiology, plants, pleasantries, position, possibility, pre-bed, predisposition, prerequisite, press, price, pride, probability, profile, protection, provision, punctuation, quantity, question marks, reduction, regret, reply, reproducing, research, response, scene, retrospect, revelation, run, safety, science, selection, sense, sensitivity, sensory, sequence, series, set, shade, shock, shopping, shot, signal, silence, smell, smoking, sound, speciality, spectrum, standard, start, states, status, stimulation, stop, structure, subject, substitute, subtleties, success, suggestion, suitability, supply, supposition, surroundings, suspense, symptoms, synchronisation, system, talk, techniques, temperature, thought, timing, tone, total, track, treatment, trivia, twinge, variant, variations, vicinity, vision, visit, waste, weight, Wi-Fi, writing (1)*

*activities, advantage, age, aikido, air, algorithm, appointment, approach, aspects, assessment, attempts, attention, attitude, average, basis, celebration, contact, convention, dating, decision, degree, difficulties, diner, discussion, disease, distance, distress, DNA, evidence, experience, feature, formula, fun, goodnight, health, hours, incident, interaction, item, kingdom, knowledge, look, luck, middle, moment, move, norms, number, occasion, outcome, part, per cent, plan, preference, preparation, process, protocol, psychology, quality, quotation marks, reaction, reading, remainder, reservation, result, rituals, routine,*

*satisfaction, sense, sign, simulation, species, support, tariff, topic, tradition, voice, week, work, working (2), birthday, case, conversation, days, error, experiments, finding, friendship, instincts, joke, love, midnight, morning, movement, project (task of investigation), range, rest, risk, role, same, sex, sir, size, solution, sort, speech, use, word, years (3), advice, change, colour, flavour, human, ideas, information, night, opportunity, situation, sleep, view (4), choice, competence, disaster, reason, relationship, rule, syndrome, tonight, way, (5), answer, brain, expression, incompetence, world, (6), lecture, point, schedule, (7), behaviour, minute (8), evening life, (9), question (10), problem, time (17), genetics, statement, taste (19),*

**Total= 734**

As the above list illustrates, Don uses the abstract nouns referring mostly to **scientific and medical terms:** *biology, Genetics, psychology, academic, syndrome, instincts, disease, distress, reproducing, loss, spectrum, disorders, symptoms, diagnosis, risk, etc.*; **concept of time and time-related words:** *age, night, years, hours, schedule, etc.*; **states of mind:** *reason, attitude, satisfaction, concern, thought, interest, nervousness, outbursts, etc.*; **events or actions:** *expression, affliction, answer, reply, response, change, opportunity, advise, conversation, etc.* **qualities:** *feature, directness, attributes, etc.*; **codes of manner:** *protocol, contact, convention, sign, signal, norms, interaction, ritual, code, compliment, pleasantries, apologies, approval, etc.*; **sense terms:** *flavour, scene, view, sense, taste, feeling.*

The results of the totals of nouns, record that Don, in the selected chapters and generally in the entire novel, seems to prefer abstract nouns over concrete nouns due to his ability of identifying relationship among the things he describes and providing theories as evidence to the argument he makes in his narration and direct speech. The way he treats his reality reflects the complex way of his thought, manifested in his use of sophisticated ideas, concepts, states, processes and actions. He seems to be less attached to terms of senses and feelings. Furthermore, Don's tendency of the abundance use of abstract nouns mostly signifies that his reality is a reflection of his scientific background and academic training in Genetics and Science. In the choices of abstract nouns, his thought processes maintain the depth of his understanding of the surrounding.

Next, I shall identify the nouns that belong to both categories.

### 6.4.1.2.3 Concrete or Abstract Nouns

Certain nouns can belong to both categories: they can have concrete as well as abstract meanings. Table 5 below illustrates the nouns that can have both classifications.

<b>Nouns</b>	<b>Concrete</b>	<b>Abstract</b>
school	building	institution
brain	food item	mind
world	place	universe
meal	food	eating time
word	term	instruction
space	area/ room	outer space
glasses	tumblers/ spectacles	substance
meal	food	eating time
paper	sheet of writing material	substance
home	residence place	nationhood
device	instrument	method
field	plantation	area of study
office	place of business/ post	intention
note	notebook	remark
person	individual	individuality
step	stair	attempt

**Table 5: Don's lists of nouns that categorise as concrete and abstract**

Don uses the following nouns as concrete and abstract nouns:

- The lecture was scheduled for 7.00 p.m. at an inner-suburban **school**. (concrete)
- 'This is the first time I've required it for self-defence since I was at **school** (abstract).
- My lambs' **brains** arrived, and I cut one in half, exposing the internal structure. I tapped Sharon, who was engaged in conversation with Craig the Racist, and pointed it out to her. 'Do you like **brains**?' (concrete)
- But it created a disturbance in my **brain**, like a mathematical problem that we know must have a solution.(abstract)
- Gene sent me the **world**'s most incompatible woman. (concrete)
- I was back in the **world** I knew. (abstract)
- We survived the **meal** without her criticising me for any social errors. (concrete)
- I attempt to produce a standard, repeatable **meal**. (abstract)

Don uses the following emboldened nouns only as concrete:

- There was rain in the air and my **face [body part]** was wet as I reached the safety of my apartment. (concrete)
- Claudia's first concern was my reaction to her choice of **glasses [spectacles]** frames.
- I poured it into my **glass [tumbler]** and phoned Gene.
- A practical **person [individual]**. 'Yes, direct me to the VGA cable. Please.'
- I moved into the **space [area]** beside Rosie and refilled her glass.
- 'Did you lose much **money [coin]**?'



In another place of the novel, Don uses the noun ‘press’ only as abstract to refer to ‘journalism and newspaper’. This noun can also have a concrete representation to mean ‘publication place’.

- The sexual aspects of biology regularly feature in the popular **press**, so this was not as stupid a statement as it might appear, although it embodied a typical misconception. (abstract)

On the whole, Don’s use of concrete and abstract nouns, as well as those belonging to both categories shows the tendency towards using abstract nouns over concrete.

#### 6.4.1.2.4 Adjectives

As illustrated in Appendix 4, Excerpt 1 B, in the entire novel, Don’s total uses of **adjectives** is **4383** from the **73697** total words of the novel. Don makes extensive use of adjectives that convey descriptions of physical, evaluative and visual characteristics such as **colour:** *big, black, blonde, blue, brown, dark, dark -blue, green, grey, orange, pale, pink, purple, red, yellow, white*; **Size:** *fit, great, huge, large, light, long, numerous, rare, short, slight, slim, small, tall, thin, tiny, tight, thick, weak*; **Material:** *woollen, solid*; **Shape:** *round, single*; **Direction:** *right, wrong, left*; **Age:** *young, old, new, warm*; **Weather:** *clear, cold, cool, dry, hot, sunny, wet*; **Condition:** *ill, sick, sad*; **Nationality:** *American, Asian, Australian, Balinese, Caucasian, Chilean, Chinese, Christian, Circadian, English, Fijian, French, Freudian, Hindu, Hungarian, Hungry, Indian, Irish, Jewish, Japanese, Kurdistani, Mexican, Non-Caucasian, Northern, Norwegian, Panamanian, Swedish, Thai, Vietnamese*.

In addition, Don’s narrative discourse include the following morphologically defined adjectives which have the endings: *al, -y, -ic, -ful, -ly, -ous, able, ible, -ist, -ary*. The following lists are instances of these adjectives: **-al:** *additional, ancestral, behavioural, biological, central, clinical, confrontational, consequential, commercial, conventional, instinctual, controversial, conventional, critical, cultural, educational, emotional, environmental, ethical, experimental, facial, factual, fictional, filled, functional, fundamental, intentional, international, interpersonal, irrational, judgmental, national, natural, normal, influential, occasional, original, optional, parental, personal, physical, professional, provisional, psychological, rational, regional, sensational, traditional, verbal*; **-y:** *clumsy, bulky, crispy, dummy, funny, grassy, greasy, guilty, healthy, hasty, girly, lucky, muddy, noisy, picky, skinny, spiky, sticky, tricky*; **-ic:** *academic, alcoholic, apologetic, cardiac, chaotic, dynamic, ethnic, genetic, psychiatric, scientific, simplistic, symbolic, sympathetic, therapeutic; traumatic*; **-ful:** *beautiful, careful, distasteful, doubtful, faithful, grateful,*

*harmful, helpful, meaningful, painful, powerful, stressful, successful; -ly: friendly, likely, timely, weekly; -ous: ambiguous, anxious, analogous, disastrous, fictitious, monogamous, nervous, tedious; -able: acceptable, applicable, comfortable, considerable, continued, desirable, enjoyable, erasable, interpretable, justifiable, manageable, memorable, negotiable, predictable, preferable, reachable, reasonable, reliable, repeatable, serviceable, understandable, insurmountable, usable, valuable, workable; -ible: compatible, comprehensible, convertible, defensible, plausible; -ist: racist, sexist, feminist; -ary: disciplinary, evolutionary, momentary, supplementary, -less: careless,.*

Other morphologically defined adjectives that Don uses, are those that end with suffixes: **-cal:** *hypothetical, identical, logical, mathematical, mechanical, metaphorical, paradoxical, practical, reciprocal, rhetorical, surgical, statistical, stereotypical, symmetrical, technical, theoretical; -tic:* *dramatic, diagrammatic, enthusiastic, formulaic, genographic, organic, periodic, romantic; -ive:* *addictive, additive, alternative, collaborative, deceptive, decorative, definitive, disruptive, effective, excessive, elusive, evasive, exclusive, expensive, exploitative, extensive, impressive, perceptive, productive, prohibitive, protective, receptive, reflective, respective; -ual:* *habitual, intellectual, sexual; -ory:* *contradictory; pre-:* *pre-bed, pre-packaged, pre-printed, pre-take, pre-warned, as well as well-:* *well-articulated, well-established, well-known, well-managed, well-meaning, well-reasoned, well-stocked.*

Despite the above-mentioned adjectives, Don has a tendency to use those morphologically defined adjectives that refer to opposites particularly those which have the following prefixes: *dis-, il-, im-, in-, ir-, miss-* and suffixes: *-less*. The following examples illustrate the points:

**dis-:** *disproportionate; il-:* *illegal, illegitimate, illiterate, illogical; im-:* *immoral, impolite, impossible, impractical, irrelevant, irresponsible; in-:* *inaccessible, inadequate, inadvisable, inanimate, inappropriate, incapable, incapacitated, incompatible, incompetent, incomplete, inconsistent, incorrect, incredible, incurable, independent, incredulous, indirect, inefficient, inflexible, informal, inexcusable, inexperienced, infeasible, insensitive, insufficient, invalid, invisible; miss-:* *misspent, misleading; un-:* *unacceptable, unaccustomed, unambiguous, unanswered, unattractive, unaware, unbelievable, uncomfortable, uncommitted, uncommon, unconnected, unconscious, unconsidered, unconventional, undetected, undetermined, undiagnosed, unethical, uneventful, unexpected, unfair, unfaithful, unfamiliar, unfocused, unfortunate, unhappy, unhealthy, unhelpful, unidentifiable unidentified, unimpeded, unimportant, unimpressed, uninjured, unintelligent, unintentional, uninterrupted, unjustified, unknown, unlike, unlikely, unlocked, unnatural, unnecessary, unobstructed, unofficial,*

*unplanned, unpleasant, unprofessional, unprotected, unreasonable, unrelated, unreliable, unsatisfactory, unscheduled, unscientific, unshucked1, unsolicited, unsophisticated, unsound, unspoken, unstructured, unsuccessful, unsuitable, untenable, untested, untrue, unusual, unwanted, unwise, unwrapped; non-: non-angry, non-drinking, non-eventful, non-functioning, non-internet, non-invasive, non-monogamous, non-sexist, non-smoking, non-standard, non-verbal, non-viable, non-violent; -less: aimless, careless, helpless, hopeless, pointless, ruthless, useless, windowless.*

Furthermore, Don has a tendency of using those adjectives that are formed by **participles—ed**: *accelerated, accomplished, agitated, agreed, accustomed, amazed, annoyed, carbonated, rendered, broken, chilled, sophisticated, etc.*; **–ing participles**: *amazing, amusing, annoying, appalling, appealing, approaching, bleeding, burgeoning, caring, challenging, charming, smashing, etc.* He is capable of forming compound adjectives that are derived from **noun-verb**: *cream-based, child-related, fish-based, gift-wrapped, emotion-driven*; **adjective-verb**: *deep-seated, etc.* illustrated in Appendix 4, Excerpt 1 B.

In the selections of his adjectives, Don uses a set of evaluative adjectives to express **positive meanings**: *active, accurate, amazed, appropriate, attractive, brave, bright, brilliant, competent, convenient, crucial, creative, efficient, excellent, fabulous, fine, generous, gentle, genteel, genuine, glad, good, happy, ideal, important, intelligent, innovative, kind, nice, polite, positive, passionate, perfect, prestigious, petty, proper, quiet, radical, real, reliant, remarkable, satisfactory, sensible, sensory, significant, silent, simple, smart, stunned, special, sweet, standard, stable, strong, suitable, superior, substantial, typical, viable, vigilant, useful, wonderful, worthwhile, worthy, wise, etc.*

Some of the positive evaluative adjectives are expressed by morphologically defined adjectives such as *grateful, helpful, meaningful, comfortable, plausible, productive, remarkable, plausible, prestigious, etc.* In his narration, Don frequently describes the things around him using academic and formal adjectives as the above and below examples illustrate:

- [...] we had **numerous interesting** discussions [...]
- She wanted to continue our discussion of Asperger’s syndrome. I was pleased that my input had been so **influential**.

In addition, Don frequently uses another set of evaluative adjectives that denote **negative meanings**: *aggressive, awkward, awful, bad, crazy, complex, dangerous, difficult, gross, hard, naïve, negative, obstructive, ridiculous, rigorous, rude, sane, serious, severe, silly, stupid, strict, suspicious, terrible, tough, trivial, violent, upset, etc.* In his selection of other kinds of adjectives, Don has a tendency to use those negative evaluative adjectives that are

morphologically defined: *painful, stressful, harmful, disastrous, inappropriate, uncomfortable*, etc. The following extract presents the samples of his uses of negative evaluation adjectives:

- I was **uncomfortable** at the idea of being re-dressed in an item of public clothing of dubious cleanliness.
- There were few of the **annoying** formalities that make restaurants so stressful.
- How could I have lost track of time like that? It was a **severe** lesson in the dangers of messing with the schedule.

In the entire novel, Don's use of the adjective '**incredible**' is strikingly revealing. In chapter 1 turn [7], Don expects Claudia to base her choice of a candidate for Don's partner to consider first intellectual stimulation, common interests and the attraction between the partners strong enough that Don could consider having children. Against his expectations, Claudia has been more concerned about Elizabeth's appearance rather than her intellectual abilities, for the first question she asks Don is whether Elizabeth's wearing glasses would be suitable for him. At this point, the only inner response coming from Don is his emotional exclamatory comment '**An incredible question!** From a psychologist!' (p.4) followed later on by another comment, 'This is the world I have to live in'. According to the HFA Checklist, persons with autism are not supposed to be emotional, whereas Don is being emotional in this extract even though he is unaware of being emotionally stimulated by Claudia's action. In chapter 8 turn [39], Don fails to realise that Rosie's unusual hair colour is due to colouring rather than to genetic predisposition: 'I realised what she was saying. She had deliberately dyed her hair an unnaturally bright colour. **Incredible**' (p. 71). He uses the adjective 'incredible' as a full sentence to express his dislike to having a future partner who colours her hair. For this reason, he decides to add hair dying to his questionnaire on his Wife Project. The two other instances where Don uses the adjective 'Incredible' are his declaration of love to Rosie and his final assessment of the Wife Project at the end of the novel. In chapter 35 of the novel, Don uses 'Incredible' as an attributive adjective:

'I've made **an incredible mistake**. I can't believe I've been so stupid. Irrational!' Claudia made signals for me to stop, but I ignored them. 'You failed almost every criterion of the Wife Project. Disorganised, mathematically illiterate, ridiculous food requirements. **Incredible**. I considered sharing my life with a smoker. Permanently!' (pp. 316-317)

In the first occurrence, he uses 'an incredible' as an adjective in an adjective phrase in a life turning statement to show that he made a mistake when he said to Rosie that he cannot

love her. Readers know in chapter 33 turn [64], Don, the-narrator explicitly states that ‘[s]he wanted me to love her. And I was incapable’ (p. 303). Yet, later on pondering on his disaster of love declaration in turn [58], ‘Whatever behavioural modifications you require from me are a trivial price to pay for having you as my partner’, he comes to understand that lack of empathy is different from ‘an inability to love’ because Don sees love as ‘a powerful feeling for another person, often defying logic’ (p.314). The second occurrence of the adjective ‘Incredible’ indicates that Don is surprised at himself for choosing Rosie as his partner although she has not met almost all the criteria on his questionnaire. His verdict to this reasoning is expressed in the adjective ‘Incredible’ used as a sentence. The same sentiment is expressed in the final occurrence of ‘Incredible’ used as a sentence which brings all Don’s projects and the novel to an end.

This final sentence shows the enormity of the change in Don’s perception of his fictional world which he calls ‘Reform Don’s Project’:

Ultimately, the entire father problem was caused by Gene. He almost certainly taught the medical students an oversimplified model of the inheritance of common traits. If Rosie’s mother had known that eye colour was not a reliable indicator of paternity, and organised a DNA test to confirm her suspicions, there would have been no Father Project, no Great Cocktail Night, no New York Adventure, no Reform Don Project – and no Rosie Project. Had it not been for this unscheduled series of events, her daughter and I would not have fallen in love. And I would still be eating lobster every Tuesday night. **Incredible.** (p. 327)

The novel ends with the same sentence pattern: ‘Had it not been for this unscheduled series of events’ that started (p. 1) the novel and repeats it almost verbatim at the very end of it. Don-the-narrator sums up the changes in his mind style in one word sentence ‘Incredible’ to show his astonishment towards the whole.

The results show that Don tends to use almost all the types of adjectives listed above in this section. Don uses adjectives in attributive and predicative positions. Don’s abundance use of adjectives signifies his precision of descriptive expression and having an intellectual mind.

I shall next examine Don’s use of –ly adverbs in the novel.

#### 6.4.1.2.5 -ly Adverbs

The total in Appendix 4 Excerpt 1 C, indicates that, in the entire novel, Don uses **1167** -ly adverbs from the **73697** total words of the novel. Don uses adverbs that have the semantic function of manner, degree, time, comment, frequently, purpose and contrast, direction, probability, focusing, distance and time. The selected -ly adverbs qualifying the meanings of verbs, adjectives, adverbs, clauses and other lexical items in the sentence.

Don's selections of -ly adverbs are those of **manner**: *automatically, badly, beautifully, carefully, clearly, correctly, easily, equally* (weight, money or balance), *exactly, gently, loudly, precisely, properly, quickly, quietly seriously, slowly, strongly, undoubtedly, surprisingly, seriously, unpleasantly, etc.*; **degree**: *absolutely, amazingly, completely, considerably, easily, enormously, especially, excessively, extremely, entirely, fully, greatly, hardly, highly, hugely, immensely, incredibly, largely, literally, moderately, mostly, particularly, partly, practically, purely, really, reasonably, relatively, remarkably, seriously, simply, slightly, surely, surprisingly, totally, truly, virtually, unfairly, utterly, etc.*; **comment and attitude**: *actually, apparently, luckily, etc.*; **frequency**: *barely, frequently, normally, occasionally, rarely, regularly, usually, etc.*; **focusing**: *generally, mainly, etc.*; **purpose and contrast**: *differently*; ordering: *finally, eventually, etc.*; **direction and command**: *directly, etc.*; **viewpoint**: *logically, obviously, officially, mentally, morally, personally, strictly, etc.*; **probability and certainty**: *definitely, possibly, probably, etc.*; **distance**: *approximately, nearly, etc.*; **connection**: *consequently, etc.*; **Time**: *daily, immediately, simultaneously, recently, etc.*

Some samples from the novel will explain the uses of -ly adverbs:

- But I was **incredibly** uncomfortable in this position of judgement as I weighed the impact of various decisions.
- I found a means of making the point **succinctly**.
- Rosie conducted the interview very **impressively**.
- Gene's advice was **surprisingly** perceptive.
- I was about to insist on the earlier date when I realised that I could **profitably** use the time to organise my thoughts.
- If everyone stole cups, the café would probably become **financially** non-viable.

The results indicate that Don's selections of his adverbs are strikingly impressive. The distinctive feature of his mind style can be recognised in his selection, he tends to use the formal and usual adverbs that are used in the written discourse and academic circle while he uses it in daily interaction. Moreover, his adverbs are unusual in the spoken discourse. This demonstrates that Don's style is considerably wealthy in his choices of -ly adverbs and

shows his complete mastery of adverbs usage. In the last example above, Don foregrounds the usage of the adverb ‘profitably’ with reference to time rather than to money.

On the whole, in the analysis of lexical categories, I found that Don makes extensive use of single and derived forms of lexical items. The power of his lexical categories point to that Don’s language is productive, wealthy and outstandingly revealing by the wide variety and abundance use of nouns, verbs, adjectives and adverbs.

### 6.4.1.3 Grammatical Categories: Sentence Types

In connection with sentence types, Don uses simple, compound and complex sentences. He uses sentences with coordinators and subordinators ‘because’, ‘that’, ‘who’, ‘which’, etc. to signify his grammatical capability in making a distinction between an independent (main clause) and a dependent (subordinate clause) as the selective examples below illustrate:

- I may have found a solution to the Wife Problem.
- It is unlikely I would have discovered it.
- The timing was extremely annoying.
- Restaurants are minefields for the socially inept, **and** I was nervous as always in these situations.
- The rain from early in the evening had cleared **when** I came outside with the food, **and** I estimated the temperature at twenty-two degrees.
- I was just settling into the familiar role of lecturer **when** Rosie interrupted. ‘What about the testicles?’
- Elizabeth was a highly intelligent computer scientist, with a vision problem **that** had been corrected with glasses.

Since the EMMS works with stylistic deviations, the following selections of extracts focus on the analysis of deviant uses of compound and complex sentences. Don occasionally starts his independent clauses with ‘And’ or ‘But’, foregrounded graphologically and positionally either to create a pause for drawing readers’ attention, or to focus on the clause that follows. However, the main grammatical function of coordinators ‘and’ and ‘but’ is to join two coordinated clauses in a compound sentence while Don uses them as an independent clause instead of a coordinating clause, as the extracts below demonstrate:

- 1) I predicted that if I purchased a mango and a peach ice-cream she would be incapable of differentiating. **And**, by extension, either would be equivalent to apricot.
- 2) ‘Don, do you know what time it is? ‘I wasn’t wearing a watch. **And** then I realised my error. I had used the kitchen clock as my reference when phoning the taxi.
- 3) I ordered a minimum-size ice-cream in each of the two flavours. **But** by the time the

serving person had prepared them, and I turned to ask Elizabeth to close her eyes for the experiment, she had gone. So much for ‘evidence-based’. **And** for computer ‘scientist’.

In Extracts (1) and (2) above, Don uses the capitalised coordinator ‘And’ to construct an independent clause instead of a coordinating clause. This usage can be expressed grammatically into two ways: either by non-capitalising ‘and’ and replacing the full-stop with a comma, or by omitting the capitalised ‘And’ altogether. Then the extract reads as follows:

#### **Extract (1)**

- I predicted that if I purchased a mango and a peach ice-cream she would be incapable of differentiating, **and** by extension, either would be equivalent to apricot.
- I predicted that if I purchased a mango and a peach ice-cream she would be incapable of differentiating. **By** extension, either would be equivalent to apricot.

#### **Extract (2)**

- ‘Don, do you know what time it is?’ I wasn’t wearing a watch, **and** then I realised my error. I had used the kitchen clock as my reference when phoning the taxi.
- ‘Don, do you know what time it is?’ I wasn’t wearing a watch. **Then** I realised my error. I had used the kitchen clock as my reference when phoning the taxi.

The above extract (3) can grammatically be expressed in two ways. The first way is to replace the capitalised ‘But’ with an adverb ‘However’ followed by a comma in place of the coordinating conjunction ‘But’. In this case, the full-stop will be retained as follows:

- I ordered a minimum-size ice-cream in each of the two flavours. **However**, by the time the serving person had prepared them, and I turned to ask Elizabeth to close her eyes for the experiment, she had gone.

The second way is to use ‘but’ as a coordinator by replacing the full-stop by a comma and non-capitalising ‘but’. In this case, the compound sentence will consist of two coordinating clauses. The first one expresses one idea, whereas the second one is in itself a complex sentence consisting of a subordinate clause and a main clause. The sentence can be grammatically expressed in the following way:

- I ordered a minimum-size ice-cream in each of the two flavours, **but** by the time the serving person had prepared them, **and** I turned to ask Elizabeth to close her eyes for the experiment, she had gone.

It can also be argued that there is a possibility to delete the capitalised coordinator ‘But’ altogether. However, in this case, the adversative meaning of the sentence and the extract will be lost.



With regard to the capitalised ‘And’ in the second part of the extract, this coordinator links two prepositional phrases, namely ‘for ‘evidence-based’’ and ‘for computer ‘scientist’’. The coordinator ‘and’ should be non-capitalised and a full-stop before it should be replaced with a comma. Furthermore, the sentence is exclamatory and should be ended with an exclamation mark (!). The sentence becomes:

So much for ‘evidence-based’, and for computer ‘scientist’!

The whole extract could grammatically be rewritten in two ways as follows:

- I ordered a minimum-size ice-cream in each of the two flavours. However, by the time the serving person had prepared them, and I turned to ask Elizabeth to close her eyes for the experiment, she had gone. So much for ‘evidence-based’, and for computer ‘scientist’!
- I ordered a minimum-size ice-cream in each of the two flavours, but by the time the serving person had prepared them, and I turned to ask Elizabeth to close her eyes for the experiment, she had gone. So much for ‘evidence-based’, and for computer ‘scientist’

With regard to ‘evidence-based’ that Don uses in extract (3) above, this phrase belongs to a different extract in an instance when Claudia mentions Elizabeth to Don (p. 3). After mentioning glasses, as possible problem, she adds that Elizabeth has ‘very firm ideas’. Don asks, ‘Are they evidence-based?’, and Claudia answers, ‘I guess so.’ Don is pleased. He thinks that Elizabeth is very much like himself. In his words, ‘Perfect. She [Claudia] could have been describing me.’ It might be that Don uses a full stop and capitalizes ‘and’ in ‘And for computer scientist’ because in his logical mind, Don is aware of different occasions that cannot be combined in a compound sentence.

More examples of Don’s deviation of compound and complex sentences are presented in Appendix 4, Excerpt 1 D III.

In his selection of complex sentences, Don foregrounds the following subordinators highlighted in bold in the below extracts:

- 1) Caffeine has a half-life of three to four hours, so it’s irresponsible serving coffee at 7.00 p.m. unless people are planning to stay awake until after midnight. **Which** doesn’t allow adequate sleep if they have a conventional job.’
- 2) I took the opportunity to smooth over any remaining difficulties and made a small prepared joke. ‘My apologies for the misunderstanding last time. There shouldn’t be any difficulties tonight. **Unless** they overchill the white Burgundy.’

In sentence (1), Don foregrounds a subordinator ‘Which’, capitalises it and uses it as an independent clause. This usage of ‘Which’ violates the conventional rules of grammar

where this subordinator should be used as a dependent clause with small initial letter ‘which’ and preceded by a comma rather than a full-stop. In this case, this subordinator refers to the whole sentence rather than to an antecedent. The sentence becomes:

- 1) Caffeine has a half-life of three to four hours, so it’s irresponsible serving coffee at 7.00 p.m. unless people are planning to stay awake until after midnight, which doesn’t allow adequate sleep if they have a conventional job.’

In the second sentence, although Don seemingly violates a grammatical rule of ‘unless’, it is possible to argue that he uses a dependent clause (subordinate clause) as an independent clause for the purpose of emphasis in his direct speech. If this usage of ‘unless’ is made grammatically conventional, the underlined meaning of joke that Don makes will be lost. On the whole, Don's capacity for distinguishing between the subordinate and the main clauses shown in his narration and direct speech point to the power of his linguistic expressions.

The next category of EMMS is the interactional style which examines Don’s interaction with other characters.

## **6.4.2 Interactional style**

In this subsection, I apply the interactional style category to examining Don’s fictional mind. This category comprises Gricean CP Maxims, Speech Act, Leech PP maxims and social deixis that assist in investigating Don’s interactions at the narrator-reader level and at the character-character level.

### **6.4.2.1 Interactional style at the narrator-reader level**

Don begins his narrative discourse by introducing his problem of getting married, which he calls a ‘Wife Problem’. For solving this problem, he relies on his scientific experience rather than on his social interactional skills. For this reason, he likens the possible solution to a scientific breakthrough. He further informs readers of having two pressing tasks that he has to attend to: firstly, delivering a lecture about ‘Asperger’s syndrome’ which is supposed to be given by his friend, Gene, the head of the psychology department but unable due to his dating arrangement with a Chilean academic visitor. Gene requested Don to give

the lecture instead and secondly, cleaning his bathroom, both of which have equal importance for Don.

[1] I may have found a solution to the Wife Problem. As with many scientific breakthroughs, the answer was obvious in retrospect. But had it not been for a series of unscheduled events, it is unlikely I would have discovered it. The sequence was initiated by Gene insisting I give a lecture on Asperger's syndrome that he had previously agreed to deliver himself. The timing was extremely annoying. The preparation could be time-shared with lunch consumption, but on the designated evening I had scheduled ninety-four minutes to clean the bathroom. I was faced with a choice of these options, none of them satisfactory.

1. Cleaning the bathroom after the lecture, resulting in loss of sleep with a consequent reduction in mental and physical performance.
2. Rescheduling the cleaning until the following Tuesday, resulting in an eight-day period of compromised bathroom hygiene and consequent risk of disease.
3. Refusing to deliver the lecture, resulting in damage to my friendship with Gene.

Graeme Simsion deliberately discusses the issue of finding a 'Wife' with initial capitals at the very beginning for two main reasons: firstly, to inform readers that it is the central theme of this novel, and secondly, to draw their attention to the narrator's distinctive mind-set and his cognitive, social and behavioural problems. The author intentionally draws the readers' attention to the notion 'Asperger's Syndrome' at the very beginning of the novel in order to activate their schemata for this mental condition and assist them in interpreting the textual cues. Readers make use of the portrayed autistic features to help them interpret Don's peculiar mind-set in perceiving his reality, and to understand Don's social, pragmatic, communicative, behavioural, and emotional incompetence.

In [1], the narrator's schema for being married seems to be distinctively and entirely abstract, since it is connected with scientific investigation, hypothesis and problem-solving issues. Neurotypical people may have different schemata for marriage commitment: they might seek someone who shares their emotional feelings, or they might consider an arranged marriage rather than approaching the issue scientifically, as the narrator does.

Similarly, the narrator seems to have different world knowledge for achieving the two tasks of 'delivering the lecture' and 'cleaning the bath' than neurotypical people, who can manage the situation by prioritisation. Since delivering the lecture is bound to some regulations such as being pre-scheduled, involving other participants, the narrator appears to make no clear distinction between important and unimportant, significant and insignificant tasks, namely his academic work and daily routine activities. He treats things of different status as being the same.

The narrator attempts to solve his scheduling problem by giving three scientific options: ‘delivering a lecture’, ‘cleaning the bathroom’ and ‘refusing to deliver the lecture’ in [1]. The first option seems to be inappropriate because it results in insufficient sleep; the second option is equally unacceptable because of possibly being harmful to health; and finally the last one might be damaging to his relationship with Gene. Such an approach to solving the problem with no alternative options permits readers to infer that the narrator’s mind style is characterised with being rigid, inflexible and unable to compromise. His inability to reduce his sleeping hours and spend less time in cleaning the bathroom is obvious.

Don-the-narrator uses the negative Speech Act verb of ‘refusing’ in [1] ‘Refusing to deliver the lecture, resulting in damage to my friendship with Gene’ to mean that his relationship with Gene is damaged, if he fails to deliver his lecture.

In [1], Don’s schema appears to be different from that of neurotypical people with regard to the amount of time he puts into cleaning the bathroom. Don attempts to initiate a positive self-image and create a polite response for readers about himself when he states that ‘Refusing to deliver the lecture’ might damage his friendship with Gene, and tries to convince readers to agree with his viewpoint.

Don presents his friend Gene to readers in [3], ‘As professor of psychology’ who is extremely interested in human sexual attraction’<sup>31</sup>. Having started a project of having sex with women of different nationalities, Gene makes an arrangement for having sex with a ‘Chilean academic who was visiting Melbourne for a conference’. In his narration, as part of a conversation with the reader, Don gives many details about Gene’s personal life and habit, which infringes the maxim of Quantity. This infringement occurs as a result of Don’s excessive detail about Gene involving other participants such as a Chilean academic in his interaction. He could have stated to readers that Gene is interested in having sex without giving truthful evidence to his statement. Thomas (1995:74) states this infringement happens when the speaker has ‘inadequate command of the language’ or ‘as a result of some cognitive impairment.’

Don in [4] informs readers that he is interested in Gene’s friendship because of their shared interesting discussions about the academic setting. Don states ‘I would have been satisfied with our relationship for this reason alone’. He continues by saying that Gene

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<sup>31</sup> Don frequently repeats this phrase with slight alternations elsewhere: ‘Sexual attraction is Gene’s area of expertise’ (p. 75); ‘Gene is so focused on attraction and sex that he sees it everywhere’ (p. 151); ‘He’s researching attraction to different nationalities’ (p. 193), ‘This is your professional opinion? As an expert on human attraction?’ (p. 272)

initiated ‘friendship rituals, resulting in a social relationship’. Don has two friends: Gene and his wife Claudia, a number which seems rather limited for a professor who works at the university. Don uses the lexis ‘total’ for counting the exact number of his friends. This limited number of friends shows that Don seems to be socially inept, clinical feature shared by him with HFA people.

In his presentation of other characters in the novel, Don occasionally provides their ‘social roles’ (Culpeper 2001: 75-76) to refer to their occupations as in [4], ‘His wife Claudia, who is a clinical psychologist’. This feature becomes a noticeable feature of his mind style due to its consistent occurrence in the novel as shown below:

- Elizabeth was a highly intelligent **computer scientist** (p. 4)
- The on-time woman’s name was Olivia [...] she was **an anthropologist**. (p. 34)
- Gerry, a lawyer, and two women, Sharon and Maria, who were, respectively, **an accountant** and a **nurse**. (p. 34)
- I had thought a few times about Olivia the Indian **Anthropologist** (p. 43)
- I had even rechecked the questionnaire from Fabienne the Sex-Deprived **Researcher**. (p. 43)
- The candidates were **doctors** who would presumably be willing to contribute to Genetics research. (p. 182)

In the following extract, Don-the-narrator informs readers that Gene and Claudia assist him to solve his wife issue:

[5] Gene and Claudia tried for a while to assist me with the Wife Problem. Unfortunately, their approach was based on the traditional dating paradigm, which I had previously abandoned on the basis that the probability of success did not justify the effort and negative experiences. I am thirty-nine years old, tall, fit and intelligent, with a relatively high status and above-average income as an associate professor. Logically, I should be attractive to a wide range of women.

In the above interaction, Don seems to create what Arkin and Shepperd call an ‘assertive and defensive self-presentational style’ (1990) to inform readers that he has some positive qualities that make him draw women’s attention. He describes his status in order to show a positive self-image. He presents himself using explicit characterisation cues: ‘I am thirty-nine years old’ to refer to his cognitive maturity, ‘tall and fit’ to explain his physical well-being and ‘intelligent’ to illustrate his intellectual capabilities, and ‘with a relatively high status and above-average income as an associate professor’ to present a positive image of his career achievements. The explicit cues: ‘tall, fit and intelligent, with a relatively high status, etc.’ that Don mentions can be seen as establishing positive self-image about himself in self-presentational style.

[6] However, there is something about me that women find unappealing. I have never found it easy to make friends, and it seems that the deficiencies that caused this problem have also affected my attempts at romantic relationships. The Apricot Ice-cream Disaster is a good example.

In [6], Don complains about his inability to develop friendships, presuming that women do not respond well socially to him. The reason can be attributed to his social ineptness and pragmatic incompetence resulting in a failure to establish a 'romantic relationship' and a successful friendship. Don's lack of the strategy to develop friendships can be an indicative sign shared with people with HFA/AS (Turkington & Anan, 2007: 10). HFA people have the desire to interact and develop social relationship and friendship, though they lack the skills in initiating, responding to (Church, Alisanski, & Amanullah, 2000), and inferring the feelings of others. This corresponds with Don's desire to find a wife and his inability to make his choice. Don states that 'The Apricot Ice-cream Disaster is a good example' for his failure in developing a romantic relationship.

The following narration occurs when Don and Elizabeth, who has been introduced to him by Claudia, Gene's wife, arrange for a date:

[8] We met at a Thai restaurant. Restaurants are minefields for the socially inept, and I was nervous as always in these situations. But we got off to an excellent start when we both arrived at exactly 7.00 p.m. as arranged. Poor synchronisation is a huge waste of time.

Don uses a metaphorical image to compare 'restaurants' to 'minefields' in [8]. In connection with CMT, restaurants are the target domain and minefields are the source domain. By comparing 'restaurants' to 'minefields', Don implicitly states that restaurants are similar to a place where mines are hidden and could explode instead of a place where people go to spend a pleasant time. This image portrayed by Don can be associated with his social incompetence regarding social conventions and politeness rules, which shows his difficulty in handling a social situation. According to Loth, Gómez, and Happé (2008), HFA individuals lack comprehending 'event schema', which conveys knowledge about sequences of related actions such as 'ordering', 'eating', etc. Schank and Abelson (1977: 41) refer to it as 'scripts'. Due to his little experience in such social events, he conceptualises restaurants as inconceivable place. His little schematic knowledge in performing social skills properly in such places prevents him from feeling cheerful. Don uses an explicit self-presentation cues above and explicitly states 'for a socially inept' to signify his being inept at handling this social situation. For interpreting a text via schema theory, readers' schemata are activated for

restaurants where the following headers ‘ordering’, ‘eating’ and ‘paying’, are not given in the text and they fill these headers by relying on their schematic knowledge of going to restaurants.

Don in [13] prepares for the lecture on Asperger’s Syndrome during his lunch time at the medical library café. The café has internet access and this helps him to do research at the same time as eating ‘without sacrificing nourishment.’ In his interaction with the reader, Don mentions that he had no schematic knowledge for the concept ‘autism spectrum disorders’ because it was outside the syllabus he studied at university. Don informs readers of a genetic aspect of this syndrome which is new due to his belief that most diseases can be traced to DNA, and suggests that more research is needed to prove this fact. Don’s real work focuses on the connection between the genes and cirrhosis of the liver and he discovers the connection between taking alcohol and cirrhosis of liver by doing experiments on mice. Having looked through the research papers on ‘Asperger’s Syndrome’, Don concludes that the condition covers variations of human brain functions that does not fit social norms. The social norms reflect the most common brain function, but NOT the full range of human brain functions that the human brain has and that is present in a person’s genes. Don establishes a defensive tactic and disagrees that this condition is only related to the social norms, but rather has a source in DNA. Don implies that the possibility of having autism is encoded in a person's DNA, which means that any person can have some sort of autistic behaviour. In relation to the level of schema operations, readers who have no prior knowledge of the genetic aspect of this syndrome, can create or extend their schemata.

In general, Don expands his schematic knowledge by investigating and reading which points to his creative mind. For instance in the novel, he creates his schemata for making cocktails by reading a book called *The Bartender’s Companion: A Complete Guide to Making and Serving Drinks* (p. 119). His listing of the types of cocktails and learning to dance displays his extraordinary power of memory as a common feature in the HFA Checklist.

With regard to Don’s inability to understand idioms, the following extract from chapter 15, illustrates this feature:

‘What’s your poison?’ said Amghad. ‘Poison?’ ‘What do you want to drink?’ Of course. But why, why, why can’t people just say what they mean? ‘Beer, please’. (p. 138)

Don’s lack of schema of the term ‘poison’ in the context of alcohol signifies that although he has knowledge of many scientific and specific terms, the colloquial idiom ‘one

poison' may cause him misunderstanding. This can be linked to his social ineptness.

[14]... I immediately recognised Julie, the convenor, from Gene's description: 'blonde with big tits'. In fact, her breasts were probably no more than one and a half standard deviations from the mean size for her body weight, and hardly a remarkable identifying feature.

Don's description of Julie's breasts in [14] supports Adam's view (2002) that the conversation of people with HFA/AS involves 'irrelevant information, inappropriate, stereotypical or bizarre comments' (in Volden, 2004, p. 205). Don provides readers with excessively unnecessary details and irrelevant information to the context of situation. By doing this, he breaks the maxims of Quantity 'too informative' and Relation 'Be relevant'. This makes readers construe that Don makes no distinctions between relevant and irrelevant information in his narration.

In chapter 8, Don provides the readers with some excessive details about the way Rosie uses his whiteboard as a table top for their dinner on the balcony in [21]. Don seems not to abide by the maxim of Quantity since his information is rather informative. Readers are informed by Don that Rosie prepares the table on the balcony, while Don says, 'she was destroying my apartment!' because she moves 'the whiteboard' and uses those items that he has never used in his life: 'Silver cutlery' and 'the decorative wine glasses'. The method of his narration shows some features of Don's mind style: liking sameness and detesting moving things, which can be seen as two common features of HFA people. Moreover, in [21], he uses the negative indirect Speech Act verb of 'destroying' to show his complain about Rosie who destroys his apartment. Afterwards, in [22], Don-the-narrator states: 'It had never occurred to me to eat on the balcony' which could point to the tendency of his usual eating in the same place.

In [24], when Don says: 'I had no answer that was likely to satisfy her', this can be interpreted by readers as Don tends not to abide by phatic maxim 'Avoid silence' (Leech, 1983) and turn-taking in conversational interaction. Rosie has a sense of aesthetic value: appreciating and viewing art again and again in order to discover the artistic power and complex elements in the drawing, whereas Don seems to have difficulty to appreciate the aesthetic value behind art. This leads readers to infer that Don deals with things and objects around him mechanically.

[25] I moved into the space beside Rosie and refilled her glass. She smiled. She was almost certainly wearing lipstick. I attempt to produce a standard, repeatable meal, but obviously ingredients vary in their quality from week to week. Today's seemed to be of unusually high standard. The lobster salad had never tasted so good. I



remembered the basic rule of asking a woman to talk about herself. Rosie had already raised the topic of dealing with difficult customers in a bar, so I asked her to elaborate. This was an excellent move. She had a number of hilarious stories, and I noted some interpersonal techniques for possible future use.

In [25], Don attributes the experience of tasting ‘the lobster salad’ entirely to the ingredients. He uses the verb ‘seemed’ not ‘were’ in ‘Today’s seemed to be of unusually high standard’ to convey the non-certainty of his statement. Readers know that the ingredients are the same as every day’s ingredients and it is the presence of Rosie which changes the taste and makes it so good. He enjoys the social occasion and therefore the lobster tastes so delicious. Don has difficulty in dealing with social occasions; he attributes the pleasure of the meal more to the non-social ‘ingredients’ rather than to Rosie’s company. The same feeling can possibly be attributed to neurotypical people who can experience the same food differently and find it more enjoyable when they share it with other people who they are interested in. Don mentions that he usually has a standard, repeated meal, which implies for readers that he eats the same meal regularly. For instance, he has lobster every Tuesday, which points to his tendency to establishing routine, repetitive behaviour. Establishing and adhering to repeating habits, sameness and routines is a distinctive feature of real people with HFA (Baron-Cohen, 2009).

[26] We finished the lobster. Then Rosie opened her bag and pulled out a pack of cigarettes! How can I convey my horror? Smoking is not only unhealthy in itself, and dangerous to others in the vicinity. It is a clear indication of an irrational approach to life. There was a good reason for it being the first item on my questionnaire. Rosie must have noticed my shock. ‘Relax. We’re outside.’ There was no point in arguing. I would not be seeing her again after tonight. The lighter flamed and she held it to the cigarette between her artificially red lips.

In [26], Don’s utterance ‘how can I convey my horror?’ implies a strong, negative emotional reaction since, in his view, Rosie’s smoking signifies her ‘irrational approach to life’, even though there is no connection between smoking a person’s irrationality towards life. From his reference to his questionnaire, readers are aware of Don’s tendency to including only scientifically based requirements for the applicants to his ideal Wife Project. His scientific approach to selecting a wife partner seems to be absolute. However, as part of his interaction with a reader, in this instance, Don abides by the maxim of Quality ‘Do not say that for which you lack adequate evidence’ (Grice, 1975), providing readers with scientific evidence that smoking is harmful for human beings.

In [26], Don-the-narrator portrays the following negative indirect Speech Act verbs: disagreeing, complaining, refusing, conflicting and accusing to inform readers that Rosie has ‘an irrational approach to life’. All of which imply his undesirability about Rosie’s daily habit. The point is that throughout the whole scene, Don doesn’t use any direct verbal disagreement with Rosie taking cigarettes from her bag. Readers know about his attitude of horror from his narration. Rosie notices his ‘shock’ and comments ‘Relax. We’re outside.’ The whole incident is presented in an undertone, without directly stating any of the verbs mentioned above. The violation of Speech Act verb is rather implied than stated directly. At the same time, Don also violates Leech’s Agreement maxim to maximize his disagreement between Rosie and himself for having her as a wife partner.

Don’s utterance ‘I would not be seeing her again after tonight’ is an explicit indirect Speech Act verb of refusing and acknowledging that Rosie is totally unsuitable<sup>32</sup> as a potential partner. He uses epistemic modality ‘would’ to confirm that he will not be seeing her again. In his narration and direct speech, Don consistently repeats the following statements that Rosie is not a suitable potential partner for him since her chances for meeting the criteria of the Wife Project questionnaire are very low, indeed. He explicitly states:

- Gene sent me the world’s most **incompatible** woman... **totally unsuitable** for the Wife Project’. (p. 72) [direct speech]
- I informed him that his question was irrelevant: my goal was to find a partner and Rosie was **patently unsuitable** (p.75). [narration]
- I explained that Rosie was **totally unsuitable** as a partner (p.120) [narration]
- ‘Rosie is **totally unsuitable**.’ (p. 152) [direct speech]

In his narrative discourse, Don often describes what other characters wear<sup>33</sup>, emboldened below for emphasis. His description of what others wear becomes a salient feature of his mind style. For instance, in chapter 1, he describes Rosie’s ‘black dress’ which is an infringement of the maxims of Quantity and Relation. He gives too many details about her dress, and irrelevant information. He shifts the topic from the main theme of their discussion into what others are wearing. This feature can be attributed to his difficulty filtering relevant information from irrelevant one, as illustrated in the following examples from the novel:

- she was **wearing** her corporate-style costume of matching dark-blue skirt and jacket, (p. 26)
- Danny [...] **wore** a white t-shirt. He had tattoos on his arms and his black hair

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<sup>32</sup> See Appendix 4, Excerpt 2 for similar instances of Don’s more instances in the novel that Rosie is unsuitable.

<sup>33</sup> See Appendix 4, Excerpt 3 for more instances of Don’s descriptions of what he and other characters’ wear.

- contained some form of cosmetic additive. (p. 34)
- Sharon was **wearing** the conventional corporate uniform of trousers and jacket. (p. 34)
- She was **wearing** a black dress without decoration, thick-soled black boots and vast amounts of silver jewellery on her arms. (p. 51)

Another typical convention of Don's mind style can be seen in his description of characters' approximate BMI (Body Mass Index) measurements emboldened below:

[49] Meanwhile, the waiter who had led us to the table reappeared. He was about forty, **BMI** approximately twenty-two, quite tall.

Don's reference to the Body mass index **BMI**<sup>34</sup> of the characters becomes a peculiar feature of his narration since it recurs consistently in *The Rosie Project*:

- I estimated Olivia's **BMI** at nineteen (p. 34)
- a woman of about thirty-five, estimated **BMI** twenty-one (p. 38)
- opposite a person labelled Frances, aged approximately fifty, **BMI** approximately twenty-eight (p. 40)

Stylistically, Don infringes Gricean maxim of Relation 'Be relevant' since his descriptions of characters' body mass indices interrupt following the incidents by readers, distract them from the central subject matter by introducing irrelevant information. The only instance where Don omits mentioning **BMI** is in chapter 33, when Don proposes to Rosie and admits his devotion to her, and Don-the-narrator describes one of the women who is clapping her hands in appreciation. He says: 'It was a slim woman of about sixty sitting with another woman of approximately the same age'.

Don's interaction with other characters in the novel is examined in the coming subsection.

#### 6.4.2.2 Interactional style at the character-character level

In the entire *Rosie Project* in his direct speech with other characters, Don-the-character rarely uses characters' names as a term of address while Don-the-narrator mostly has a tendency to use reference terms in his narration. The following emboldened instances are the only instances where Don uses character's names, as terms of address:

1. 'You must be **Julie**,' I said. (p.7)

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<sup>34</sup> See Appendix 4, Excerpt 5 for more instances of **BMI** in Don's narrative discourse.

2. 'Hi, **Rosie.**' 'Don, I just want to say thanks for doing this thing for me. I didn't realise how much it had been eating me up. (p. 84).
3. '**Rosie, Stefan,** allow me to present Bianca Rivera.' (p.159)
4. 'Good afternoon, **Stefan.** Hi, **Rosie. Rosie,** I'm afraid it's short notice but I was wondering if you'd join me for dinner this evening. There's something I'd like to share with you.' (p. 285)
5. Gene looked at me strangely. My Gregory Peck costume was doubtless unexpected but appropriate for my mission. 'Hi, **Gene.**' 'What's with the "Hi"? What happened to "Greetings"?' (p. 286)
6. You know what? I don't care what other people think of you, but, if you want to know, they think you're a jerk. And they're right, **Gene.** You're fifty-six years old with a wife and two kids, though for how much longer I don't know. Time you grew up. I'm telling you that as a friend.'(p. 287)

As shown above, Don-the-character in the first example uses address term for the purpose of verifying identity. The second one is a conversation between Don and Rosie in a phone call. The rarity of Don's use of address terms in his direct speech with other characters becomes a consistent stylistic feature of his mind style. The reason can be attributed to his preference for establishing a social distance from others. This feature of social exclusion from others can be associated as a shared feature of people with HFA. In contrast, other characters including Rosie, Gene and Claudia use Don's name as a term of address in their direct speech, as the examples below show:

- '**Don,** I'll pay for someone to clean your bathroom.' (Gene)
- 'I think the longevity statistics were based on marriages to live women, **Don.**' (Gene)
- '**Don,** the faculty ball is Friday after next.' (Gene)
- 'Professor Tillman - **Don** - what's going on?' (Rosie)
- 'I'm going. All the stuff's in your bag. You don't want a lift, **Don?**' (Rosie)
- 'I'm not dating Don. We shared a taxi. That's all. Right, **Don?**' 'Correct.' (Rosie)
- '**Don,** everyone's late occasionally.' (Claudia)
- 'Just be yourself, **Don.** If she doesn't want you for yourself, then she's not the right person for you.' (Claudia)

The total number of using Don as an address term records that Rosie uses Don as a term of address approximately 41 times, Gene uses Don 22 times and Claudia 24 times in the whole direct speech of the novel. The reader can infer from this total that these characters when they address Don by his name, they attempt to show social closeness, intimacy and approximation to him.

With regard to other pragmatic theories utilised in the EMMS, Don seems to have difficulty in understanding other character's intention as shown below:

[10] The waiter brought the dessert menus and Elizabeth said, 'I don't like Asian desserts.' This was almost certainly an unsound generalisation, based on limited experience, and perhaps I should have recognised it as a warning sign. But it provided

me with an opportunity for a creative suggestion. ‘We could get an ice-cream across the road.’ ‘Great idea. As long as they’ve got apricot.’ I assessed that I was progressing well at this point, and did not think the apricot preference would be a problem. I was wrong. The ice-cream parlour had a vast selection of flavours, but they had exhausted their supply of apricot. I ordered a chocolate chilli and liquorice double cone for myself and asked Elizabeth to nominate her second preference. ‘If they haven’t got apricot, I’ll pass.’ I couldn’t believe it. All ice-cream tastes essentially the same, due to chilling of the tastebuds. This is especially true of fruit flavours. I suggested mango. ‘No thanks, I’m fine.’

Approaching everything in his world scientifically urges him to believe that his addressee Elizabeth in [10] should have tasted all kinds of desserts in order to select her preference. Don has some difficulties understanding Elizabeth’s preferences for certain kinds of ice-cream, namely, apricot. When he invites her to have an ice-cream as a dessert across the road, in sympathy to her preference, he suggests that they could get an ice-cream across the road. This indicates that he unconsciously abides by the Sympathy maxim: minimize antipathy and maximize sympathy between Elizabeth and him and recasts her problem into their problems.

Elizabeth’s utterance in the next turn: ‘Great idea. As long as they’ve got apricot’ implies that she absolutely prefers apricot ice-cream and insists on it. During the conversation, Don-the-narrator uses the direct Speech Act verb of ‘order’ for his ice-cream and of direct Speech Act of ‘ask’ requesting from Elizabeth to choose her second preference. This signifies that due to his pragmatic incompetence, Don seems to be incapable of inferring the meaning of Elizabeth’s previous sentence ‘As long as they’ve got apricot, I’ll pass’ appropriately which means that she insists on apricot flavour to the exclusion of all other flavours. During the argument about the flavours of ice-cream, Don-the-narrator, expects that the selections of the ice-cream flavours would not be a problem, but his expectation is untrue. He informs the reader in [10] that ‘I [...] did not think the apricot preference would be a problem. I was wrong’. He violates the Gricean maxim of Quality ‘Do not say that for which you lack adequate evidence’ (Grice, 1975) because he asserts that ‘All ice-cream tastes essentially the same, due to chilling of the tastebuds’, but he lacks evidence for this statement.

At the same time, Don fails to infer Elizabeth’s second implicature that she will ‘pass’ if they have no apricot, implicating the indirect Speech Act of ‘alerting’ to him that she refuses other ice-cream flavours. Don, however, still continues to convince her that all ice-cream have the same tastes. Don-the-narrator uses the Speech Act verb of ‘convince’ to persuade her have mango. To this, Elizabeth firmly says: ‘No thanks, I’m fine’, which

conveys her absolute refusal to choose any other kinds of ice-cream, as well as her annoyance by Don's persisting attitude, who seems not to understand the implied meaning. His persistence in his idea and the desire to convince Elizabeth causes an infringement of the two maxims of Quantity and Quality. For the former, he provides too much information than is required on the 'physiology of tastebud chilling' and for the latter he suggests an experiment lacking scientific evidence. Readers are aware that Don lacks evidence for this assertion, as he later in chapter 24 of the novel, Don devises another blind ice-cream taste-test for Rosie, in which 'She picked the mango correctly three times, then the apricot, then the apricot again. The chances of her achieving this result randomly were one in thirty-two. I could be ninety-seven per cent confident she was able to differentiate. Incredible.'

All instances of infringement of the maxims occur as a result of Don's incapability of understanding the inferred meanings instantly, as well as his lack of social and pragmatic skills. In accordance with Thomas' (1995:74) definition, such infringement happens because of the speaker's inadequate command of the language or his 'performance [being] impaired' as a result of some cognitive impairment.'

In [11], Don believes that if he buys a mango and a peach due to their similar colours, Elizabeth will be unable to distinguish between them and by extension they will be equal to apricot. Elizabeth states in the next turn 'They're completely different,' [...] 'If you can't tell mango from peach, that's your problem'. Although Elizabeth asserts that the flavours are different, Don judges the situation of 'ice-cream flavour' through his eyes, presuming that the flavours of apricot and mango are identical due to their similar genetic basis, as well as the effect of coldness on the taste buds. Don's inability to make appropriate inferences at the beginning about Elizabeth's confirmation that she prefers only apricot 'if they haven't got apricot, I'll pass' signifies that he appears to have some difficulty in pragmatic inference and ToM. According to Cummings (2009: 14), deficits in ToM may prevent autistic individuals to recognise 'the communicative intention behind a speaker's use of an utterance'

Don's mind style is encapsulated in the way that he presumes that his disagreement with Elizabeth appears to be a result of the argument that occurs between them in the night of the 'Apricot-Ice-cream Disaster' without considering that this misinterpretation seems to be the consequence of his pragmatic incompetence and his inability to apply the PP cooperatively. Don's presentation in the interaction with Elizabeth including his insistence on his idiosyncratic way of thinking can be regarded as showing a negative face (Brown and Levinson, 1987) and having a difficulty in understanding ToM and the intended meaning behind his addressee's pragmatic inferences (Rundblad & Annaz, 2010).

Apart from this, Don's scientific mode of treating social situations as academic issues creates obstacles in his interaction with others. It impedes his course of faultless cooperative social interaction. The impediment seems to prevent Don from abiding by Leech's (1983) Generosity and Agreement maxims when he minimizes benefit to Elizabeth and maximize benefit to himself, as well as minimising agreement between his addressee and himself. He interrogates Elizabeth's preferences by conducting a futile experiment.

The interaction between Don and Elizabeth ends with his addressee's departure. When Don narrates his experience to Claudia, she suggests that he should have abandoned his experiment before Elizabeth's departure. Then Don asks Claudia 'at what point' and 'Where was the signal?', but readers already know that Elizabeth's signals were obvious as shown in the following extract samples:

- 'As long as they have apricot'
- 'If they haven't got apricot, I'll pass.'
- 'No thanks, I'm fine.'
- 'They're completely different,' she said. 'If you can't tell mango from peach, that's your problem.'

Elizabeth's utterances above are indicative signals of her disagreement with Don, though Don is incapable of inferring her implicature and reading her facial expressions due to his mental condition. The two features of impairments in pragmatic inferences and reading gestures, facial expressions and eye contact discussed in the clinical literature in the HFA Checklist (Paul et al, 2009; Turkington & Anan, 2007: 10).

In the following interaction, when Don arrives to the place where he delivers his lecture, he recognises Julie and states:

[15] I may have spent too long verifying her identity, as she looked at me strangely. 'You must be Julie,' I said. 'Can I help you?' Good. A practical person. 'Yes, direct me to the VGA cable. Please.' 'Oh,' she said. 'You must be Professor Tillman. I'm so glad you could make it.' She extended her hand but I waved it away. 'The VGA cable, please. It's 6. 58.'

Don's utterance 'Yes, directs me to the VGA<sup>35</sup> cable. Please' in [15] demonstrates that he seems not to abide by Leech's Tact maxim 'Minimize cost to other' and 'Maximize benefit to other', viz. he gives few explicit cues rather than using more cues such as 'Could you direct me to the VGA cable please?'. When Julie extends her hand for shaking before the

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<sup>35</sup> See Appendix 5 B iv for more instances of abbreviation in Don's narrative discourse.

lecture starts, Don reaction was uncooperative and improper with regard to politeness rules. This direct refusal on Don's part can be explained in connection to politeness as 'face attack' (Culpeper, 2001) and threatening his addressee's positive face by protecting his negative face (Brown and Levinson, 1987).

[16] 'Relax,' she said. 'We never start before 7.15. Would you like a coffee?' Why do people value others' time so little? Now we would have the inevitable small talk. I could have spent fifteen minutes at home practising aikido.

[17] I had been focusing on Julie and the screen at the front of the room. Now I looked around and realised that I had failed to observe nineteen people [...].

Before his lecture starts, Julie in turn [16] suggests that they could have a cup of coffee because there is some time before the lecture starts. Don-the-narrator does not answer instantly but inwardly wonders at the waste of time that people spend on small talk rather than on improving themselves, rhetorically asking the readers: 'Why do people value others' time so little?' This feature in the EMMS could be interpreted as a negative indirect Speech Act verb of complaining, with Don inwardly complaining about people. In this interaction, he also violates Leech's Agreement maxim because he avoids maximizing disagreement between Julie and himself without making any comments. Furthermore, Don in [16] and [17] does not abide by the maxims of Quantity and Relation in his response to Julie's offer of coffee, diverting into his description of the audience's faces.

Another idiosyncratic feature of Don's mind style can remarkably be seen in taking every opportunity to approach the issue scientifically. In [18], Don provides scientific justification for avoiding drinking coffee after 3.48 p.m.

[18] 'No coffee,' I explained. 'I never drink coffee after 3.48 p.m. It interferes with sleep. Caffeine has a half-life of three to four hours, so it's irresponsible serving coffee at 7.00 p.m. unless people are planning to stay awake until after midnight.'

His digression and topic shifts seem to portray him as not abiding by the social and politeness rules. For instance in [18], Don seems to violate the maxim of Manner 'Be brief' where he avoids replying: 'Yes, please' or 'No, thanks'. Following the pragmatic principle such as showing agreement, sharing sympathy, being modest would establish a positive face to the other participants. According to Don's viewpoint though, the manner of his response is congruent with his honesty based on adherence to scientific evidence.

The oddity in Don's reply lies in his detailed scientific explanation for the reasons of not having coffee after the stated period. Another remarkable feature is in stating the time with over-precision 'after 3:48 p.m.' This is foregrounded because the indication to the time



period is strikingly odd which points to a kind of obsession about stating time with great precision. This can also be identified as a representative marker of his mind style.

[19] 'Is Gene all right?' she asked. It was obviously a variant on that most common of formulaic interactions, 'How are you?' 'He's fine, thank you,' I said, adapting the conventional reply to the third-person form. 'Oh. I thought he was ill.' 'Gene is in excellent health except for being six kilograms overweight. We went for a run this morning. He has a date tonight, and he wouldn't be able to go out if he was ill.'

In turn [19], in her question 'is Gene all right?', Julie assumes that Gene was not well. It is obvious to readers in the context by their knowledge that Gene did not want to deliver the lecture because of his dating arrangement with a Chilean academic. Don, however, at first seems to have difficulty in understanding Julie's utterance due to his cognitive impairment in ToM. Don in [19] breaks the maxims of Quantity and Relation due to the excessive amount of information he provides, as well as irrelevant information to the topic of the conversation. He gives unnecessary information about 'formulaic interaction', irrelevant to readers. By using this style of narration, Don impinges on the unity of coherence of his text since it diverts readers from the main theme of the discussion to the minor one.

He provides excessive information and additional evidence by saying that 'Gene is in excellent health except for being six kilograms overweight. We went for a run this morning' to prove the truthfulness of his statement, and by doing this, he abides by the maxim of Quality, stating the truth to Julie. His detailed information about Gene's health condition and their being together for a run, etc. can also be interpreted as an another infringement of the maxims of Quantity and Relation. Such infringement occurs as a result of Don's way of communicating in offering excessive information more than required. In addition, because of the schematic clash with Julie's implicature, he fails to infer her intention of using a cause and effect relationship logically '[Gene] wouldn't be able to go out if he was ill'. The deviation marker occurs in this part when he gives excessive information while he could have replied to her by saying 'No, he isn't'. The important point in this interaction is that Don is being truthful and unable to lie, whereas Gene implicitly expects him to lie.

Due to his pragmatic delay, Don fails to cover up for Gene's excuse to Julie, which he recollects after having given a detailed explanation of Gene's health condition. Don needs time to adjust his patterns of behaviour to those of others. In the above conversation, Don fails to understand Julie's implicature instantly. It is only when he reviews the interaction that he is able to understand the intended meaning behind his addressee's utterances. After a short period of time, his inference appears to be linked into his prior knowledge about Gene's

personality: ‘Gene must have lied to her’ in [20] presupposes that Gene considers the lecture to be unimportant. This interaction signifies that Don has the skill of understanding others’ intention. Readers will infer that Gene is a liar based on Don’s analysis of Gene’s actions.

In chapter 8 of the novel, after Don’s disagreement with the maître d in Le Gavroche about wearing a jacket, Rosie comes to Don’s apartment to eat lobster. She looks carefully at his apartment, asking why there is no art on the walls and exploring his collection of CDs, which is unusual behaviour for Don. Rosie eventually asks Don a Genetics question ‘[someone] told me you can tell if a person’s monogamous by the size of their testicles’. In this narration, Don proposes two interpretations of Rosie’s question: genuine question or ‘some sort of code for a sexual advance’. Don chooses what he considers to be the safest choice, and responds literally. Rosie reports to Don that her mother before she died informed her that ‘[she] went gene shopping at her medical graduation party’ and told Rosie that Phil (Rosie’s mother’s partner) was not her biological father and her real father is a doctor. Rosie wants Don to resolve the issue of fatherhood by testing the DNA of possible fathers who participated in the graduation party. In the end of chapter 8, Don calls a taxi for Rosie to go and then contacts Claudia, Gene’s wife, informing her that Gene has sent him the most incompatible woman in the world. Rosie starts the conversation in [23]:

[23] ‘Do we have to eat right away?’ asked Rosie, an odd question, since she had claimed that she was starving some hours ago. ‘No, it won’t get cold. It’s already cold.’ I was conscious of sounding awkward. ‘Is there some reason to delay?’

In [23], Rosie asks a question and there appears to be pragmatically a wish behind it. We, as readers, can infer Rosie’s implicature by our schematic assumption that she wishes to delay eating, intending possibly to invite Don for a glass of wine or to sit together and chat before eating. Don seems to have problems to infer her request appropriately, because Rosie’s intention requires pragmatic inferences while Don interprets it literally. Moreover, in [23], Don’s utterance: ‘Is there some reason to delay?’ is clear evidence that he has little knowledge about social interaction etiquette. He seems to fail to interpret her pragmatic implicature in this social context.

[24] ‘The city lights. The view’s amazing.’ ‘Unfortunately it’s static. Once you’ve examined it, there’s no reason to look again. Like paintings.’ ‘But it changes all the time. What about in the early morning? Or when it rains? What about coming up here just to sit?’ I had no answer that was likely to satisfy her. I had seen the view when I bought the apartment. It did not change much in different conditions. And the only times I just sat were when I was waiting for an appointment or if I was reflecting on a problem, in which case interesting surroundings would be a distraction.

In [24], Rosie uses the emotive adjective ‘amazing’ to praise the view scene at night. In contrast, Don instead of appreciating her view and showing agreement by saying ‘oh, wonderful!’ utters ‘Unfortunately it’s static’, which implies a negative semantic implication that conveys disagreement. Therefore, Don breaks the turn-taking strategy and does not abide by Leech’s Agreement Maxim to achieve a cooperative target and preserve the conversation. Afterwards, Don says the view is unchangeable and compares it with a painting. It seems that Rosie’s description of the beauty of the night view is intended for creating a romantic atmosphere but Don fails to infer this because he interprets it literally. Rosie later says the view ‘changes all the time’ as it seems that Rosie appreciates the aesthetic value of the view more than Don usually does. This might be connected to his inability to appreciate romantic emotions.

When Rosie visits Don in his apartment for the first time, she asks Don, professor in genetics, some genetic-related questions. It is at this point that Don-the-narrator in [27], states, ‘I was back in the world I knew’. His statement implies that he has schematic knowledge about genetics. Rosie has had a bet with someone on whether there is connection between monogamy and testicle size. Rosie utters, ‘Someone told me you can tell if a person’s monogamous by the size of their testicles.’ Don’s instant reply ‘Ridiculous,’ is a literal confirmation that there is no scientific evidence behind this assumption. He abides by the maxim of Quality because he replies truthfully. Later on, Don-the-narrator states that Rosie’s question: ‘could be some sort of code for a sexual advance’ interpreted by Don-the-character as an invitation to sex. For this reason, Don-the-character responds to her literally in order to be safe, for he is not intuitive about this social situation. Don knows that something is being implicated by Rosie but fails to infer it immediately. After Rosie’s explanation that she has ‘just won a bet’, Don excludes the possibility of sexual overture in Rosie’s question and starts elaborating on the topic.

[28] I proceeded to elaborate and noted that Rosie’s expression of satisfaction faded. I guessed that she had oversimplified her question and that my more detailed explanation was in fact what she had been told.

Don’s lecturing style and his detailed explanations make Rosie bored ‘Her expression of satisfaction faded’, which by implicature conveys a Speech Act ‘boring’. Don’s excessive elaboration in [28] can be interpreted as an implicit characterisation cue to indicate that some social communication problems are progressing, such as attacking Rosie’s negative face unintentionally, controlling the topic and violating Rosie’s space. Pragmatically, Don infringes the maxim of Quantity in giving ‘too much information’ and breaks the

conversational rules in terms of topic control, adjacency pairs and turn-taking, for he obliges Rosie to listen. In turn-taking strategy both the addresser and the addressee are required to give space and time to share knowledge for establishing a cooperative interaction. Don does infer that Rosie loses interests when he states that ‘I guessed that she had oversimplified her question’. He also infers and conveys his inference to reader when he says that what he is saying to Rosie is what she already knows. This signifies that, in certain situations, Don seems to be competent to understand the mental states of others and pragmatic inferences. In one sense, he interprets Rosie’s utterance literally appearing not to the reader his inability to draw the inference.

Don in [29] uses the terms ‘males’ and ‘females’ in a social environment, which reflects his specialty in Genetics. Don’s violation of Rosie’s space by taking her turn urges Rosie to interrupt him.

[30] ‘Bigger testicles produce more semen. Monogamous species require only sufficient for their mate. Humans need extra to take advantage of random opportunities and to attack the sperm of recent intruders.’ ‘Nice,’ said Rosie. ‘Not really. The behaviour evolved in the ancestral environment. The modern world requires additional rules.’ ...I’ve lived it. My mother went gene shopping at her medical graduation party.’ ‘These behaviours are unconscious. People don’t deliberately –’ ‘I get that.’ I doubted it.

Rosie’s ironic utterance ‘Nice’ in [30] implicates the opposite although Don understands it literally. Later Rosie uses the idiomatic expression ‘go shopping’ in [30] as a metaphor to imply that her mother slept with someone and attempted to buy genes. Don seems to defend her mother’s behaviour since he utters ‘These are unconscious’. Rosie’s reply ‘I get that’ according to her knowledge of psychology, indicates that her mother’s decision of ‘gene shopping’ wasn’t conscious. When Rosie informs Don that her ‘mother went gene shopping at her medical graduation party’ in [30], Don repeats her utterance in the form of a question slightly rephrasing Rosie’s utterance in [31]: ‘your mother engaged in unprotected sex’. Don uses a direct Speech Act of ‘questioning’ to affirm Rosie’s statement and expresses his astonishment.

[31] I was fascinated by the hand movements and silent for a while as I tried to work them out. Were they a sign of distress at not knowing who her father was? If so, it was not one I was familiar with. And why had she chosen to punctuate her speech at that point ... of course! Punctuation! ‘Quotation marks,’ I said aloud as the idea hit me. ‘What?’ ‘You made quotation marks around “father” to draw attention to the fact that the word should not be interpreted in the usual way. Very clever.’

In [31], in the process of his reasoning, Don does not understand Rosie's hand movement which has a social implication and is trying to work out its meaning. Even though Don thinks that the gesture might be a sign of distress, he finally interprets Rosie's hand movement as a quotation mark rather than a social gesture. Don's approach is rather academic than social: Approaching the issue scientifically as a researcher, Don understands that Rosie's gesture signifies emphasis related to her personal longing to find out who her biological father is.

In terms of narrative schemata of story-telling, Don in [31] shifts the topic and gives too much space to address Rosie's hand movements, describes them by explicit cues and mixes them with the text. This blending causes a violation of the maxims of Quantity 'too much' and Relation 'be irrelevant' and interrupts the main theme of Rosie's conversation. At the same time, Don seems also to violate Gricean maxim of Manner because he avoids being brief, and his information causes certain ambiguity, which adds no new information for readers. He uses explicit cues to confirm that he has difficulty in interpreting her gestures, not knowing whether it is 'a sign of distress at not knowing who her father was'. This inability to interpret body language is a feature mentioned in HFA Checklist. Don's utterance 'the idea hit me' in [31] is a metaphorical personification that implies an immediate presence of knowledge that impacted his thought processes rapidly. The verb 'hit' usually requires a concrete subject, for instance, 'the man hits the child' and in the context of Don's utterance, the concrete subject is converted into an abstract concept or 'idea'. Rosie uses the generic noun 'dad' for her biological father which deictically shows a social closeness.

[32] I corrected her. 'It's not a minor problem at all!' I pointed my finger in the air to indicate an exclamation mark. 'You should insist on being informed.' I stabbed the same finger to indicate a full stop. This was quite fun.

Rosie's utterance in [32] implicates an indirect Speech Act 'complaining' when she utters: 'And there I was thinking you were reflecting on my minor problem with my whole fucking life. And might have something intelligent to say' because she was waiting to receive more important information from Don who digresses from the main topic of Rosie's problems into his 'finger in the air to indicate an exclamation mark'. Don continues interpreting the meaning behind Rosie's social gesture in [32] by using punctuation marks as his own idiosyncratic gestures equivalent to Rosie's hand movement.

[33] 'My mother's dead. She died in a car accident when I was ten. She never told anyone who my father was – not even Phil.' 'Phil?' I couldn't think of how to indicate a question mark, and decided to drop the game temporarily. This was no time for

experimentation. ‘My’ – hands up, fingers wiggled – ‘father. Who’d go ape-shit if I told him I wanted to know.’

In [33], while Rosie is talking about her problem of not knowing who her biological father was, Don continues reasoning about the meaning of the gesture academically, turning it into a game of using gestures as punctuation marks. Approaching Rosie’s issue academically is the only possible way for him to grasp the meaning of the social gesture.

When Don understands that Phil might be Rosie’s stepfather in [34], he supports Rosie’s previous statement in [33] that Phil might go ape-shit if [she] told him [she] wanted to know’ whether he was her father or not. Don’s comment is that Phil’s possible reaction is predictable since to question whether he is her father or not is a sensitive issue for him. Don brings scientific justification to Phil’s possible reaction by saying in turn [34], ‘Male lions kill the cubs from previous matings when they take over a pride’, meaning that even males lions kill their cubs if they realise they are not their matings.

[35] ‘I can recommend some further reading [on Genetics and behaviour] if you are interested. You seem quite intelligent for a barmaid.’ ‘The compliments just keep on coming.’ It seemed I was doing well, and I allowed myself a moment of satisfaction, which I shared with Rosie. ‘Excellent. I’m not proficient at dating. There are so many rules to remember.’

In [35], Don-the-narrator reports the interaction between Don-the-character and Rosie. Don-the-character shifts the topic from the issue of Genetics into praising Rosie. However, he unintentionally breaks Leech’s Approbation maxim by minimizing his praise of Rosie. Don, who is pragmatically inept, does not seem to realise that the inference behind his compliment: ‘you seem quite intelligent for a barmaid’ can be interpreted negatively. In his intention to praise her, he ends up insulting her. For this reason, Rosie, who is pragmatically adept, replies to his comment sarcastically, but Don fails to detect her sarcasm, for sarcasm requires the ability to detect the implied meaning that by implicature, all barmaids are stupid, and that as a barmaid, Rosie is above the ‘stupid’ average, but probably not above the average for the general population. His stereotyped idea that barmaids are generally stupid is another insult to Rosie. In this interaction, Don’s pragmatic incompetence is mixed with internalized stereotypes.

The most important thing is that Don’s world knowledge in this case (and possibly in other cases as well) is rooted in stereotypes. It is only from his personal experience that the stereotyped thinking could be changed, which actually happens during his relationships with Rosie. Don informs Rosie that he is not skilled ‘at dating’ and he attempts to memorise the

social rules to avoid social embarrassment whenever he commits social blunders (p. 4, p. 57, p. 93, p. 195). To avoid this, he attempts to remember the rules and follow them, which is done mechanically by neurotypical people. When Rosie realises Don's social ineptness in [36], she acts more kindly and understandingly towards him, perhaps realising that he did not mean to insult her.

Rosie in [36] comments on Don's 'dating' skills. She says 'You're doing okay,' but accuses him of 'staring' at her 'boobs'. Don defends himself stating that he was looking at her pendant, and she asks him to recall 'What's on it?' 'An image of Isis with an inscription: *Sumomnia quae fuerunt suntque eruntque ego*'. When Rosie asks Don to recall the pendant that she had on that morning, Don replies 'Dagger with three small red stones and four white ones.' This can be seen as clear evidence that Don has a visual observation power of memory to recall things. Exceptional power of memory and recalling details are two common features of HFA/AS people.

[37] Rosie finished her **wine**. She seemed to be thinking about something. It turned out not to be anything profound. 'Want to get **another bottle**?' I was a little stunned. We had already drunk the recommended maximum amount. On the other hand, she smoked, so obviously she had a careless attitude to health. 'You want **more alcohol**?' 'Correct,' (My emphasis)

In [37], Rosie requests another bottle of wine and Don's second turn is a repetition of her previous utterance but with different sentence structure 'You want more alcohol?' This implicates an indirect Speech Act of 'astonishing' since excessive drinking of wine is harmful for health.

Don seems to infer Rosie's intention appropriately when she asks a direct question in [38], whether there might be a genetic motivation to discover 'who our parents are'. Don informs her that it is very likely for parents to be able to identify their children using the indirect Speech Act of 'suggesting' 'Why don't you ask the candidates?' to which Rosie sarcastically replies "Dear Doctor. Are you my father?" I don't think so'.

Don's utterance 'Your hair is a very unusual colour' in [38] implies that he considers Rosie's hair colour as a possible genetic indicator, but Rosie laughs and replies 'There aren't any genes for this shade of red'. Rosie implicates that the colour of her hair cannot be tested genetically, which Don fails to infer and becomes confused by, due to his literal interpretation. Afterwards, Rosie gives him a direct signal by using explicit cues that this colour is artificial and 'only comes out of a bottle'. Don is able to infer her implicature appropriately because of Rosie's given cues: 'This colour only comes out of a bottle'.

As demonstrated earlier that Don has a pragmatic delay and the feature of not making the inferences immediately can be seen as a representative stylistic marker of Don's mind style because it occurs consistently in the novel. This can be interpreted as ToM and pragmatic impairments in the clinical literature of HFA/AS.

In [39] the doorbell rings suddenly, signalling the arrival of the taxi driver who Don had contacted surreptitiously. Rosie finishes her wine and says 'it's been an evening. Have a good life' and Don replies 'Goodnight'. After she leaves, Don describes his mental state:

[40] I was agitated, but not in a bad way. It was more a case of sensory overload. I was pleased to find some wine left in the bottle. I poured it into my glass and phoned Gene. Claudia answered and I dispensed with pleasantries. 'I need to speak with Gene.' 'He's not home,' said Claudia. She sounded disoriented. Perhaps she had been drinking. 'I thought he was having lobster with you.' 'Gene sent me the world's most incompatible woman. **A barmaid. Late, vegetarian, disorganised, irrational, unhealthy, smoker-smoker! –psychological problems, can't cook, mathematically incompetent, unnatural hair colour.** I presume he was making a joke.' (My emphasis)

In [40], Don calls Gene to complain about Rosie. He asks Claudia directly 'I need to speak to Gene', which seems to be a violation of Leech's (1983) Tact Maxim 'Minimize cost to *other*' and 'Maximize benefit to *other*' because he gives little linguistic items to express his ideas. Don informs Claudia that Gene has sent him 'the most incompatible women', which is a complex phrase, and provides too many cues (above emboldened) for readers. He violates the Gricean maxims of Quantity and Relation, since in the former his information is too informative and too much while in the latter, he provides Claudia with irrelevant information that for Claudia to know at this late time. There is also a flouting occurred from the viewpoints of the reader since readers and Don know that there are two maxims which have been broken. In addition, Don breaks Leech's Agreement maxim because he minimizes agreement between Rosie and himself, for Rosie ticks none of the boxes on Wife Project questionnaire.

According to politeness and the strategy of conversation, the two parties should take turns, whereas Don violates Claudia's turn. In [41], Don utters that 'Claudia must have interpreted this as a statement of distresses' because her utterance 'Are you all right, Don?' implicates that something has gone wrong during their interactions. He implies a negative indirect Speech Act of 'refusing' to Claudia that Rosie is totally unsuitable as a potential partner. Claudia's interruption of Don's utterance results in his violation of the turn-taking strategy and her utterance 'Don, do you know what time it is?' implicates an indirect Speech Act of 'complaining' that it is not a convenient time to discuss this matter. Don appears to



have difficulty inferring immediately the illocutionary force of the intended meaning behind her utterance due to his pragmatic delay. He later realises his 'error' because Rosie had reset his clock, which he had forgotten.

As seen in the above extract and elsewhere in the novel, Don's pragmatic delay is consistently observed in his interactional behaviour. For instance in the following conversation, Don has an interaction with Rosie in front of Stefan, Rosie's colleague:

'I need to talk to you in private,' I said to Rosie. She looked at me very directly. 'I don't think there's anything we need to say in private.' This seemed odd. But presumably she and Stefan shared information in the same way that Gene and I did. He had accompanied her to the ball. 'I was reconsidering your offer of sex,' I said. Stefan put his hand over his mouth. There was quite a long silence – I would estimate six seconds. Then Rosie said, 'Don, it was a joke. A joke.' (pp. 178-179)

Rosie's reply 'I don't think there's anything we need to say in private' in the above extract is an implicature that she no longer desires any social closeness with him, which he fails to infer. Don knows that there is an implicature being drawn but seems unable to interpret it. He makes a false assumption, in his mind, that Rosie offers him sex when Rosie in chapter 17 utters 'You want to come up?' (p.170) implicating an indirect Speech Act of 'inviting' to invite him to her apartment. Then Don replies 'Are you suggesting I stay the night?' 'Maybe. First you have to listen to the story of my life' (p170). The inference that readers can obtain from this dialogue is that Rosie hasn't directly invited Don for sex. Her invitation is an attempt to find whether they could establish closer social relations. As shown above, Don's utterance 'I was reconsidering your offer of sex' to Rosie in front of Stefan publically presupposes that she offered him sex. This direct response from Don seems to be socially and communicatively inept because he threatens Rosie's positive face (politeness) and attacks her face (impoliteness) by being rude. Rosie's offer would be interpreted by others, namely Stefan, that she invites people for sex, which embarrasses her. At this point, Don has no realisation that Rosie has been embarrassed.

In his description of silence that followed Don's statement, Don closely measure the period of silence rather than notices Stephen's possible embarrassment. The silence ends when Rosie utters 'Don, it was a joke'. She uses the address term 'Don' to establish a social closeness. In text-actual world, this was not a joke on Rosie's part; however, she lies in order to regain her social status. Readers have knowledge that she invites him to stay with her in chapter 17 and now she flouts the maxim of Quality to imply that she has not meant to have sex with him. Later in the same extract Don says:

I could make no sense of this. I could understand that she might have changed her mind. Perhaps the problem around the sexual objectification response had been fatal. But a joke? Surely I could not be so insensitive to social cues to have missed the fact that she was joking. Yes, I could be. I had failed to detect jokes in the past. Frequently. A joke. I had been obsessing about a joke. ‘Oh. When should we meet about the other project?’ Rosie looked down at her desk. ‘There is no other project.’

At this time, Don appears to be unable to interpret the lie that Rosie makes when she says: ‘Don, it was a joke. A joke’. What is odd about this situation is that Don provides no comments immediately for readers about Rosie’s embarrassment in those lines mentioned above. However, he realises his error and makes the inferences later in chapter 19 when Don expresses a strong emotional reaction in his mind:

He knew me well enough to know that once an emotion was identified I would not let it defeat me. But he was right to speak to me, because I had not realised that I was angry. I was briefly angry with Rosie because she unexpectedly refused me something I wanted. But then I became angry with myself over the social incompetence that had doubtless caused Rosie embarrassment. (p. 180)

Don seems to be angry because of his emotional problems. He is now aware that Rosie was embarrassed, but he fails to recognise that Rosie was embarrassed in front of Stefan. Don has complete awareness of his social ineptness that causes Rosie’s embarrassment and his being aware of her emotional state in this situation can be interpreted as a sign of his ToM competence defined as understanding the mental states of others.

Regarding the interactional style in chapter 33, Don’s mind style has undergone a number of changes. Don in [43] invites Rosie to the same restaurant, Le Gavroche, where he quarrelled with the maître d’ earlier in the novel. He calls Rosie twice from outside her apartment but receives no reply. He infers that she might have changed her mind. Due to his ToM and pragmatic impairments, defined in the clinical literature, Don’s expectation was wrong, since it is a usual habit of Rosie to be late. Readers realise that Don has a pragmatic delay and he is able to make the inference late. This becomes a peculiar feature of his mind style as this analysis has demonstrated throughout. Don reads Rosie’s facial expression as ‘surprised’ when he hands her the roses, which is a clear signal that his communicative skills have been changed as readers already know that he was incapable of reading non-verbal language, a shared feature of people with HFA/AS.

[44] ‘You look different ... really different ... again,’ she said. ‘What happened?’ ‘I decided to reform myself.’ I liked the sound of the word: ‘re-form’. We got in the taxi, Rosie still holding the roses, and travelled the short distance to the restaurant in

silence. I was looking for information about her attitude towards me, and thought it best to let her speak first. In fact she didn't say anything until she noticed that the taxi was stopping outside **Le Gavroche** – the scene of **the Jacket Incident**. 'Don, is this a joke?'

Rosie in [44] looks at him surprisingly and cannot believe that Don has changed markedly. She thinks this might be a joke. In this interaction, Don invites Rosie to 'Le Gavroche' and reminds readers in [44] that he invites her to the 'scene of the jacket incident'. He gives further explicit cues to readers for more clarification that 'Le Gavroche' is a place where the event of 'Jacket Incident' occurs. This signifies that he makes no clear distinction between given and new information. Don and Rosie arrive to Le Gavroche:

[45] I paid the driver, exited the taxi and opened Rosie's door. She stepped out but was reluctant to proceed, clutching the roses to her chest with both hands. I put one hand behind her and guided her towards the door, where **the maître d'** whom we had encountered on our previous visit was standing in his uniform. **Jacket Man**.

Don deliberately invites Rosie to this restaurant to persuade her that some of his communicative and behavioural patterns have been changed such as being capable of coping well in social situation and managing to respond cooperatively. The verb 'exited' is rather formal and it is foregrounded since it is used in the informal context (Restaurant). When Don opens the taxi's door for Rosie, this behaviour conveys politeness and a sense of respect towards her.

[46] 'We have a reservation in the name of Tillman. Would you be kind enough to look after these?' It was a standard formula but very confidence-boosting. Everyone seemed very comfortable now that we were behaving in a predictable manner. The maître d' checked the reservation list. I took the opportunity to smooth over any remaining difficulties and made a small prepared joke.

Don's two utterances 'Would you be kind enough to look after these?' and 'We have a reservation in the name of Tillman' in [46] convey the Speech verbs of 'checking' 'requesting' respectively. His later utterance 'Everyone seemed very comfortable' also reveals an indirect positive Speech Act of agreeing that every staff member of Le Gavroche is happy.

Don offers an apology in the next turn 'My apologies for the misunderstanding last time' which is a positive direct Speech Act of 'apologising' in the EMMS for his aggressive attitude with the waiter in his earlier visit to Le Gavroche. In [46], Don's utterance 'Everyone seemed very comfortable' could be interpreted as an implicature that he can read their faces in comparison to chapter 7 where Don rejects Le Gavroche's rules. Don's view towards

social occasion has changed radically since his fight with the head waiter during his previous visit to Le Gavroche.

In chapter 33, Don gives more space to Rosie to take her conversational turns in comparison to other chapters namely, chapter 8 where he mostly controls the topic and talks to her in his lecturing-style mode. This change of behaviour is an indicative clue to Don gradually becoming pragmatically and socially adept. Don's utterance 'Would you be kind enough to look after these?' in [46] conveys a polite Speech Act of 'requesting', practiced to establish a positive self-image and positive face to the head waiter. In addition, Don abides by Leech's Tact maxim 'Minimize cost to *other*' and 'Maximize benefit to *other*' (1983) which, as readers know, was frequently violated by him in earlier chapters of the novel.

In his next turn in [47], Don offers an apology to the head waiter saying, 'My apologies for the misunderstanding last time' to establish a positive face abiding by Agreement and Generosity maxims regarding politeness. Don's narrative schemata for storytelling have also changed. Don even makes a joke that he will not cause any problems in the restaurant 'Unless they overchill the white Burgundy' and by doing this, initiates a positive face to his addressee, which is a remarkable change, especially because in earlier chapters, Don informs readers that he does not make jokes and he never smiles. Don uses a positive Speech Act of 'complimenting' in [47] to refer to 'the maître d', the head waiter, who compliments Don for his jacket in [45].

In chapter 33, another difference in Don's mind style can be seen in his use of the noun phrase 'the maître d' instead of 'Jacket Man'<sup>36</sup>emboldened below if it compared to chapter 7:

- **Jacket Man** said, apparently in surprise, 'Rosie!' Obviously he knew her. She looked from him to me and said, 'Professor Tillman – Don – what's going on?' 'You're late,' I said. 'We have a social problem.' 'You know this man?' **said Jacket Man** to Rosie... **Jacket Man** added, 'He assaulted Jason.' (pp. 46-47)

Don's social schema for restaurants has also changed when he says in [47], 'we were led into the dining room and to our table. It was all very straightforward'. He has absolute self-confidence in predicting the social conventions in restaurants, which is a huge change if compared to chapter 1, where Don views restaurants as 'minefields' (p. 4).

In [48], Don's utterance 'That will be fine, thank you' involves a positive direct Speech Act of 'thanking' showing his cooperativeness and smoothness. This also implicates a

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<sup>36</sup> See Appendix 4, Excerpt 4 for more instances of 'Jacket Man' in Don's narration.

positive self-image to initiate. He also abides by Leech's Modesty maxim. He is now rather flexible in his interaction with the waiter who serves wine 'the sommelier'. These newly acquired attitudes appear to be the revealing signs of Don's ability to conform to norms pragmatically, socially, communicatively and behaviourally.

The head waiter, Nick, notifies Don and Rosie that if they needed anything, they can call him:

[50] 'Professor Tillman?' he said. 'My name's Nick and I'm the head waiter. If there's anything you need, or anything that's a problem, just ask for me.' 'Much appreciated, Nick.' Waiters introducing themselves by name was more in the American tradition...

Don in [50] uses the expression 'Much appreciated, Nick'. This polite expression could convey Leech's Agreement, Modesty, Approbation maxims and positive face and positive Speech Act of 'appreciating' in regard to EMMS pragmatic theories. Don addresses the waiter using the address term 'Nick' to establish a social closeness with regard to social deixis, in comparison to other places in the novel, where he has a tendency to avoid address terms altogether as explained earlier.

All these acts of polite behaviour are indicative signals of his tremendous improvement in understanding the restaurant codes and rules as compared to his previous visit. His utterance in [51], 'But no meat, and seafood only if it's sustainable', is an indirect Speech Act of 'warning' to the chef about their food preferences. In this chapter, Don can read Rosie's 'strange look' in connection with facial expressions when he utters in [51], 'my friend lives by some quite strict rules', Rosie seems rather astonished by Don's behavioural changes. She calls him 'Gregory Peck' in [52], an actor whose movies Rosie likes. In chapter 27 of the novel, while they were in New York, Rosie told Don, 'if you changed your glasses and your haircut, you could be Gregory Peck in *To Kill a Mockingbird*' (p. 252).

Don's utterance in [53] 'I'm in your hands', is an indication that he abides by Leech maxims of Tact, Agreement and Generosity, initiating a positive face, as well as flexibility in terms of HFA Checklist. His improvement in polite behaviour is indicative signals of the changes he has undergone.

In [53], Rosie complains that Don hides the truth from her with regard to one person who might be her father. Referring to Gene, she asks: 'It's Table-Napkin Man, isn't it?' Don suspects him in chapter 29 of *The Rosie Project* (p. 262). This is because Gene had knowledge about Rosie's mother's name and the doctors who participated at the graduation party. Don then steals Gene's napkin to test his DNA. Don replies to her truthfully that he did

not examine the sample yet. In [54], Don perceives that Rosie's tone of speech is negative and her 'apologetic' way of speaking, clear evidence of the progress in his ToM skills.

The situation for Don is quite critical in [55] since Don-the-narrator has 'no contingency plan'. His intention is to propose to Rosie, but he does not know what he will do if she rejects him. In [58], Don informs Rosie that he wants to share his life with her. He further says, 'Whatever behavioural modifications you require from me are a trivial price to pay for having you as my partner', which demonstrates that he is absolutely convinced of choosing Rosie as his potential wife. His utterance conveys Leech's PP Maxims of Agreement, Modesty, Approbation, and positive face, positive self-image and positive Speech Acts of 'appreciating', 'satisfying' and 'praising'. The images portrayed by Don are all positive: an utter change if compared to the beginning of the novel, where he consistently repeats that Rosie is 'absolutely unsuitable' for him.

In [56], Don's explicit cues 'when you realise you want to spend the rest of your life with somebody, you want the rest of your life to start as soon as possible' signifies that Don has decided to marry Rosie or have her as his partner regardless of her previous 'absolute unsuitability'. Don watches all the movies that Rosie likes, in [57], he notices her behaviour according to the movies he watches. Don understands that Rosie seems confused. Rosie utterance In [58]: 'Don, what are you ... what have you done to yourself?' She uses the address term 'Don' to establish a social closeness. From Don's reply 'I've made some changes', it is obvious that Don is presently less inflexible and ready to make more changes in his behavioural patterns for the sake of her.

In [59], Don now explicitly states to Rosie that 'You are the world's most perfect woman. All other women are irrelevant. Permanently. No Botox or implants will be required'. In comparison to other chapters such as chapters 1 and 8 where Don consistently repeats that Rosie is totally unsuitable as a wife partner (p.72, p. 75, p. 93, p. 120, p. 150), his present determined declaration and invitation for Rosie to love him are in stark contrast with his attitude in chapter 17 of the novel when Rosie asks him whether she is attractive (p. 171) and he replies by saying 'I haven't really noticed' (p. 171) which signifies a negative Face Threatening Act, disagreement, and an indirect way of saying 'No'.

In [60], Don surprises Rosie by the complete change in his outward appearance. Rosie admits that she likes this new Don. However, she still has some reservations. As readers know, Don's life is organised according to stereotypical restricted rules and routines, which cause Rosie's protest 'But, you know I couldn't eat lobster every Tuesday. Right?' Readers have been already informed by Don-the-narrator that he eats lobster every Tuesday (p. 65)

and has the ‘Standardised Meal System’ (p. 60, p. 62, p. 279, p. 301, p. 322) on a regular basis. Don confirms that he has cancelled most of his schedule and all other things because of her.

Rosie’s reply ‘I need a minute to think’ in [61] is interpreted by Don literally because he sets the timer of his watch. Don seems to have difficulty in understanding that Rosie asks for a space for her to think over the situation. Moreover, in [61], Don uses the computing language term ‘processing’ in describing the declaration of love event and by doing this, foregrounds the term: ‘Rosie was silent for a while, obviously processing the new information’. Later in [61], Don-the-narrator explicitly states, ‘I wished I had not learned to read expressions, because I could read Rosie’s now and I knew the answer’ giving voice to the recognition of the huge change in understanding body language and facial expression that he has become capable of.

In chapter 33, Don informs her that he is wired differently and he is incapable of loving her. Rosie seems to refuse him because of his inability to love her: ‘You can’t really love’ in [62]. Then Don nods which is an implicature of silence to give space to her to take turn. In answer to this, in [63], Don honestly admits to her, using explicit cues, that he has watched thirteen ‘romantic movies’ and has not ‘for one moment felt engaged in the love between the protagonists’.

Don’s expectation that Rosie will be pleased by his behavioural development in [64] is wrong since Rosie is now certain that Don is emotionally detached, due to his inability to love her. Don-the-narrator states that ‘She wanted me to love her. And I was incapable’. This statement is a clear sign that he shares emotional impairment with clinical autistic people. Rosie’s utterance: ‘I don’t think we should see each other anymore’ in [64] is a suggestion to end her relationship with Don. For Don, the declaration of love night turns out to be a disaster. His utterance ‘Would you prepare the bill, please?’ in [65] implies that he abides by Leech maxims of Tact, initiating positive face in terms of politeness. The change in Don’s social manners is strikingly revealing that the restaurant does not charge him for the drinks he and Rosie had. Before Don leaves, the head waiter offers him his hand to shake and some words of consolation, which Don accepts. Don-the-character uses the Speech Act of ‘offering’ for hand-shaking and responding with a positive face and polite manner in contrast to his response in chapter 1 when Julie extends her hand in turn [15] for shaking but he gives her a negative face by waving her hand away.

In [66], Gene and Claudia arrive at Le Gavroche and Gene utters ‘Don’t tell me we’re too late’. Gene’s utterance implicates implicitly for his addressee not to complain because

they were late, for readers already know that Don is averse to being late. Don nods without giving any detailed comments as observed previously in his lecturing style mode. This is an indication that Don seems to be communicatively competent in reading body language when Don-the-narrator says: ‘I nodded, then looked back into the restaurant’. Afterwards, She breaks Leech’s Agreement maxim since she angrily responds and asks Gene and Claudia ‘What are you doing here?’. Gene replies ‘We are summoned to a “Thank you and celebration” ... “Happy birthday, Don”’. Readers activate birthday schema associated with certain activities, actions, events and objects although in this instance Gene’s utterance “Happy birthday, Don” does not correspond to the usual birthday array, such as invitation, party ware, decoration (balloons, party hats, banners, party blowers), favour bags and boxes, food, etc. As Emmott and Alexander (2009: 412) maintain, readers need to fill those headers that are missing in the text depending on their own schematic knowledge.

With regard to CMT, In [67], Don-the-narrator refers to his mind as a machine in this chapter and elsewhere emboldened below: ‘My brain was already overloaded’:

- ‘I could feel my mind **shutting down**’. (p. 51)
- ‘**my brain** had been **overloaded** by the problems created by Rosie’s presence’ (p. 62).
- for the moment I did not need to **shut down** the emotional part of my brain entirely. (p. 309)

In [68], Gene tells Don-the-character: ‘I had to get Helena to look up your birth date’. He uses a third person reference ‘Helena’ to refer to his personal assistant, whereas Don-the-narrator frequently uses reference terms of ‘the Beautiful Helena’<sup>37</sup> throughout the novel, as shown below. Don-the-narrator tends to use the adjective ‘Beautiful’ with a proper noun ‘Helena’ which is foregrounded since this adjective is normally used with generic nouns rather than proper nouns. The only time Don-the-narrator uses the reference term ‘Helena’ without the adjective ‘Beautiful’ occurs in chapter 31 where his mind style undergoes changes, as well as his outward appearance.

- The **Beautiful Helena** had presumably departed for the day, and I was again able to access Gene’s diary. (p. 24)
- I walked straight past **Helena**. Gene was in his office looking at his computer. (p. 285)

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<sup>37</sup> See Appendix 4, Excerpt 6 for more instances of ‘Beautiful Helena’ in Don’s narration.



In [68], Claudia apologises to Don and Rosie: ‘I’m sorry, it seems we’ve come at a bad time. Rosie angrily replies: ‘A “thank you”?’ Thank you? Shit’ in [68]. Rosie’s reaction can be interpreted as initiating a negative face and conveying a negative Speech Act of insulting. Readers know that Rosie hates Gene and calls him ‘arsehole’ (p.145).

In the end of chapter 33, Don-the-narrator utters in [69]: ‘Nothing would change the fault in my brain that made me unacceptable’ to confirm that he has a fault in the working of his mind and that he is aware of the problem. He acknowledges it by using self-presentation explicit cues. This utterance contrasts with Don’s utterance in chapter 2 of *The Rosie Project* when his addressee Julie states: ‘I think Professor Tillman is reminding us that Asperger’s is something you’re born with. It’s nobody’s fault’. Readers realise that in [69], Don explicitly acknowledges that ‘Asperger is a fault’, whereas in chapter 2 he disagrees to view this syndrome as a fault:

‘Fault! Asperger’s isn’t a fault. It’s a variant. It’s potentially a major advantage. Asperger’s syndrome is associated with organisation, focus, innovative thinking and rational detachment.’ (p.12)

In the outcome of the interactional style analysis, it can be concluded that:

- Don tends to have pragmatic delay in understanding the implied meaning behind the utterances of his addressee. However, he makes the inference later.
- He is rather more expressive in his narrative discourse than in his direct speech.

In the next section, the EMMS textual style category is applied to Don’s mind style.

### **6.4.3 Textual style**

The textual style is the third category in the EMMS examining the discoursal and textual aspects of language. It focuses on those deviant stylistic features that are related to cohesion, viz. repeating linguistic elements instead of deleting, substituting and using reference items. It also examines the coherence ties mainly involving inability of making distinction of old and new information and the use typographical variations and graphological foregrounding in Don’s fictional world

In chapter 1 and as also noted elsewhere, Don in his uses of expressions of time<sup>38</sup> has a tendency to give precise times, dates, numbers, minutes and seconds in his narration and direct speech. For instance, he uses both linguistic (writing) and non-linguistic elements (numbers) in his reference to time where his non-linguistic ones are cohesively foregrounded because they are depicted by numerical symbols.

- ‘I had scheduled ninety-four minutes to clean my bathroom.’ (p. 1)
- Sixty-eight days after Gene hired me as a post-doctoral researcher, [...] (p. 2)
- ‘The lecture was scheduled for 7.00 p.m.,’ (p. 7)
- “‘The VGA cable, please. It’s 6.58.’ (p. 8)
- ‘we got started *eighteen minutes late*.’ (p. 9)

Don consistently uses initial capitals in his reference terms, which is graphological foregrounding<sup>39</sup>. In [1], the noun phrase ‘Wife Problem’ (pp. 1, 3, 38) is foregrounded graphologically by initial capitals in the novel. Throughout the novel, In his selection of the lexical items, Don often uses two collocate words: ‘designated evening’ and ‘lunch consumption’ that are different in their semantic fields, which creates collocational foregrounding. This feature is consistently repeated elsewhere in his narrative discourse<sup>40</sup>. For instance, the two collocate words: ‘designated’ and ‘consumption’ are associated with the scientific and formal registers, whereas the other two words: ‘evening’ and ‘lunch’ are associated with the social informal register with which Don has difficulty. Don uses typographical variations<sup>41</sup> including lists, different fonts, bold letters, italics, figures, numbers, letters or dashes, which affect the cohesive ties and coherent unity of the text.

Don enumerates<sup>42</sup> and separates the possible solutions in [1] for cleaning the bathroom and delivering a lecture by listing them and avoiding using conjunctions or other grammatical cohesive ties to connect his options. The listing items portrayed by Don clarify that the narrator has particular focus on those tasks and presents them in this manner within the text to draw readers’ attention and to make them conspicuous. He repeats ‘resulting in’ for his three options: ‘cleaning the bathroom’, ‘rescheduling the cleaning’ and ‘refusing to

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<sup>38</sup> See Appendix 4, Excerpt 7 for more instances of accuracy with expressions of time in Don’s narrative discourse.

<sup>39</sup> See Appendix 5 B for other instances of graphological foregrounding in the novel.

<sup>40</sup> Don uses the lexical items ‘brain’ with ‘lamb’ in ‘My lambs’ brains arrived and I cut one in half, exposing the internal structure’ (p. 36) in the context of ordering in a restaurant which is collocationally foregrounded.

<sup>41</sup> See Appendix 5 B for more instances of typographical variations in *The Rosie Project*.

<sup>42</sup> Don includes listing and enumeration in his narrative discourse elsewhere in the novel (see pp. 61, 77, 92-93, 196- 197, 256-257, 310-312, 313-315)

deliver the lecture'. The use of 'resulting in' repetitively seems to be cohesively foregrounded because of the deliberate use of repetition instead of using substitution and reference items. This can be related to his failure to distinguish between his social environment and his academic sphere that makes readers infer initially that the narrator views his social world from a scientific angle. Stylistically, the participle 'rescheduling' in the narrator's second option seems to be foregrounded because it collocates with a formal commitment rather than informal activities including 'cleaning the bathroom'. In [2], Don repeats the clause 'woman with the short skirt' with different patterns emboldened below:

[2] 'that all cleaners, with the possible exception of the Hungarian **woman with the short skirt**, made errors. **Short-skirt Woman**, who had been Gene's cleaner, had disappeared following some problem with Gene and Claudia.

Don's utterance 'Short-skirt Woman' refers cataphorically to 'Eva', the cleaner, and it is cohesively foregrounded because it has been repeated with different phrasings. The second noun phrase 'Short-skirt Woman' could be deleted with the full-stop, which comes before it, and could possibly be substituted by a relative clause 'who' and thus the sentence would be more cohesively tied:

'all cleaners, with the possible exception of the Hungarian woman with the short skirt, **who** had been Gene's cleaner, made errors'

Or the whole clause 'Short-skirt Woman' that can be substituted by a pronoun reference 'she' and the sentence becomes:

'all cleaners, with the possible exception of the Hungarian woman with the short skirt, made errors. **She** had been Gene's cleaner'

In addition, Don uses the reference term 'Gene' three times in [2] where the last occurrence of 'Gene' could be substituted by the pronoun reference 'him' and the sentence becomes: 'some problem **with him** and Claudia'.

In his narration in [2], Don chooses a computing and technological phrases<sup>43</sup> such as 'errors' for the informal lexis 'cleaner', which is collocationally foregrounded.

In the uses of reference terms in his narration, Don often describes Eva in a peculiar way. His repetition of the 'Short-skirt Woman' for the second time in [2] causes an infringement of the maxim of Manner 'be brief' (Grice, 1975) because he provides repetitive chunks of episodes which add no new information for readers. Don avoids being brief and

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<sup>43</sup> See Appendix 4, Excerpt 9 for more instances of computing and technological phrases in Don's narrative discourse.

tends to use old information as new, which creates difficulty for readers to follow the novel events. In the entire novel, the emboldened noun phrase ‘the short-skirt woman’ below is consistently repeated with slight alternations: ‘having let Eva, **the short-skirted cleaner**, into my apartment’ (pp. 7, 16)

- ‘Eva **the short-skirted cleaner** had cancelled due to illness’ (p. 118)
- ‘Eva, **the short-skirted cleaner**, was doing an excellent job. (p. 153)
- ‘Eva was a good person whose **short skirts** were perhaps intended to attract a partner’. (p. 269)

The repetitions examined in the above examples can be connected to the text coherent unity demonstrating that Don seems to have difficulty in making a clear distinction between old and new information making difficult for readers to process accurately the given and new information.

Alongside the above repetitions, the emboldened nouns ‘Disaster’ and ‘Woman’ are semantically foregrounded with the compound noun ‘ice-cream’:

- ‘The Apricot Ice-cream **Disaster** is a good example’ (p.3)
- ‘The Apricot Ice-cream **Disaster** had cost a whole evening of my life’ (p. 6)
- ‘Apricot Ice-cream **Woman** would have failed at least five questions’. (p. 32)
- ‘that revived bad memories of Apricot Ice-cream **Woman** (p. 46)

In the novel, these collocational repetitions lead also to an infringement of the maxim of Manner since providing old chunks of episodes to the reader seems to add no new information for them to add while they interpret the text. Furthermore, the noun phrases ‘The Apricot Ice-cream Disaster’ and ‘Apricot Ice-cream Woman’ are graphologically foregrounded because they are initially capitalised.

In his lexical repetition, Don repeats the head noun ‘glasses’ in [7] twice, where the second occurrence can be substituted by a pronoun reference ‘them’. In [9], the two terms ‘social’ and ‘errors’ and elsewhere in *The Rosie Project* (p.12, p. 57, p. 93, p. 120, p. 173, p. 195, p. 271, ) are collocationally foregrounded because the noun ‘errors’ seems to be associated with computers, machines and science where Don uses it with social events. Simultaneously, the adjective ‘social’ collocates semantically with the noun ‘problems’.

In [12], Don’s utterance ‘I fail to see’ is new information in its first occurrence. However, he repeats it the second time: ‘But I also fail to see why heightened sensitivity to obscure cues’ as new information. This inability to make clear distinctions between old and new information has also been referred to in the clinical literature of HFA/AS and is

supported by Baltaxe and D'Angiola's (1992) findings.

Despite this, in [14], Don makes topic shifts and digresses from the topic of delivering a lecture to the size of Julie's breast, which affects the thematic dimension and coherence of his text. Moreover, in [16] and [17], there is a clear digression of topic shift in Don's narration, when Julie offers him a coffee, Don's habit of using lecturing style mode in his narration interferes with the text coherence unity. Digressions and topic shifts are common features with writers who are on the autistic spectrum (Brown, 2010).

[17] They were **children**, predominantly male, sitting at desks. Presumably these were the victims of Asperger's syndrome. Almost all of the literature focuses on **children**.

In [17], Don avoids using ellipsis for the noun 'children', for which a pronoun reference 'them' could possibly be used as a substitution item.

[18] I realised that I had failed to reply to the **coffee** question. 'No.' Unfortunately, because of the delay, Julie had forgotten the question. 'No **coffee**,' I explained. 'I never drink **coffee** after 3.48 p.m. It interferes with sleep. Caffeine has a half-life of three to four hours, so it's irresponsible serving **coffee** at 7.00 p.m.

Regarding grammatical cohesion in [18], Don repeats the head noun 'coffee' four times where the last two occurrences could possibly be substituted by a pronoun reference 'it'.

[21] As I completed dinner preparation, Rosie set the **table** – not the conventional dining **table** in the living room, but a makeshift **table** on the balcony, [...]

In [21], the noun 'table' is repeated in one sentence, where the third one could be replaced by a pronoun substitution 'one'.

[25] I attempt to produce a standard, repeatable meal, but obviously **ingredients** vary in their quality from week to week. **Today's** seemed to be of unusually high standard.

In [25], Don avoids using repetition<sup>44</sup>: he omits the noun 'ingredient' in the second occurrence 'Today's [...]' and substitutes it by apostrophe + s.

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<sup>44</sup> In comparison to chapter 10 where Don repeats the phrase 'he was' three times where the last two could possibly be joined by the coordinating conjunction 'and': It is possible that he repeated this phrase for emphasis.

'Practically, her stepfather Phil seemed to have executed the father role, although Rosie had numerous complaints about his performance. **He was** an egotist; **he was** inconsistent in his attitude towards her; **he was** subject to mood swings. He was also strongly opposed to alcohol. (p.92)

In [26], Don's utterance 'The lighter flamed and she held it to the cigarette between her artificially red lips' (p. 66) is an old information since the same content with a different word order has been mentioned earlier in turn [25] 'She was almost certainly wearing lipstick' (p. 65). Don introduced it again as new.

This presentation of Don signifies that he makes no distinction between old and new information and he does not abide by Gricean maxim of Manner because he provides readers with repetitive episodes and avoids being brief. The two phrases: 'artificially red lips' are 'wearing lipstick' convey similar meaning with a different word order. However, the phrase 'artificially red lips' might imply Don's dislike of the artificial and his preference to 'natural' things.

[30] 'The modern world requires additional rules.' 'Yeah,' said Rosie. 'Like being there for your kids.' 'Correct. But instincts are incredibly powerful.'

In [30], Rosie uses an informal phrase 'Yeah' if it is compared to Don's second turn 'Correct'<sup>45</sup>. This choice of using greeting terms seems to be rather formal. The use of the adjective 'correct' becomes a representative feature of Don's mind style since it occurs consistently in the novel. It conveys agreement with his addressee, emboldened in the below examples:

- 'The second time, you reported him because he'd borrowed from an obscure paper that you were somehow familiar with.' **'Correct.'** (p. 27)
- 'Are you getting married, Don?' she asked. **'Correct.'** (p. 29)
- 'You are a researcher, am I right?' She tapped the questionnaire. **'Correct.'** (p. 39)
- As my name is on the door, this was not a particularly astute question. **'Correct.'** (p.45)
- 'No jacket, no food, **correct?**' (p. 48)

In line with similar argument, Don's mostly uses the formal term 'Greetings' emboldened below instead of 'hi' or 'hello' to greet other characters.

- **'Greetings.'** Rosie looked at us and asked, 'Are you guys together?' (p. 79).
- **'Greetings,** Dr Collie. What can I get you to drink?' (p. 128)
- **'Greetings,** my name is Don and I'll be looking after you this evening, Doctor –' (p. 129)
- **'Greetings,** I said. 'Documentation as requested (p. 188).
- **'Greetings,** GP.' (p. 202)

However, in chapter 31 of the novel, where Don's behaviour and language tend toward changing, he uses the informal 'Hi' when he greets Gene, his friend, as shown below:

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<sup>45</sup> See Appendix 4, Excerpt 9 for more instances of the adjective 'Correct'.

- ‘Hi, Gene.’ ‘What’s with the “Hi”? What happened to “Greetings”?’ (p. 286)

Gene’s surprise at Don’s use of this term shows that Don’s ritual ‘Greetings’ is recognised by other characters, in the novel as a feature of his mind style. However, his ability to deliberately change his behaviour shows that Don is not completely inflexible.

With regard to Don’s use of fonts, in [35] Don changes the font of his writing into italics when he describes Rosie’s pendant which is typographically foregrounded<sup>46</sup>.

In chapter 33, the proper noun ‘Daphne’ is repeated six times in [42], four of them referring to Daphne, Don’s friend, who was in the nursing home and died there leaving Don some generous amount of money for Don. As Don explains in chapter 2 of the novel, Daphne ‘had been named after the plant that was flowering at the time of her birth, on the twenty-eighth of August. On each birthday, her husband would give her daphne flowers’ (p. 16). The other two occurrences of ‘Daphne’ refer to the flower. Daphne in the last sentence is repeated where a pronoun reference ‘her’ can be used as a substitution. Don’s schema activates to Daphne’s memories. As seen in his narrative discourse, his repetition of ‘Daphne for Daphne’ causes an infringement of the maxim of Manner ‘Avoid obscurity of expression’ (Grice, 1975) and provides readers with repetitive chunks of nouns which have different meanings. Don establishes a positive self-image when he purchases a bunch of roses to Rosie for their date. It can be argued that Don establishes an unusual schema here – that the name of flowers that he buys for women should be similar to their names.

In chapter 33, Don uses the term ‘maître d’ in [45] to refer to the official who offers him the jacket. He repeats the noun phrase ‘Jacket Man’ to remind readers about his fighting, this repetition is redundant because Don’s utterance ‘whom we had encountered on our previous visit’ in [45] is already understood. His repetition of the reference term ‘Jacket Man’ can be interpreted as his inability to distinguish between old and new information.

In his narration, Don occasionally repeats several noun phrases to give extra information about other characters or things. In other words, he provides two signifiers, for instance, ‘The fat woman – overweight woman’ (p. 12) for a signified item ‘woman’. This

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<sup>46</sup> See Appendix 5 B iii for more examples.

unique type of repetition seems to be consistently noticeable in his narrative discourse and becomes a salient indicator of his mind style. There are other equivalent instances in the novel, such as: ‘the new project. The Wife Project’ (p. 20). The foregrounding features lie in giving identical information with different synonyms.

In chapter 8, Don refers to his sensory issues in [40] with identical sentence word order, when saying ‘It was more a case of sensory overload’. He repeats the same phrase in chapter 17: ‘after an evening of total sensory overload’.

In [47], Don-the-narrator uses the term ‘a male waiter’ which is semantically redundant since one of the semantic features of the lexis ‘waiter’ is ‘male’ while Don redundantly collocates it with the lexis ‘waiter’.

Don very rarely makes lexical repetition in one paragraph in the novel, in chapter 21 he repeats the emboldened phrase ‘Museum of Natural History’ below 3 times:

That made it easy. ‘Sunday, **Museum of Natural History**; Monday, **Museum of Natural History**; Tuesday, **Museum of Natural History**; Wednesday –’ ‘Stop, wait! Don’t tell me Wednesday. Keep it as a surprise.’ ‘You’ll probably guess.’ (p. 204)

The above extract could be more cohesively tied if the last two occurrences of ‘Museum of Natural History’ were deleted and the coordinator ‘and’ would be placed before ‘Tuesday’:

That made it easy. ‘Sunday, Monday, **and Tuesday, Museum of Natural History**

During the course of his narration, Don repeats the sentence structure ‘How about we do dinner tonight’ (pp. 43, 46) four times in the novel with no change of the sentence word order. Don occasionally repeats phrases and sentence elements with exact repetition.



## 6.5 Conclusion

In the outcome of the stylistic analysis to Don's mind style, the concluding findings are summed up below:

1. In the selection of lexical and grammatical categories: tendency of using formal register, complex linguistic choices, various nouns, adjectives and -ly adverbs all are revealing indicators of having an academic, intellectual conceptualised, and advanced mentality.

2. The preference of using abstract over concrete nouns can be associated to Don's mentality of showing sophisticated ideas, concepts, states, actions, as well as events. Using the complicated ideas through the spectacle of medical and scientific terminologies are also indicative signs for Don of having a complex, abstract and intellectualised mind.

3. Don has pragmatic delay in making the inference instantly. All his pragmatic incompetence has been changed leading to changes of his mind style.

4. The range of addressing other characters by their names 9 times in the entire direct speech can be attributed to his preferences for establishing his social distance from others.

5. Don has exceptional talent in stating time with exactness, gauging characters' body mass index and Genetic knowledge. He also has certain stereotypical patterns of behaviours: routines, schedules, sameness, occasional inflexibility in thought and some obsessions like karate, aikido, reading books, etc.

The upcoming chapter is the final chapter, wherein the fulfilment of the research questions and thesis findings are discussed and the overall thesis conclusion is presented.

# Chapter 7: Findings and Conclusion

## 7.1 Introduction

This chapter is the concluding chapter, wherein the findings of this thesis are presented, the research goals and questions are restated, suggestions for further research are offered and conclusion is drawn.

The process of writing this thesis involved two stages:

1) building of the eclectic model EMMS based on Halliday's three metafunctions of language that, with some changes, constitute the EMMS three main categories: ideational, interactional, and textual styles;

2) testing the model by applying it to the stylistic analysis of the two fictional characters in the selected novels.

During the first stage, some of the theoretical frameworks and analytical approaches have been utilized to make the model and its constituent categories a comprehensive and inclusive analytical tool for stylistic analysis. During the second stage, I tested the applicability and effectiveness of the model by applying it to the analysis of the two fictional characters' mind styles. In this chapter, the outcomes of testing the model applicability have been presented.

## 7.2 Findings of the Stylistic Analysis

The testing process involved the application of each consecutive EMMS category to examining the stylistic features of Christopher and Don's minds. The following findings have been drawn:

- **Ideational style**

Both Christopher and Don use the pronoun deictic 'I' with all the transitivity processes. The abundance of using 'I' designates that both characters have a tendency to heavily focusing on themselves as self-centred characters while simultaneously displaying

their senses of exclusion from others. Christopher's most frequent participant role is functioning as Sayer and Actor and to a lesser degree as Sensor and Carrier signifying that his selective verbs mostly refer to reporting what others say, as well as to describing on-going actions. The choice of Christopher's use of processes is restricted to a set of basic and simple verbs, which signifies that the language he uses reveals his comparative cognitive immaturity and a mind similar to a child-like mind.

Don's most frequent participant role is functioning as Actor or Sayer and to a lesser degree as Carrier and Sayer. His use of material and mental verbs is impressive showing the wide range of his vocabulary, and signifying that he is an intellectual character who has a number of different ways to describe his thought processes and material world. His selection of material processes displays the highest rank which shows that Don's fictional world expressed more by processes of doing, acting and happening. His selection of mental processes signifies Don's cognitive maturity exhibited in a variety of verbs used in description of the complexity of his thought processes and mental cognitive states. The number of using the verb 'said' by Don in his narration is distributed between Don himself, other characters and their utterances. His relational world is more intensive by 'being' rather than possessive of having.

With regard to nouns, the outcome of analysis shows higher frequency in using concrete nouns over abstract nouns by Christopher, which signifies that his mind style is characterised more by physical objects rather than by abstract non-physical concepts. Even though he uses **294** abstract nouns, his selection is mostly restricted to the concepts related to time, some medical terms, and general concepts. He rarely uses abstract nouns referring to events or actions, feelings, ideas, states and perception. His uses of concrete nouns show the power of his an extraordinary visual observation with an eye for details. His senses of perception seem to be based mainly on vision (sight), auditory (sound), gustation (taste) and olfaction (smell). In the selected chapters, no instances have been found for instances of tactility (touch), vestibular (balance), and proprioception (position and movement). However, throughout the novel, whenever Christopher' is being overwhelmed by people touching him (tactile intrusion) or by the noise of underground train (auditory intrusion), both vestibular and proprioceptive senses are being affected. He describes such states by using verbs such as 'groan', 'move', and 'rock'.

Don's use of abstract nouns involves mostly scientific and medical terms, time-related words, states of mind, events or actions, qualities, codes of manner. Don's perception of reality is rather abstract, even though his discourse includes concrete terms and his understanding of the world around him seems to be based on senses of perception that are detected mainly by visual (sight), and to a lesser degree auditory (sound), gustatory (taste) and olfactory (smell) senses. The selections of his abstract nouns reflect the complexity of his thinking process generating the reality wherein sophisticated ideas, concepts, states and actions are brought together with ease and precision. His reality reflects his scientific background and academic training in Genetics and Science. Don's thought processes maintain the depth of his understanding of the surrounding world and demonstrate his ability to present the issues going beyond the facts merely by choosing specific terms for describing all the objects around him.

In the entire novel, both Christopher and Don describe the things around them by using a variety of adjectives referring to colour, size, material, shape, direction, age, weather, nationality, evaluative, visual, certain morphologically defined adjectives, -ed and -ing participle adjectives, as well as few compound adjectives. Even though, Christopher is commonly seen as having a childlike mind in his selections of lexical categories, the majority of his adjectives point to his grasp of the more advanced vocabulary than that of a child in his narration. For this reason, his writing style is strikingly more impressive than his conversational style. An abundant and wealthy lexicon of adjectives used by Don signifies precision of his descriptive expression and displays an intellectually mature mind. The ease with which he selects the majority of adjectives seems to point to his complete mastery of advanced and sophisticated vocabulary.

Throughout the entire novel, Christopher and Don mostly use the -ly adverbs having the semantic function of manner, degree, comment and attitude, frequency, purpose and contrast, listing, direction and command, viewpoint, probability and certainty, and distance. The highest sets of Christopher's use of -ly adverbs are limited to those that have the semantic function of manner while the least frequently are those of purpose and contrast, listing, direction and command, viewpoint, probability, certainty and distance.

Christopher's selection of -ly adverbs are mostly those that are more conventional in spoken discourse, even though his narration includes a limited number of adverbs used in written and formal contexts. Don-the-narrator tends to use the -ly adverbs that are idiosyncratic, formal and typical in the written discourse and academic circles. However, he

also uses them in spoken discourse, wherein they are foregrounded by belonging to more formal, lofty register of language, less appropriate for informal, conversational discourse.

Both Christopher and Don start their sentences with the conjunctions ‘But’, ‘And’, ‘Or’, which are foregrounded positionally and graphologically since these conjunctions normally function to connect two clauses, either of equal priority (coordinating) or dependent clause (subordinating). When Christopher capitalises them, he violates the conventional rules and treats the coordinated or subordinated clauses as two independent sentences. The reason can be attributed to his difficulty in making a clear distinction between main (independent) and subordinate (dependent) clauses. Don foregrounds them either to create a pause for drawing readers’ attention, or to create a space for focusing on the clause that follows.

Don does not use coordinators with initial capitals excessively, and his use of subordinators is not foregrounded to become a prominent deviant feature of his mind style. The reason can be generally attributed to his ability in making a clear distinction between main (independent) and subordinate (dependent) clauses.

On the whole, the application of ideational category to stylistic analysis of both characters’ mind styles shows that Christopher’s use of lexical categories is simple and repetitive, whereas Don’s use of lexical categories is complex, varied, non-repetitive, formal and rich, showing his unlimited cognitive skills, all of which are revealing signs of their respective mind styles. Don makes an extensive use of single and derived forms of lexical items, where Christopher does not. This phenomenon points to the productivity of Don’s language, enriched by his mastery in use of the abundant wealth of nouns, verbs adjectives and adverbs. The productivity in language use seems to be a distinctive feature of Don’s mind style. His writing style is strikingly more impressive than his conversational style and much closer to that of neurotypical people. Don’s conversational style both in narration and direct speech often seems to be too lofty for the mundane issues he is addressing.

- **Interactional Style**

With regard to address terms, in the entire direct speech of the two novels, Christopher never and Don rarely use terms of address while speaking to other characters. The reason can be attributed to the tendency for establishing a social distance from others. Both Christopher and Don prefer to use the reference terms ‘father’ and ‘mother’ with initial capitals instead of ‘dad’ and ‘mum’, which can be associated to some extent with their social and emotional detachments from their parents.

Both Christopher and Don (especially in chapters 1 and 8) have difficulty in

understanding the pragmatic inferences behind their addressees' intended meanings. They respond literally in such situations where indirectness, facial expressions, body language, metaphor, irony, and sarcasm are involved. Furthermore, Don has a pragmatic delay and is unable to make the inference promptly, which can be seen as a representative stylistic marker of his mind style.

On the whole, both Christopher and Don (in chapters 1 and 8) appear to be rude due to their non-abidance by Gricean CP and Leech's PP maxims. Christopher seems to show no sympathy to other characters. However, he has an innate sense of being attentive to and complying with the clear-cut instructions. Thus, in his attempts to control his moods, he consistently follows the instructions of Siobhan, his school teacher. With regard to his attitude to his mother, at the time of personal crisis and complete isolation, the only person Christopher seeks and trusts wholeheartedly is his mother. His determination to find her, overcoming the seemingly insurmountable obstacles on his way to her, is amazing and points to the inner depth and strength of his character hidden under the surface of his impairments and disabilities. Don's violation of the CP and PP maxims is a consequence of his narration detail mode of style and his seemingly exclusion of showing sympathy, antipathy and empathy to other characters.

Christopher's aggressive response in certain situations might be associated with his sensitivity to tactile sensory impairment as well as to abrasive intrusion of outsiders into his orderly and carefully guarded inner space.

In reporting their interactions with others, as two narrators and characters of the two novels, both Christopher and Don (in chapters 1 and 8) mainly report the Speech Act verbs that convey 'warning', 'complaining', 'refusing', 'dispraising' and 'threatening', as well as those that decrease their social contact circles rather than those that describe social attachments to others, such as inviting, agreeing, offering, etc.

As Don's mind style and behaviour undergo changes, in chapter 33 he is much more aware of the necessity to use positive Speech Acts in his interaction with other characters. Don's utterances involve the Speech Act of agreeing, appreciating, satisfying, praising and apologising in his direct speech, etc., all of which marks his behavioural change to establishing closer social relations.

Christopher has schematic knowledge for some objects and concepts including maths, science, heart-attack, Orion constellation, and capital cities, whereas Don has schematic knowledge for some issues such as genetics, DNA, sex positions, etc., studied by him academically or otherwise rather than experientially. Christopher's tendency to keeping

social distance might explain the fact that he has less or different schemata for social events as compared to neurotypical people. However, he has little or different schemata for other things, such as social activities, family-life, friendship, parental and neighbourhood relations. Don's schema varies, in particular with regard to such socially interactive issues as going to restaurants, or finding a potential wife partner.

On the whole, the feature of social distancing perceived in Christopher and Don's fictional worlds can be detected via application of some of the EMMS categories grounded and embedded in the theories of transitivity, CP and PP maxims, Speech Acts and social deixis that constitute the core of the proposed model.

- **Textual style**

Christopher foregrounds cohesive ties textually and non-textually, Christopher excessively uses exact repetitions of lexical items and sentence word order within a chapter and throughout the novel but avoids ellipsis, substitution and using reference terms. In his narration, Christopher excessively uses 'and' in his narration, which can be attributed to his failure to distinguish between parallel and non-parallel sentence structures, for he sees the items mentioned between occurrences of 'and' as having equal values. His mastery of using cohesive devices is poor.

In the course of his narration, Don shows (occasional) foregrounding of some cohesive devices in: 1) tendency to making graphological foregrounding by initial capitalising his reference terms; 2) tendency to repeating some lexical items; 2) avoiding the use of substitution and pronoun references; 3) consistent use of collocational foregrounding by collocating two words that are different in their register and semantic fields; 4) frequent use of repetitious linguistic elements; 5) occasionally echoing other characters' utterances; 6) syntactic repetition by using identical or different sentence word order conveying similar meaning; 7) foregrounding features by giving identical information with different synonyms, i.e, giving additional noun phrases apart from the original noun phrases in describing other characters or things.

Christopher usually and Don occasionally present old information as new due to their difficulty in making clear distinctions between them. Christopher's logical connection of his sentences is less coherently tied than Don's.

Both Christopher and Don use typographical variations including different fonts, bold letters, italics, figures, numbers, dashes, listing and numbering. Christopher usually and Don

on no occasion use illustrations, diagrams, images or photos, all of which can be associated with the cohesive ties and coherence of the text.

In their depictions of narrative schemata of story-telling, Christopher and Don by using excessive details in description of other characters digress from the main topic they discuss, pointing to their obsession with details, inability to distinguish between relevant and irrelevant information and to filter out important information from non-important one.

Generally, Christopher's mind style remains unchanged till the end of the novel even though some fractional change can be detected in his behaviour. It could be argued that by the end of the novel Christopher's self-confidence has grown in proportion to the obstacles that he had to overcome while running away from the perceived danger of his father's home to the illusory safety of his mother's home, finding his mother in London, and finally making true his decision to sit the A level math exam. From this ordeal, he emerges determined and self-assured that he will be able to overcome all other obstacles that may come on his way to making true his dream of becoming a scientist.

Don's awareness of politeness rules has undergone a considerable change by the end of the novel. In Chapter 1, his unawareness of the required social codes of behaviour results in the threatening other characters' face phenomenon. However, by Chapter 33, during initially unconscious and later on more conscious quest for Rosie's hand and heart that resulted in the determinedly reformed Don, he becomes more aware of and fully abiding by social rules in his interaction with other characters. Interestingly, Don's resolute determination in mastering social codes of behaviour could match Christopher's equal determination in his search for his mother and in his resolution to sit for an A level math exam.

### **7.3 Testing the EMMS Applicability to Stylistic Analysis of the Two Fictional Characters**

The EMMS applicability has been tested by consistently applying of its ideational, interactional and textual categories to the collected data analysis aimed at identifying the foregrounded stylistic features that give an insight into the fictional characters' mind style.

The process of testing the model applicability involved the consistent application of each of the EMMS categories and its respective sub-categories (grammatical, pragmatic and discoursal and schemata) to the collected data to detect their stylistic representations in narration. The focus of the analysis has been on identifying the presence/absence of the



foregrounded feature(s) and its/their stylistic marker(s) functioning as indicators of the character's mind style. Tracing the interaction between the EMMS categories and their stylistic representations has constituted the essence of the EMMS applicability testing process.

The EMMS application to examining of *The Rosie Project*, not researched up to the writing of the present thesis, demonstrates the EMMS potential. In the outcome of the stylistic analysis, the main character's mind style has undergone a remarkable change from the marked tendency of social distancing to an impressive mastering of socializing skills. The outcome of the EMMS applicability testing shows that both Christopher and Don consistently use deviant language features, including transitivity, lexical and grammatical categories, pragmatics, discourse markers, as well as schemata.

With regard to the ideational style category, transitivity subcategory involves identifying the following stylistic markers: the characters' use of transitivity processes, their use of deictic pronoun 'I', and the participant roles they are engaged in. For instance, both Christopher and Don use the deictic pronoun 'I' with all processes. In their selection of processes, Christopher's selections are limited to a restricted set of verbs, whereas Don's selections tend to using a greater variety of processes unbounded by specific sets of verbs. With regard to lexical subcategory examining the characters' use of nouns, adjectives and adverbs, the focus of the analysis has been on identifying the preferences given to specific lexical items. Thus, Christopher gives preference to using concrete nouns over abstract ones. Don's perception of reality is rather abstract even though his discourse includes a considerable number of concrete nouns. Christopher prefers using visual adjectives over evaluative ones, whereas Don uses both visual and evaluative adjectives without any preference. With regard to sentence types, the focus has been on the characters' ability to differentiate between the constituent parts of simple, compound and complex sentences and to use coordinating/subordinating conjunctions appropriate for a specific sentence type. In this regard, Christopher's excessive use of 'and' shows that he has not mastered its rules of usage, while Don's use of this conjunction is within a typical range.

The EMMS interactional style category is used to examine Christopher/Don-the-narrator's interactions with the reader and Christopher/Don-the-character's interactions with other characters, mainly reported by Christopher/Don-the-narrator. The EMMS interactional style subcategories include some selected pragmatic theories applied to stylistic analysis to identify such representative markers as social distancing from/getting close to other characters; sharing sympathy; showing modesty; displaying the degree of agreement

/disagreement, using threatening and warning, rudeness and aggression, etc. in interactions. For instance, Christopher never, and Don rarely uses terms of address in talking to other characters, seems to point to their preference for establishing social distance from others.

The EMMS textual style category examines how the two characters use the discourse markers of the text, including cohesion and cohesive ties, collocational words, repetitions, visual narratives and narrative schemata. When foregrounded, the discourse markers become representative stylistic markers that provide an insight into the characters' mind styles. For instance, Christopher and Don tend to display the following deviant stylistic feature, namely repeating linguistic elements instead of deleting, substituting and using reference items.

In the outcome of the EMMS applicability testing process, there emerged a perception that the interactional relatedness of the EMMS categories and subcategories in the proposed model closely resembles the interactional relatedness and inter-dependence of various elements composing language as a communication system. On the whole, the EMMS applicability testing has demonstrated that the proposed model can be used as a comprehensive analytical tool not only in the field of stylistics but in other areas of language study as well. However, it needs more testing as a springboard for its further development.

## **7.4 Fulfilment of the Research Questions**

At this point, it is useful to restate the research aims and questions in order to establish whether this work has fulfilled the thesis aims set out in 1.3:

1. How can the scope of the existing research on the notion of mind style be expanded to a comprehensive theoretical framework and applied to two fictional characters in the two novels, one of which was extensively researched and the other was not?

Question (1) is answered in Chapter Two wherein not only the existing scholarly research on the notion of mind style, including some research related to Christopher Boone's mind style, but other related theoretical frameworks and analytical approaches have been examined and consequently applied to building the EMMS as a new comprehensive model to be used as an analytical tool for stylistic analysis of fictional characters' mind styles.

2. How are the two characters'/narrators' minds depicted in the two novels?

a. What are the relevant stylistic features in the two novels?

b. How are the clinically-recognised autistic features portrayed in the two novels?

Questions (2a) is answered by applying the three EMMS categories – ideational, interactional and textual styles to stylistic analysis of the two characters' use of grammatical, pragmatic and discoursal features and discussed in Chapters Five and Six, wherein the process of application of the above three EMMS categories to the depiction of the two characters/narrators minds has been described in detail.

Question (2b) is answered by using the HFA Checklist developed in Chapter Three of this thesis to identify which of the autistic features in the two characters are shared with real autistic people and by applying it to the two characters' analysis presented in detail in Chapters Five and Six of the present thesis.

3. What implications does the EMMS have for stylistic research on mind style in fiction?

Question 3 is answered in Chapters Five and Six wherein the applicability of the EMMS to the stylistic analysis of the two autistic minds has been tested and demonstrated in the findings of the analysis. The application of the model's categories to examining Christopher and Don's minds has permitted to identify the whole range of the foregrounded features that constitute their mind styles and point to the severity or mildness of their respective autistic conditions. In some cases, different EMMS categories refer to the same foregrounded feature. Whenever this phenomenon occurs, it enhances the analysis and makes it more precise and all-inclusive.

## **7.5 Suggestions for Further Research**

The EMMS constructed in this thesis can be applied universally to other non-typical mind styles in fiction. The EMMS is a standard model, which can be applied to any fictional character having certain impairments due to its basis in stylistic and pragmatic theories. This model is comprehensible, expansive, and detailed. Its three main categories, namely: ideational, interactional and textual styles, act as clearly-cut boundaries assisting in identifying various stylistic markers pointing to the characters' mind styles.

Since the EMMS considers foregrounded features perceived via individually used linguistic patterns, the proposed model can be also applicable to studying the mind styles of individuals suffering from mental, cognitive and psychological disorders, both innate and

non-innate. Such an application, however, has not been discussed in this thesis and needs further research.

The EMMS can be expanded to include other linguistic and stylistic features, namely: closed class category such as the examination of the function word, other types of nouns and other adverbs, negation, opposites, passivisation, all of which can possibly be added to the ideational style. The interactional style can also be expanded to include other pragmatic theories, such as the Neo-Gricean and Relevance theory. Critical Stylistic tools, namely: naming and describing, equating and contrasting, exemplifying and enumerating, prioritising, negating and hypothesising can be investigated through the lenses of the EMMS. Jeffries' (2010) book *Opposition in Discourse* is a valuable source for identifying characters' ideational style. The category of the textual style can be extended by examining other cohesive ties such as demonstrative cross-reference items, etc.

Within the framework of schemata, mind style can also be grasped in regard to remembering, recalling, comprehending, top-down and bottom-up processing (textual knowledge and readers' knowledge can be expanded). The EMMS is also flexible to grasp characters' speech and thought presentation using Leech and Short's model (2007) to demonstrate whether the characters in fiction present simple or complex speech and thought processes.

## 7.6 The Thesis' Contributions

The thesis contribution is three-fold:

- 1) It systematically incorporates a considerable range of concepts, approaches and methodologies into one all-embracing model for the investigation of mind style.
- 2) It exemplifies the testing of the model's application by applying it to the extracts from the novels in a stylistic analysis of the two fictional characters' mind styles.
- 3) The model might be considered for adaptation to other areas of language studies.

On the continuum of mind style, proposed by Leech and Short (2007), mind style can be categorised from 'natural and uncontrived' mind style 'to [that] which clearly impose[s] an unorthodox conception of the fictional world'. Christopher is closer to the unusual or

‘unorthodox conception’ mind style, whereas Don is closer to ‘natural and uncontrived’ mind style of neurotypical people.

On the autistic spectrum continuum, Christopher seems to have low-functioning severity, whereas Don’s autistic condition seems to be less severe than that of individuals with HFA. Don’s social, communicative and pragmatic ineptness and behavioural peculiarities including inflexibility, sameness, routines, etc. are strikingly changed nearing the end of the novel. Christopher’s change, though outwardly less striking, has been incredibly inspiring inwardly. By the end of the novel, Christopher’s determination to become a scientist and his confidence in himself and his abilities are, is strikingly touching.

On the whole, the thesis findings demonstrate the EMMS analytical potential for stylistic research, as well as the necessity for its further testing.

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# Appendices

The appendices include extract from the selected chapters, as well as additional samples from the two novels. Presenting these appendices in this thesis aims at complying with the requirement of the thesis word limit. Another objective for including the appendices is to detect the stylistic features of consistency and repetition that constitute the characters' mind styles. Some lexical choices in both appendices and the data analysis are emboldened for the sake of emphasis and their importance to the analysis. Most of the extracts in Appendices 1 and 2 have been presented within the analysis in Chapters Five and Six. For other samples, reference to the respective appendices has been given. The images shown in Chapter 3 of *The Curious Incident* are numbered for ease of reference.

This thesis consists of five appendices.

Appendix 1 presents selected chapters of *The Curious Incident*

Appendix 2 presents selected chapters of *The Rosie Project*.

Appendix 3 introduces additional samples of *The Curious Incident*.

Appendix 4 introduces additional samples of *The Rosie Project*.

Appendix 5 includes typographical variations & graphological foregrounding in the two novels.

## Appendix 1:

### Selected chapters of *The Curious Incident*

#### Chapter 2

[1] It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears's house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The points of the fork must have gone all the way through the dog and into the ground because the fork had not fallen over. I decided that the dog was probably killed with the fork because I could not see any other wounds in the dog and I do not think you would stick a garden fork into a dog after it had died for some other reason, like cancer, for example, or a road accident. But I could not be certain about this.

[2] I went through Mrs Shears's gate, closing it behind me. I walked onto her lawn and knelt beside the dog. I put my hand on the muzzle of the dog. It was still warm. The dog was called Wellington. It belonged to Mrs Shears, who was our friend. She lived on the opposite side of the road, two houses to the left. Wellington was a poodle. Not one of the small poodles that have hairstyles, but a big poodle. It had curly black fur, but when you got close you could see that the skin underneath the fur was a very pale yellow, like chicken. I stroked Wellington and wondered who had killed him, and why.

#### Chapter 3

[3] My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities and every prime number up to 7,057.

[4] Eight years ago, when I first met Siobhan, she showed me this picture



**Image 1: Sad**

and I knew that it meant “sad” face, which is what I felt when I found the dead dog.

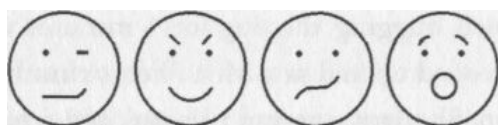
[5] Then she showed me this picture



**Image 2: Happy**

and I knew that it meant “happy” face, like when I’m reading about the Apollo space missions, or when I am still awake at three or four in the morning and I can walk up and down the street and pretend that I am the only person in the whole world.

[6] Then she drew some other pictures



**Image 3: Wink Anger Fear Surprise**

but I was unable to say what these meant.

[7] I got Siobhan to draw lots of these faces and then write down next to them exactly what they meant. I kept the piece of paper in my pocket and took it out when I didn't understand what someone was saying. But it was very difficult to decide which of the diagrams was most like the face they were making because people's faces move very quickly.

[8] When I told Siobhan that I was doing this, she got out a pencil and another piece of paper and said it probably made people feel very



**Image 4: Confused**

and then she laughed. So I tore the original piece of paper up and threw it away. And Siobhan apologised. And now if I don't know what someone is saying, I ask them what they mean or I walk away.

## Chapter 7

[9] This is a murder mystery novel. Siobhan said that I should write something I would want to read myself. Mostly I read books about science and maths. I do not like proper novels. 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 do Siobhan or M Jeavons. I have asked them.

[10] Siobhan has long blonde hair and wears glasses which are made of green plastic. And Mr Jeavons smells of soap and wears brown shoes that have approximately 60 tiny circular holes in each of them.

[11] But I do like **murder mystery novels**. So I am writing a **murder mystery novel**. In a **murder mystery novel** someone has to work out who the murderer is and then catch them. It is a **puzzle**. If it is a good **puzzle** you can sometimes work out the answer before the end of the book. (My emphasis)

[12] Siobhan said that the book should begin with something to grab people's attention. That is why I started with the dog. I also started with the dog because it happened to me and I find it hard to imagine things which did not happen to me.

[13] Siobhan read the first page and said that it was different. She put this word into inverted commas by making the wiggly quotation sign with her first and second fingers. She said that it was usually people who were killed in murder mystery novels. I said that two dogs were killed in *The Hound of the Baskervilles*, the hound itself and James Mortimer's spaniel, but Siobhan said they weren't the victims of the murder, Sir Charles Baskerville was. She said that this was because readers cared more about people than dogs, so if a person was killed in the book, readers would want to carry on reading.

[14] I said that I wanted to write about something real and I knew people who had died but I did not know any people who had been killed, except Edward's father from school, Mr Paulson, and that was a gliding accident, not murder, and I didn't really know him. I also said that I cared about dogs because they were faithful and honest, and some dogs were cleverer and more interesting than some people. Steve, for example, who comes to school on Thursdays, needs help to eat his food and could not even fetch a stick. Siobhan asked me not to say this to Steve's mother.

## Chapter 37

[15] I don't 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. Mother was a small person who smelt nice. And she sometimes wore a fleece with a zip down the front which was pink and it had a tiny label which said *Berghaus* on the left bosom.

[16] A lie is when you say something happened which didn't happen. But there is only ever one thing which happened at **a particular time and a particular place**. And there are an infinite number of things which didn't happen at **that time and that place**. And if I think about something which didn't happen I start thinking about all the other things which didn't happen.

[17] For example, this morning for breakfast I had Ready Brek **and** some hot raspberry milk shake. But if I say that I actually had Shreddies **and** a mug of tea... I start thinking about Coco Pops **and** lemonade **and** porridge **and** Dr Pepper **and** how I wasn't eating my breakfast in Egypt **and** there wasn't a rhinoceros in the room **and** Father wasn't wearing a diving suit **and** so on and even writing this makes me feel shaky **and** scared, like I do when I'm standing on the top of a very tall building **and** there are thousands of houses **and** cars **and** people below me **and** my head is so full of all these things that I'm afraid that I'm going to forget to stand up straight **and** hang on to the rail **and** I'm going to fall over **and** be killed.

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

## Chapter 67

[19] The next day was **Saturday** and there is not much to do on a **Saturday** unless Father takes me out some where on an outing to the boating lake or to the garden centre, but on this **Saturday** England were playing Romania at football which meant that we weren't going to

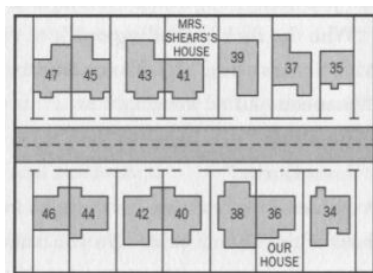
go on an outing because Father wanted to watch the match on the television. So I decided to do some more detection on my own.

[20] I decided that I would go and ask some of the other people who lived in our street if they had seen anyone killing Wellington or whether they had seen anything strange happening in the street on Thursday night.

[21] **Talking to strangers** is not something I usually do. I do not like **talking to strangers**. This is not because of **Stranger Danger** which they tell us about at school, which is where a strange man offers you sweets or a ride in his car because he wants to do sex with you. I am not worried about that. If a strange man touched me I would hit him, and I can **hit** people very **hard**. For example, when I punched Sarah because she had pulled my hair I **knocked** her unconscious and she had concussion and they had to take her to the Accident and Emergency Department at the hospital. And also I always have my Swiss Army knife in my pocket and it has a **saw blade** which could **cut a man's fingers off**.

[22] It takes me a long time to get used to people I do not know. For example, when there is a new member of staff at school I do not talk to them for weeks and weeks. I just watch them until I know that they are safe.

[23] First of all I made a plan of our part of the street, which is called Randolph Street, like this



**Image 5: Maps of Christopher's street**

[24] Then I made sure I had my Swiss Army knife in my pocket and I went out and I knocked on the door of number 40 which is opposite Mrs Shears' house which means that they were most likely to have seen something. The people who live at number 40 are called Thompson.

[25] Mr Thompson answered the door. He was wearing a T-shirt which said

**Beer.  
Helping ugly people  
have sex for  
2,000 years.**

[26] Mr Thompson said, 'Can I help you?' I said, "**Do you know who killed Wellington?**" I did not look at his face. I do not like looking at people's faces, especially if they are strangers. He did not say anything for a few seconds. Then he said, "Who are you?" I said, "I'm Christopher Boone from number 36 and I know you. You're Mr Thompson." He said, "I'm Mr Thompson's brother." I said, "**Do you know who killed Wellington?**" He said, "Who the fuck is Wellington?" I said, "Mrs Shears's dog. Mrs Shears is from number 41." He said, "Someone killed her dog?" I said, "With a fork." He said, "Jesus Christ." I said, "A garden fork," in case he thought I meant a fork you eat your food with. Then I said, "**Do you know**

**who killed him?"** He said, "I haven't a bloody clue." I said, "Did you see anything suspicious on Thursday evening?" He said, "Look, son, do you really think you should be going around asking questions like this?" And I said, "Yes, because I want to find out who killed Wellington, and I am writing a book about it." And he said, "Well, I was in Colchester on Thursday, so you're asking the wrong bloke." I said, "Thank you," and I walked away. There was no answer at house number 42.

[27] I had seen the people who lived at number 44, but I did not know what their names were. They were black people and they were a man and a lady with two children, a boy and a girl. The lady answered the door. She was wearing boots which looked like army boots and there were 5 bracelets made out of a silver-coloured metal on her wrist and they made a jangling noise. She said, "It's Christopher, isn't it." I said that it was, and I asked her if she knew who killed Wellington. She knew who Wellington was so I didn't have to explain, and she had heard about him being killed. I asked if she had seen anything suspicious on Thursday evening which might be a clue. She said, "Like what?" And I said, "Like strangers. Or like the sound of people arguing." But she said she hadn't.

[28] And then I decided to do what is called *Trying a Different Tack*, and I asked her whether she knew of anyone who might want to make Mrs Shears sad. And she said, "Perhaps you should be talking to your father about this." And I explained that I couldn't ask my father because the investigation was a secret because he had told me to stay out of other people's business. She said, "Well, maybe he has a point, Christopher." And I said, "So, you don't know anything which might be a clue."

[29] And she said, "No," and then she said, "You be careful, young man." I said that I would be careful and then I said thank you to her for helping me with my questions and I went to number 43 which is the house next to Mrs Shears's house. The people who live at number 43 are Mr Wise and Mr Wise's mother, who is in a wheelchair, which is why he lives with her, so he can take her to the shops and drive her around. It was Mr Wise who answered the door. He smelt of body odor and old biscuits and off popcorn, which is what you smell of if you haven't washed for a very long time, like Jason at school smells because his family is poor.

[30] Then I noticed that the old lady who lives at number 39, which is on the other side of Mrs Shears's house, was in her front garden, cutting her hedge with an electric hedge trimmer. Her name is Mrs Alexander. She has a dog. It is a dachshund, so she was probably a good person because she liked dogs. But the dog wasn't in the garden with her. It was inside the house. Mrs Alexander was wearing jeans and training shoes, which old people don't normally wear. And there was mud on the jeans. And the trainers were New Balance trainers. And the laces were red. I went up to Mrs Alexander and said, "Do you know anything about Wellington being killed?"

[31] Then she turned the electric hedge-trimmer off and said, "I'm afraid you're going to have to say that again. I'm a little deaf." So I said, "Do you know anything about Wellington being killed?" And she said, "I heard about it yesterday. Dreadful. Dreadful." I said, "Do you know who killed him?" And she said, "No, I don't." I replied, "Somebody must know because the person who killed Wellington knows that they killed Wellington. Unless they were a mad person and didn't know what they were doing. Or unless they had amnesia."

[32] And she said, "Well, I suppose you're probably right." I said, "Thank you for helping me with my investigation." And she said, "You're Christopher, aren't you." I said, "Yes. I live at

number 36." And she said, "We haven't talked before, have we." I said, "No. I don't like talking to strangers. But I'm doing detective work." And she said, "I see you every day, going to school." I didn't reply to this. And she said, "It's very nice of you to come and say hello." I didn't reply to this either because Mrs Alexander was doing what is called chatting, where people say things to each other which aren't questions and answers and aren't connected. Then she said, "Even if it's only because you're doing detective work." And I said, "Thank you" again. And I was about to turn and walk away when she said, "I have a grandson your age." I tried to do chatting by saying, "My age is 15 years and 3 months and 3 days." And she said, "Well, almost your age."

[33] Then we said nothing for a little while until she said, "You don't have a dog, do you?" And I said, "No." She said, "You'd probably like a dog, wouldn't you." And I said, "I have a rat." And she said, "A rat?" And I said, "He's called Toby." And she said, "Oh." And I said, "Most people don't like rats because they think they carry diseases like bubonic plague. But that's only because they lived in sewers and stowed away on ships coming from foreign countries where there were strange diseases. But rats are very clean. Toby is always washing himself. And you don't have to take him out for walks. I just let him run around my room so that he gets some exercise. And sometimes he sits on my shoulder or hides in my sleeve like it's a burrow. But rats don't live in burrows in nature."

[34] Mrs Alexander said, "Do you want to come in for tea?" And I said, "I don't go into other people's houses." And she said, "Well, maybe I could bring some out here. Do you like lemon squash?" I replied, "I only like orange squash." And she said, "Luckily I have some of that as well. And what about Battenberg?" And I said, "I don't know because I don't know what Battenberg is." She said, "It's a kind of cake. It has four pink and yellow squares in the middle and it has marzipan icing round the edge." And I said, "Is it a long cake with a square cross-section which is divided into equally sized, alternately coloured squares?" And she said, "Yes, I think you could probably describe it like that." I said, "I think I'd like the pink squares but not the yellow squares because I don't like yellow. And I don't know what marzipan is so I don't know whether I'd like that." And she said, "I'm afraid marzipan is yellow, too. Perhaps I should bring out some biscuits instead. Do you like biscuits?" And I said, "Yes. Some sorts of biscuits." And she said, "I'll get a selection."

[35] Then she turned and went into the house. She moved very slowly because she was an old lady and she was inside the house for more than 6 minutes and I began to get nervous because I didn't know what she was doing in the house. I didn't know her well enough to know whether she was telling the truth about getting orange squash and Battenberg cake. And I thought she might be ringing the police and then I'd get into much more serious trouble because of the caution. So I walked away.

[36] And as I was crossing the street I had a stroke of inspiration about who might have killed Wellington. I was imagining a Chain of Reasoning inside my head which was like this

1. Why would you kill a dog?
  - a) Because you hated the dog.
  - b) Because you were mad.
  - c) Because you wanted to make Mrs Shears upset.
  
2. I didn't know anyone who hated Wellington, so if it was (a) it was probably a stranger.

3. I didn't know any mad people, so if it was (b) it was also probably a stranger.

4. Most murders are committed by someone who is known to the victim. In fact, you are most likely to be murdered by a member of your own family on Christmas Day. This is a fact. Wellington was therefore most likely to have been killed by someone known to him.

5. If it was (c) I only knew one person who didn't like Mrs Shears, and that was Mr Shears, who knew Wellington very well indeed.

[37]. But she smoked cigarettes and she said lots of things I didn't understand, e.g., "I'm going to hit the hay," and "It's brass monkeys out there," and "Let's rustle up some tucker." And I didn't like when she said things like that because I didn't know what she meant.

[38] And I don't know why Mr Shears left Mrs Shears because nobody told me. But when you **get married** it is because you want to **live together** and **have children**, and if you **get married** in a church you have to **promise** that you will stay together until death do us part. And if you don't want to live together you have to get divorced and this is because one of you has done sex with somebody else or because you are having arguments and you hate each other and you don't want to live in the same house anymore and have children. And Mr Shears didn't want to live in the same house as Mrs Shears anymore so he probably hated her and he might have come back and killed her dog to make her sad. I decided to try and find out more about Mr Shears.

## Chapter 71

[39] 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 because learning to speak French or understanding relativity is difficult and also everyone has special needs, like Father, who has to carry a little packet of artificial sweetening tablets around with him to put in his coffee to stop him from getting fat, or Mrs Peters, who wears a beige-colored hearing aid, or Siobhan, who has glasses so thick that they give you a headache if you borrow them, and none of these people are Special Needs, even if they have special needs.

[40] But Siobhan said we have to use those words because people used to call children like the children at school *spaz* and *crip* and *mong*, which were nasty words. But that is stupid too because sometimes the children from the school down the road see us in the street when we're getting off the bus and they shout, "Special Needs! Special Needs!" But I don't take any notice because I don't listen to what other people say and only sticks and stones can break my bones and I have my Swiss Army knife if they hit me and if I kill them it will be self-defence and I won't go to prison.

[41] I am going to prove that I'm not stupid. Next month I'm going to take my A level in maths and I'm going to get an A grade. No one has ever taken an A level at our school before, and the headmistress, Mrs Gascoyne, didn't want me to take it at first. She said they didn't have the facilities to let us sit A levels. But Father had an argument with Mrs Gascoyne and he got really cross. Mrs Gascoyne said they didn't want to treat me differently from



everyone else in the school because then everyone would want to be treated differently and it would set a precedent. And I could always do my A levels later, at 18.

[42] I was sitting in Mrs Gascoyne's office with **Father** when she said these things. And **Father** said, "Christopher is getting a crap enough deal already, don't you think, without you shitting on him from a great height as well. Jesus, this is the one thing he is really good at."

[43] Then Mrs Gascoyne said that she and **Father** should talk about this at some later point on their own. But **Father** asked her whether she wanted to say things she was embarrassed to say in front of me, and she said no, so he said, "Say them now, then."

[44] And she said that if I sat an A level I would have to have a member of staff looking after me on my own in a separate room. And **Father** said he would pay someone £50 to do it after school and he wasn't going to take no for an answer. And she said she'd go away and think about it. And the next week she rang **Father** at home and told him that I could take the A level and the Reverend Peters would be what is called the invigilator.

[45] And after I've taken A-level maths, I am going to take A-level further maths and physics and then I can go to university. There is not a university in our town, which is Swindon, because it is a small place. So we will have to move to another town where there is a university because I don't want to live on my own or in a house with other students. But that will be all right because Father wants to move to a different town as well. He sometimes say things like, "We've got to get out of this town, kiddo." And sometimes he says, "Swindon is the arsehole of the world."

[46] Then, when I've got a degree in maths, or physics, or maths and physics, I will be able to get a job and earn lots of money and I will be able to pay someone who can look after me and cook my meals and wash my clothes, or I will get a lady to marry me and be my wife and she can look after me so I can have company and not be on my own.

## Chapter 97

[47] But it wasn't the end of the book because five days later I saw 5 red cars in a row, which made it a **Super Good Day**, and I knew that **something special was going to happen**. Nothing special happened at school so I knew **something special was going to happen** after school. **And** when I got home I went down to the shop at the end of our road to buy some liquorice laces and a Milky Bar with my pocket money.

[48] And when I had bought my liquorice laces and a Milky Bar I turned round and saw Mrs Alexander, the old lady from number 39, who was in the shop as well. She wasn't wearing jeans now. She was wearing a dress like a normal old lady. And she smelled of cooking.

[49] She said, "What happened to you the other day?" I asked, "Which day?" And she said, "I came out again and you'd gone. I had to eat all the biscuits myself." I said, "I went away." And she said, "I gathered that." I said, "I thought you might ring the police." And she said, "Why on earth would I do that?" And I said, "Because I was poking my nose into other people's business and Father said I shouldn't investigate who killed Wellington. And a policeman gave me a caution and if I get into trouble again it will be a lot worse because of the caution."

[50] And Mrs Alexander said, "You're very shy, aren't you, Christopher." And I said, "I'm not allowed to talk to you." And she said, "Don't worry. I'm not going to tell the police and I'm not going to tell your father because there's nothing wrong with having a chat. Having a chat is just being friendly, isn't it." I said, "I can't do chatting."

[51] Then she said, "Do you like **computers**?" And I said, "Yes. I like **computers**. I have a **computer** at home in my bedroom." And she said, "I know. I can see you sitting at your **computer** in your bedroom sometimes when I look across the street." Then she untied Ivor's lead from the drainpipe. I wasn't going to say anything because I didn't want to get into trouble. Then I thought that this was a **Super Good Day** and something special hadn't happened yet, so it was possible that talking to Mrs Alexander was the special thing that was going to happen. And I thought that she might tell me something about Wellington or about Mr Shears without me asking her, so that wouldn't be breaking my promise. So I said, "And I like maths and looking after Toby. And also I like outer space and I like being on my own".

[52]"And she said, "I bet you're very good at maths, aren't you." And I said, "I am. I'm going to do my A-level Maths next month. And I'm going to get an A grade." And Mrs Alexander said, "Really? A-level Maths?" I replied, "Yes. I don't tell lies." And she said, "I apologise. I didn't mean to suggest that you were lying. I just wondered if I heard you correctly. I'm a little deaf sometimes." And I said, "I remember. You told me." And then I said, "I'm the first person to do an A level from my school because it's a special school." And she said, "Well, I am very impressed. And I hope you do get an A." And I said, "I will. " Then she said, "And the other thing I know about you is that your favourite colour is not yellow." And I said, "No. And it's not brown either. My favourite colour is red. And metal colour."

[53] Then Ivor did a poo and Mrs Alexander picked it up with her hand inside a little plastic bag and then she turned the plastic bag inside out and tied a knot in the top so that the poo was all sealed up and she didn't touch the poo with her hands. And then I did some reasoning. I reasoned that Father had only made me do a promise about five things, which were

1. Not to mention Mr Shears' name in our house
2. **Not to go asking Mrs Shears about who killed that bloody dog**
3. **Not to go asking anyone about who killed that bloody dog**
4. Not to go trespassing in other people's gardens
5. To stop this ridiculous bloody detective game.

[54] And I said, "Father says that he is an evil man. Do you know why he said that? Is Mr Shears an evil man?" And Mrs Alexander said, "Why are you asking me about Mr Shears, Christopher?"

[55] And Mrs Alexander said, "Your mother, before she died, was very good friends with Mr Shears." And I said, "I know." And she said, "No, Christopher. I'm not sure that you do. I mean that they were very good friends. Very, very good friends." I thought about this for a while and said, "Do you mean that they were doing sex?" And Mrs Alexander said, "Yes, Christopher. That is what I mean." Then she didn't say anything for about 30 seconds. Then she said, "I'm sorry, Christopher. I really didn't mean to say anything that was going to upset you. But I wanted to explain. Why I said what I said. You see, I thought you knew. That's why your father thinks that Mr Shears is an evil man. And that will be why he doesn't want

you going around talking to people about Mr Shears. Because that will bring back bad memories." And I said, "Was that why Mr Shears left Mrs Shears, because he was doing sex with someone else when he was married to Mrs Shears?" And Mrs Alexander said, "Yes, I expect so." Then she said, "I'm sorry, Christopher. I really am." And I said, "I think I should go now." And she said, "Are you OK, Christopher?"

[56] And I said, "I'm scared of being in the park with you because you're a stranger." And she said, "I'm not a stranger, Christopher, I'm a friend." And I said, "I'm going to go home now." And she said, "If you want to talk about this you can come and see me anytime you want. You only have to knock on my door." And I said, "OK." And she said, "Christopher?" And I said, "What?" And she said, "You won't tell your father about this conversation, will you?" And I said, "No. I promised." And she said, "You go on home. And remember what I said. Anytime." Then I went home.

## Appendix 2:

### Selected Chapters of *The Rosie Project*

#### Chapter 1

[1] I may have found a solution to the Wife Problem. As with so many scientific breakthroughs, the answer was obvious in retrospect. But had it not been for a series of unscheduled events, it is unlikely I would have discovered it. The sequence was initiated by Gene insisting I give a lecture on Asperger's syndrome that he had previously agreed to deliver himself. The timing was extremely annoying. The preparation could be time-shared with lunch consumption, but on the designated evening I had scheduled ninety-four minutes to clean my bathroom. I was faced with a choice of three options, none of them satisfactory.

1. Cleaning the bathroom after the lecture, resulting in loss of sleep with a consequent reduction in mental and physical performance.
2. Rescheduling the cleaning until the following Tuesday, resulting in an eight-day period of compromised bathroom hygiene and consequent risk of disease.
3. Refusing to deliver the lecture, resulting in damage to my friendship with Gene.

[2] I presented the dilemma to Gene, who, as usual, had an alternative solution. 'Don, I'll pay for someone to clean your bathroom.' I explained to Gene – again – that all cleaners, with the possible exception of the Hungarian woman with the short skirt, made errors. Short-skirt Woman, who had been Gene's cleaner, had disappeared following some problem with Gene and Claudia.

[3] Gene's lecture problem had arisen because he had an opportunity to have sex with a Chilean academic who was visiting Melbourne for a conference. Gene has a project to have sex with women of as many different nationalities as possible. As a professor of psychology, he is extremely interested in human sexual attraction, which he believes is largely genetically determined. This belief is consistent with Gene's background as a geneticist. Sixty-eight days after Gene hired me as a post-doctoral researcher, he was promoted to head of the Psychology Department, a highly controversial appointment that was intended to establish the university as the Australian leader in evolutionary psychology and increase its public profile.

[4] During the time we worked concurrently in the Genetics Department, we had numerous interesting discussions which continued after his change of position. I would have been satisfied with our relationship for this reason alone, but Gene also invited me to dinner at his house and performed other friendship rituals, resulting in a social relationship. His wife Claudia, who is a clinical psychologist, is now also a friend. Making a total of two.

[5] Gene and Claudia tried for a while to assist me with the Wife Problem. Unfortunately, their approach was based on the traditional dating paradigm, which I had previously abandoned on the basis that the probability of success did not justify the effort and negative experiences. I am thirty-nine years old, tall, fit and intelligent, with a relatively high status and above-average income as an associate professor. Logically, I should be attractive to a wide range of women. In the animal kingdom, I would succeed in reproducing.

[6] However, there is something about me that women find unappealing. I have never found it easy to make friends, and it seems that the deficiencies that caused this problem have also affected my attempts at romantic relationships. The Apricot Ice-cream Disaster is a good example.

[7] Claudia had introduced me to one of her many friends. Elizabeth was a highly intelligent computer scientist, with a vision problem that had been corrected with glasses. I mention the glasses because Claudia showed me a photograph, and asked me if I was okay with them. An incredible question! From a psychologist! In evaluating Elizabeth's suitability as a potential partner – someone to provide intellectual stimulation, to share activities with, perhaps even to breed with – Claudia's first concern was my reaction to her choice of glasses frames, which was probably not even her own but the result of advice from an optometrist. This is the world I have to live in. Then Claudia told me, as though it was a problem: 'She has very firm ideas.' 'Are they evidence-based?' 'I guess so,' Claudia said. Perfect. She could have been describing me.

[8] We met at a Thai restaurant. Restaurants are minefields for the socially inept, and I was nervous as always in these situations. But we got off to an excellent start when we both arrived at exactly 7.00 p.m. as arranged. Poor synchronisation is a huge waste of time.

[9] We survived the meal without her criticising me for any social errors. It is difficult to conduct a conversation while wondering whether you are looking at the correct body part but I locked on to her bespectacled eyes, as recommended by Gene. This resulted in some inaccuracy in the eating process, which she did not seem to notice. On the contrary, we had a highly productive discussion about simulation algorithms. She was so interesting! I could already see the possibility of a permanent relationship.

[10] The waiter brought the dessert menus and Elizabeth said, 'I don't like Asian desserts.' This was almost certainly an unsound generalisation, based on limited experience, and perhaps I should have recognised it as a warning sign. But it provided me with an opportunity for a creative suggestion. 'We could get an ice-cream across the road.' 'Great idea. As long as they've got apricot.' I assessed that I was progressing well at this point, and did not think the apricot preference would be a problem. I was wrong. The ice-cream parlour had a vast selection of flavours, but they had exhausted their supply of apricot. I ordered a chocolate chilli and liquorice double cone for myself and asked Elizabeth to nominate her second preference. 'If they haven't got apricot, I'll pass.' I couldn't believe it. All ice-cream tastes essentially the same, due to chilling of the tastebuds. This is especially true of fruit flavours. I suggested mango. 'No thanks, I'm fine.'

[11] I explained the physiology of tastebud chilling in some detail. I predicted that if I purchased a mango and a peach ice-cream she would be incapable of differentiating. And, by extension, either would be equivalent to apricot. 'They're completely different,' she said. 'If you can't tell mango from peach, that's your problem.' Now we had a simple objective disagreement that could readily be resolved experimentally. I ordered a minimum-size ice-cream in each of the two flavours. But by the time the serving person had prepared them, and I turned to ask Elizabeth to close her eyes for the experiment, she had gone. So much for 'evidence-based'. And for computer 'scientist'.

[12] Afterwards, Claudia advised me that I should have abandoned the experiment prior to Elizabeth leaving. Obviously. But at what point? Where was the signal? These are the subtleties I fail to see. But I also fail to see why heightened sensitivity to obscure cues about ice-cream flavours should be a prerequisite for being someone's partner. It seems reasonable to assume that some women do not require this. Unfortunately, the process of finding them is impossibly inefficient. The Apricot Ice-cream Disaster had cost a whole evening of my life, compensated for only by the information about simulation algorithms.

[13] Two lunchtimes were sufficient to research and prepare my lecture on Asperger's syndrome, without sacrificing nourishment, thanks to the provision of Wi-Fi in the medical library café. I had no previous knowledge of autism spectrum disorders, as they were outside my specialty. The subject was fascinating. It seemed appropriate to focus on the genetic aspects of the syndrome, which might be unfamiliar to my audience. Most diseases have some basis in our DNA, though in many cases we have yet to discover it. My own work focuses on genetic predisposition to cirrhosis of the liver. Much of my working time is devoted to getting mice drunk. Naturally, the books and research papers described the symptoms of Asperger's syndrome, and I formed a provisional conclusion that most of these were simply variations in human brain function that had been inappropriately medicalised because they did not fit social norms – constructed social norms – that reflected the most common human configurations rather than the full range.

[14] The lecture was scheduled for 7.00 p.m. at an inner-suburban school. I estimated the cycle ride at twelve minutes, and allowed three minutes to boot my computer and connect it to the projector. I arrived on schedule at 6.57 p.m., having let Eva, the short-skirted cleaner, into my apartment twenty-seven minutes earlier. There were approximately twenty-five people milling around the door and the front of the classroom, but I immediately recognised Julie, the convenor, from Gene's description: 'blonde with big tits'. In fact, her breasts were probably no more than one and a half standard deviations from the mean size for her body weight, and hardly a remarkable identifying feature. It was more a question of elevation and exposure, as a result of her choice of costume, which seemed perfectly practical for a hot January evening.

[15] I may have spent too long verifying her identity, as she looked at me strangely. 'You must be Julie,' I said. 'Can I help you?' Good. A practical person. 'Yes, direct me to the VGA cable. Please.' 'Oh,' she said. 'You must be Professor Tillman. I'm so glad you could make it.' She extended her hand but I waved it away. 'The VGA cable, please. It's 6.58.'

[16] 'Relax,' she said. 'We never start before 7.15. Would you like a coffee?' Why do people value others' time so little? Now we would have the inevitable small talk. I could have spent fifteen minutes at home practising aikido.

[17] I had been focusing on Julie and the screen at the front of the room. Now I looked around and realised that I had failed to observe nineteen people. They were **children**, predominantly male, sitting at desks. Presumably these were the victims of Asperger's syndrome. Almost all of the literature focuses on **children**. Despite their affliction, they were making better use of their time than their parents, who were chattering aimlessly. Most were operating portable computing devices. I guessed their ages as between eight and thirteen. I hoped they had been paying attention in their science classes, as my material assumed a working knowledge of organic chemistry and the structure of DNA.

[18] I realised that I had failed to reply to the **coffee** question. ‘No.’ Unfortunately, because of the delay, Julie had forgotten the question. ‘No **coffee**,’ I explained. ‘I never drink **coffee** after 3.48 p.m. It interferes with sleep. Caffeine has a half-life of three to four hours, so it’s irresponsible serving **coffee** at 7.00 p.m. unless people are planning to stay awake until after midnight. Which doesn’t allow adequate sleep if they have a conventional job.’ I was trying to make use of the waiting time by offering practical advice, but it seemed that she preferred to discuss trivia.

[19] ‘Is Gene all right?’ she asked. It was obviously a variant on that most common of formulaic interactions, ‘How are you?’ ‘He’s fine, thank you,’ I said, adapting the conventional reply to the third-person form. ‘Oh. I thought he was ill.’ ‘Gene is in excellent health except for being six kilograms overweight. We went for a run this morning. He has a date tonight, and he wouldn’t be able to go out if he was ill.’

[20] Julie seemed unimpressed and, in reviewing the interaction later, I realised that Gene must have lied to her about his reason for not being present. This was presumably to protect Julie from feeling that her lecture was unimportant to Gene and to provide a justification for a less prestigious speaker being sent as a substitute. It seems hardly possible to analyse such a complex situation involving deceit and supposition of another person’s emotional response, and then prepare your own plausible lie, all while someone is waiting for you to reply to a question. Yet that is exactly what people expect you to be able to do. Eventually, I set up my computer and we got started, *eighteen minutes late*. I would need to speak forty-three per cent faster to finish on schedule at 8.00 p.m. – a virtually impossible performance goal. We were going to finish late, and my schedule for the rest of the night would be thrown out.

## Chapter 8

[21] As I completed dinner preparation, Rosie set the **table** – not the conventional dining **table** in the living room, but a makeshift **table** on the balcony, created by taking a whiteboard from the kitchen wall and placing it on top of the two big plant pots, from which the dead plants had been removed. A white sheet from the linen cupboard had been added in the role of tablecloth. Silver cutlery – a housewarming gift from my parents that had never been used – and the decorative wine glasses were on the table. She was destroying my apartment!

[22] It had never occurred to me to eat on the balcony. The rain from early in the evening had cleared when I came outside with the food, and I estimated the temperature at twenty-two degrees.

[23] ‘Do we have to eat right away?’ asked Rosie, an odd question, since she had claimed that she was starving some hours ago. ‘No, it won’t get cold. It’s already cold.’ I was conscious of sounding awkward. ‘Is there some reason to delay?’

[24] ‘The city lights. The view’s amazing.’ ‘Unfortunately it’s static. Once you’ve examined it, there’s no reason to look again. Like paintings.’ ‘But it changes all the time. What about in the early morning? Or when it rains? What about coming up here just to sit?’ I had no answer that was likely to satisfy her. I had seen the view when I bought the apartment. It did not change much in different conditions. And the only times I just sat were when I was waiting for an appointment or if I was reflecting on a problem, in which case interesting surroundings would be a distraction.

[25] I moved into the space beside Rosie and refilled her glass. She smiled. She was almost certainly wearing lipstick. The lobster salad had never tasted so good. I remembered the basic rule I attempt to produce a standard, repeatable meal, but obviously **ingredients** vary in their quality from week to week. **Today's** seemed to be of unusually high standard. of asking a woman to talk about herself. Rosie had already raised the topic of dealing with difficult customers in a bar, so I asked her to elaborate. This was an excellent move. She had a number of hilarious stories, and I noted some interpersonal techniques for possible future use.

[26] We finished the lobster. Then Rosie opened her bag and pulled out a pack of cigarettes! How can I convey my horror? Smoking is not only unhealthy in itself, and dangerous to others in the vicinity. It is a clear indication of an irrational approach to life. There was a good reason for it being the first item on my questionnaire. Rosie must have noticed my shock. 'Relax. We're outside.' There was no point in arguing. I would not be seeing her again after tonight. The lighter flamed and she held it to the cigarette between her artificially red lips.

[27] 'Anyhow, I've got a genetics question,' she said. 'Proceed.' I was back in the world I knew. 'Someone told me you can tell if a person's monogamous by the size of their testicles.' The sexual aspects of biology regularly feature in the popular press, so this was not as stupid a statement as it might appear, although it embodied a typical misconception. It occurred to me that it could be some sort of code for a sexual advance, but I decided to play safe and respond to the question literally. 'Ridiculous,' I said. Rosie seemed very pleased with my answer. 'You're a star,' she said. 'I've just won a bet.'

[28] I proceeded to elaborate and noted that Rosie's expression of satisfaction faded. I guessed that she had oversimplified her question and that my more detailed explanation was in fact what she had been told.

[29] 'There may be some correlation at the individual level, but the rule applies to species. Homo sapiens are basically monogamous, but tactically unfaithful. Males benefit from impregnating as many females as possible, but are able to support only one set of offspring. Females seek maximum-quality genes for their children plus a male to support them.' I was just settling into the familiar role of lecturer when Rosie interrupted. 'What about the testicles?'

[30] 'Bigger testicles produce more semen. Monogamous species require only sufficient for their mate. Humans need extra to take advantage of random opportunities and to attack the sperm of recent intruders.' 'Nice,' said Rosie. 'Not really. The behaviour evolved in the ancestral environment. The modern world requires additional rules.' 'Yeah,' said Rosie. 'Like being there for your kids.' 'Correct. But instincts are incredibly powerful.' 'Tell me about it,' said Rosie. I began to explain. 'Instinct is an expression of –' 'Rhetorical question,' said Rosie. 'I've lived it. My mother went gene shopping at her medical graduation party.' 'These behaviours are unconscious. People don't deliberately –' 'I get that.' I doubted it. Non-professionals frequently misinterpret the findings of evolutionary psychology. But the story was interesting.

[31] 'You're saying your mother engaged in unprotected sex outside her primary relationship?' 'With some other student,' replied Rosie. 'While she was dating my' – at this point Rosie raised her hands and made a downwards movement, twice, with the index and



middle fingers of both hands – ‘father. My real dad’s a doctor. I just don’t know which one. Really, really pisses me off.’ I was fascinated by the hand movements and silent for a while as I tried to work them out. Were they a sign of distress at not knowing who her father was? If so, it was not one I was familiar with. And why had she chosen to punctuate her speech at that point ... of course! Punctuation! ‘Quotation marks,’ I said aloud as the idea hit me. ‘What?’ ‘You made quotation marks around “father” to draw attention to the fact that the word should not be interpreted in the usual way. Very clever.’

[32] ‘Well, there you go,’ she said. ‘And there I was thinking you were reflecting on my minor problem with my whole fucking life. And might have something intelligent to say.’ I corrected her. ‘It’s not a minor problem at all!’ I pointed my finger in the air to indicate an exclamation mark. ‘You should insist on being informed.’ I stabbed the same finger to indicate a full stop. This was quite fun.

[33] ‘My mother’s dead. She died in a car accident when I was ten. She never told anyone who my father was – not even Phil.’ ‘Phil?’ I couldn’t think of how to indicate a question mark, and decided to drop the game temporarily. This was no time for experimentation. ‘My’ – hands up, fingers wiggled – ‘father. Who’d go ape-shit if I told him I wanted to know.’

[34] Rosie drank the remaining wine in her glass and refilled it. The second half-bottle was now empty. Her story was sad, but not uncommon. Although my parents continued to make routine, ritual contact, it was my assessment that they had lost interest in me some years ago. Their duty had been completed when I was able to support myself. Her situation was somewhat different, however, as it involved a stepfather. I offered a genetic interpretation. ‘His behaviour is completely predictable. You don’t have his genes. Male lions kill the cubs from previous matings when they take over a pride.’ ‘Thanks for that information.’ Either put in the analysis or delete them

[35] ‘I can recommend some further reading if you are interested. You seem quite intelligent for a barmaid.’ ‘The compliments just keep on coming.’ It seemed I was doing well, and I allowed myself a moment of satisfaction, which I shared with Rosie. ‘Excellent. I’m not proficient at dating. There are so many rules to remember.’

[36] ‘You’re doing okay,’ she said. ‘Except for staring at my boobs.’ This was disappointing feedback. Rosie’s dress was quite revealing, but I had been working hard to maintain eye contact. ‘I was just examining your pendant,’ I said. ‘It’s extremely interesting.’ Rosie immediately covered it with her hand. ‘What’s on it?’ ‘An image of Isis with an inscription: Sumomnia quae fuerunt suntque eruntque ego. “I am all that has been, is and will be.”’ I hoped I had read the Latin correctly; the writing was very small. Rosie seemed impressed. ‘What about the pendant I had on this morning?’ ‘Dagger with three small red stones and four white ones.’

[37] Rosie finished her **wine**. She seemed to be thinking about something. It turned out not to be anything profound. ‘Want to get **another bottle**?’ I was a little stunned. We had already drunk the recommended maximum amount. On the other hand, she smoked, so obviously she had a careless attitude to health. ‘You want **more alcohol**?’ ‘Correct,’ she said, in an odd voice. She may have been mimicking me. I went to the kitchen to select another bottle, deciding to reduce the next day’s alcohol intake to compensate. Then I saw the clock: 11.40 p.m. I picked up the phone and ordered a taxi. With any luck it would arrive before the after-midnight tariff commenced. I opened a half-**bottle of shiraz** to drink while we waited.

[38] Rosie wanted to continue the conversation about her biological father. ‘Do you think there might be some sort of genetic motivation? That it’s built into us to want to know who our parents are?’ ‘It’s critical for parents to be able to recognise their own children. So they can protect the carriers of their genes. Small children need to be able to locate their parents to get that protection.’ ‘Maybe it’s some sort of carry-over from that.’ ‘It seems unlikely. But possible. Our behaviour is strongly affected by instinct.’ ‘So you said. Whatever it is, it eats me up. Messes with my head.’ ‘Why don’t you ask the candidates?’ ‘“Dear Doctor. Are you my father?” I don’t think so.’ An obvious thought occurred to me, obvious because I am a geneticist. ‘Your hair is a very unusual colour. Possibly –’ She laughed. ‘There aren’t any genes for this shade of red.’ She must have seen that I was confused.

[39] ‘This colour only comes out of a bottle.’ I realised what she was saying. She had deliberately dyed her hair an unnaturally bright colour. Incredible. It hadn’t even occurred to me to include hair dyeing on the questionnaire. I made a mental note to do so. The doorbell buzzed. I had not mentioned the taxi to her, so brought her up to date with my plan. She quickly finished her wine, then stuck her hand out and it seemed to me that I was not the only one feeling awkward. ‘Well,’ she said, ‘it’s been an evening. Have a good life.’ It was a non-standard way of saying goodnight. I thought it safer to stick with convention. ‘Goodnight. I’ve really enjoyed this evening.’ I added, ‘Good luck finding your father’ to the formula. ‘Thanks.’ Then she left.

[40] I was agitated, but not in a bad way. It was more a case of sensory overload. I was pleased to find some wine left in the bottle. I poured it into my glass and phoned Gene. Claudia answered and I dispensed with pleasantries. ‘I need to speak with Gene.’ ‘He’s not home,’ said Claudia. She sounded disoriented. Perhaps she had been drinking. ‘I thought he was having lobster with you.’ ‘Gene sent me the world’s most incompatible woman. **A barmaid. Late, vegetarian, disorganised, irrational, unhealthy, smoker – smoker! – psychological problems, can’t cook, mathematically incompetent, unnatural hair colour.** I presume he was making a joke.’

[41] Claudia must have interpreted this as a statement of distress because she said, ‘Are you all right, Don?’ ‘Of course,’ I said. ‘She was highly entertaining. But totally unsuitable for the Wife Project.’ As I said these words, indisputably factual, I felt a twinge of regret at odds with my intellectual assessment. Claudia interrupted my attempt to reconcile the conflicting brain states. ‘Don, do you know what time it is?’ I wasn’t wearing a watch. And then I realised my error. I had used the kitchen clock as my reference when phoning the taxi. The clock that Rosie had reset. It must have been almost 2.30 a.m. How could I have lost track of time like that? It was a severe lesson in the dangers of messing with the schedule. Rosie would be paying the after-midnight tariff in the taxi. I let Claudia return to sleep. As I picked up the two plates and two glasses to bring them inside, I looked again at the night-time view of the city – the view I had never seen before even though it had been there all the time. I decided to skip my pre-bed aikido routine. And to leave the makeshift table in place.

## Chapter 33

[42] The taxi arrived and we made an intermediate stop at the flower shop. I had not been inside this shop – or indeed purchased flowers at all – since I’d stopped visiting **Daphne**. **Daphne** for **Daphne**; obviously the appropriate choice for this evening was roses. The

vendor recognised me and I informed her of **Daphne**'s death. After I purchased a dozen long-stemmed red roses, consistent with standard romantic behaviour, she snipped a small quantity of **daphne** and inserted it in the buttonhole of my jacket. The smell brought back memories of **Daphne**. I wished she was alive to meet Rosie. I tried to phone Rosie as the taxi approached her apartment building, but there was no answer. She was not outside when we arrived, and most of the bell buttons did not have names beside them. There was a risk that she had chosen not to accept my invitation.

[43] It was cold and I was shaking. I waited a full ten minutes, then called again. There was still no answer and I was about to instruct the driver to leave when she came running out. I reminded myself that it was I who had changed, not Rosie – I should have expected her to be late. She was wearing the black dress that had stunned me on the night of the Jacket Incident. I gave her the roses. I read her expression as surprised. Then she looked at me.

[44] 'You look different ... really different ... again,' she said. 'What happened?' 'I decided to reform myself.' I liked the sound of the word: 're-form'. We got in the taxi, Rosie still holding the roses, and travelled the short distance to the restaurant in silence. I was looking for information about her attitude towards me, and thought it best to let her speak first. In fact she didn't say anything until she noticed that the taxi was stopping outside **Le Gavroche** – the scene of the **Jacket Incident**. 'Don, is this a joke?'

[45] I paid the driver, exited the taxi and opened Rosie's door. She stepped out but was reluctant to proceed, clutching the roses to her chest with both hands. I put one hand behind her and guided her towards the door, where **the maître d'** whom we had encountered on our previous visit was standing in his uniform. **Jacket Man**.

[46] He recognised Rosie instantly, as evidenced by his greeting. 'Rosie.' Then he looked at me. 'Sir?' 'Good evening.' I took the flowers from Rosie and gave them to the maître d'. 'We have a reservation in the name of Tillman. Would you be kind enough to look after these?' It was a standard formula but very confidence-boosting. Everyone seemed very comfortable now that we were behaving in a predictable manner. The maître d' checked the reservation list. I took the opportunity to smooth over any remaining difficulties and made a small prepared joke.

[47] 'My apologies for the misunderstanding last time. There shouldn't be any difficulties tonight. Unless they overchill the white Burgundy.' I smiled. A male waiter appeared the maître d' introduced me, briefly complimenting me on my jacket, and we were led into the dining room and to our table. It was all very straightforward. I ordered a bottle of chablis. Rosie still seemed to be adjusting.

[48] The sommelier appeared with the wine. He was looking around the room, as if for support. I diagnosed nervousness. 'It's at thirteen degrees but if sir would like it less chilled ... or more chilled ...' 'That will be fine, thank you.'

[49] He poured me a taste and I swirled, sniffed and nodded approval according to the standard protocol. Meanwhile, the waiter who had led us to the table reappeared. He was about forty, **BMI** approximately twenty-two, quite tall.

[50] 'Professor Tillman?' he said. 'My name's Nick and I'm the head waiter. If there's anything you need, or anything that's a problem, just ask for me.' 'Much appreciated, Nick.'

Waiters introducing themselves by name was more in the American tradition. Either this restaurant deliberately chose to do so as a point of difference, or we were being given more personal treatment. I guessed the latter: I was probably marked as a dangerous person. Good. I would need all the support I could get tonight.

[51] Nick handed us menus. 'I'm happy to leave it to the chef,' I said. 'But no meat and seafood only if it's sustainable.' Nick smiled. 'I'll speak to the chef and see what he can do.' 'I realise it's a little tricky, but my friend lives by some quite strict rules,' I said. Rosie gave me a very strange look. My statement was intended to make a small point, and I think it succeeded. She tried her chablis and buttered a bread roll. I remained silent.

[52] Finally she spoke. 'All right, Gregory Peck. What are we doing first? The My Fair Lady story or the big revelation?' This was good. Rosie was prepared to discuss things directly. In fact, directness had always been one of Rosie's positive attributes, though on this occasion she had not identified the most important topic.

[53] 'I'm in your hands,' I said. Standard polite method for avoiding a choice and empowering the other person. 'Don, stop it. You know who my father is, right? It's Table-Napkin Man, isn't it?' 'Possibly,' I said, truthfully. Despite the positive outcome of the meeting with the Dean, I did not have my lab key back. 'That isn't what I want to share.' 'All right then. Here's the plan. You share your thing; tell me who my father is; tell me what you've done to yourself; we both go home.'

[54] I couldn't put a name to her tone of speech and expression, but it was clearly negative. She took another sip of her wine. 'Sorry.' She looked a little apologetic. 'Go. The sharing thing.'

[55] I had grave doubts about the likely efficacy of my next move, but there was no contingency plan. I had sourced my speech from When Harry Met Sally. It resonated best with me and with the situation, and had the additional advantage of the link to our happy time in New York. I hoped Rosie's brain would make that connection, ideally subconsciously. I drank the remainder of my wine. Rosie's eyes followed my glass, then she looked up at me.

[56] 'Are you okay, Don?' 'I asked you here tonight because when you realise you want to spend the rest of your life with somebody, you want the rest of your life to start as soon as possible.' I studied Rosie's expression carefully. I diagnosed stunned. 'Oh my God,' said Rosie, confirming the diagnosis. I followed up while she was still receptive. 'It seems right now that all I've ever done in my life is making my way here to you.'

[57] I could see that Rosie could not place the line from The Bridges of Madison County that had produced such a powerful emotional reaction on the plane. She looked confused.

[58] 'Don, what are you ... what have you done to yourself?' 'I've made some changes.' 'Big changes.' 'Whatever behavioural modifications you require from me are a trivial price to pay for having you as my partner.'

[59] Rosie made a downwards movement with her hand, which I could not interpret. Then she looked around the room and I followed her eyes. Everyone was watching. Nick had stopped partway to our table. I realised that in my intensity I had raised my voice. I didn't care. 'You are the world's most perfect woman. All other women are irrelevant. Permanently.'

No Botox or implants will be required.’ I heard someone clapping. It was a slim woman of about sixty sitting with another woman of approximately the same age.

[60] Rosie took a drink of her wine, then spoke in a very measured way. ‘Don, I don’t know where to start. I don’t even know who’s asking me – the old Don or Billy Crystal.’ ‘There’s no old and new,’ I said. ‘It’s just behaviour. Social conventions. Glasses and haircut.’ ‘I like you, Don,’ said Rosie. ‘Okay? Forget what I said about outing my father. You’re probably right. I really really like you. I have fun with you. The best times. But, you know I couldn’t eat lobster every Tuesday. Right?’ ‘I’ve abandoned the Standardised Meal System. I’ve deleted thirty-eight per cent of my weekly schedule, excluding sleep. I’ve thrown out my old t-shirts. I’ve eliminated all of the things you didn’t like. Further changes are possible.’ ‘You changed yourself for me?’ ‘Only my behaviour.’

[61] Rosie was silent for a while, obviously processing the new information. ‘I need a minute to think,’ she said. I automatically started the timer on my watch. Suddenly Rosie started laughing. I looked at her, understandably puzzled at this outburst in the middle of a critical life decision. ‘The watch,’ she said. ‘I say “I need a minute” and you start timing. Don is not dead.’ I waited. I looked at my watch. When there were fifteen seconds left, I assessed that it was likely that she was about to say no. I had nothing to lose. I pulled the small box from my pocket and opened it to reveal the ring I had purchased. I wished I had not learned to read expressions, because I could read Rosie’s now and I knew the answer.

[62] ‘Don,’ said Rosie. ‘This isn’t what you want me to say. But remember on the plane, when you said you were wired differently?’ I nodded. I knew what the problem was. The fundamental, insurmountable problem of who I was. I had pushed it to the back of my mind since it had surfaced in the fight with Phil. Rosie didn’t need to explain. But she did. ‘That’s inside you. You can’t fake – sorry, start again. You can behave perfectly, but if the feeling’s not there inside ... God, I feel so unreasonable.’ ‘The answer is no?’ I said, some small part of my brain hoping that for once my fallibility in reading social cues would work in my favour. ‘Don, you don’t feel love, do you?’ said Rosie. ‘You can’t really love me.’

[63] ‘Gene diagnosed love.’ I knew now that he had been wrong. I had watched thirteen romantic movies and felt nothing. That was not strictly true. I had felt suspense, curiosity and amusement. But I had not for one moment felt engaged in the love between the protagonists. I had cried no tears for Meg Ryan or Meryl Streep or Deborah Kerr or Vivien Leigh or Julia Roberts. I could not lie about so important a matter. ‘According to your definition, no.’ Rosie looked extremely unhappy. The evening had turned into a disaster.

[64] ‘I thought my behaviour would make you happy, and instead it’s made you sad.’ ‘I’m upset because you can’t love me. Okay?’ This was worse! She wanted me to love her. And I was incapable. ‘Don,’ she said, ‘I don’t think we should see each other any more.’ I got up from the table and walked back to the entrance foyer, out of sight of Rosie and the other diners. Nick was there, talking to the maitre d’. He saw me and came over. ‘Can I help you with anything?’

[65] ‘Unfortunately, there has been a disaster.’ Nick looked worried, and I elaborated. ‘A personal disaster. There is no risk to other patrons. Would you prepare the bill, please?’ ‘We haven’t served you anything,’ said Nick. He looked at me closely for a few moments. ‘There’s no charge, sir. The Chablis is on us.’ He offered me his hand and I shook it. ‘I think you gave it your best shot.’

[66] I looked up to see Gene and Claudia arriving. They were holding hands. I had not seen them do this for several years. ‘Don’t tell me we’re too late,’ said Gene, jovially. I nodded, then looked back into the restaurant. Rosie was walking quickly towards us. ‘Don, what are you doing?’ she said. ‘Leaving. You said we shouldn’t see each other again.’ ‘Fuck,’ she said, then looked at Gene and Claudia. ‘What are you doing here?’ ‘We are summoned to a “Thank you and celebration”,’ said Gene. ‘Happy birthday, Don.’

[67] He gave me a gift-wrapped package, and put his arm around me in a hug. I recognised that this was probably the final step in the male-male advice protocol, indicating acceptance of the advice without damage to our friendship, and managed not to flinch, but could not process the input any further. My brain was already overloaded.

[68] ‘It’s your birthday?’ said Rosie. ‘Correct.’ ‘I had to get Helena to look up your birth date,’ said Gene, ‘but “celebration” was a clue.’ I normally do not treat birthdays differently from other days, but it had struck me as an appropriate occasion to commence a new direction. Claudia introduced herself to Rosie, adding, ‘I’m sorry, it seems we’ve come at a bad time.’ Rosie turned to Gene. ‘A “thank you”? Thank you? Shit. It wasn’t enough to set us up – you had to coach him. You had to turn him into you.’ Claudia said, quietly, ‘Rosie, it wasn’t Gene’s –’

[69] Gene put a hand on Claudia’s shoulder and she stopped. ‘No, it wasn’t,’ he said. ‘Who asked him to change? Who said that he’d be perfect for her if he was different?’ Rosie was now looking very upset. All of my friends (except Dave the Baseball Fan) were fighting. This was terrible. I wanted to roll the story back to New York and make better decisions. But it was impossible. Nothing would change the fault in my brain that made me unacceptable.

[70] Gene hadn’t stopped. ‘Do you have any idea what he did for you? Take a look in his office sometime.’ He was presumably referring to my schedule and the large number of Rosie Project activities. Rosie walked out of the restaurant. Gene turned to Claudia. ‘Sorry I interrupted you.’ ‘Someone had to say it,’ said Claudia. She looked at Rosie, who was already some distance down the street. ‘I think I coached the wrong person.’

## Appendix 3:

### Additional Samples in *The Curious Incident*

#### Excerpt 1: Ideational style

##### A. Transitivity

Some examples of Christopher's use of the pronoun daxis 'I' with the processes of transitivity using Simpson's version:

- I [Actor] should write [Material Action Intention] something I (Senser) would want (Mental Cognition) to read [Material action Intention] myself (Phenomenon) [Goal].
- I [Actor] would hit [Material Action Intention] him [Goal] and I [Actor] can hit [Material Action Intention] people [Goal] very hard [Circumstance/ Manner].
- I [Carrier] will be able [Relational Intensive] to get (Material Action Intention) a job [Goal] and (Ø Actor) earn (Material Action Intention) lots of money (Goal) [Attribute]
- I [Sayer] don't tell [Verbalisation] lies [Verbiage].
- I [Senser] know [Mental Cognition] all the countries [Phenomenon] of the world [Circumstance] and every prime number up to 7,057 [Phenomenon].
- I [Senser] hated [Mental Reaction] it [Phenomenon]

##### B. Adjectives in the entire *Curious Incident*

active, accurate, actual, acute, adult, alphabetical, anemic, apocryphal, approximate, Arctic, artificial, available, beautiful, bed-sit, behavioural, beige-cloured, Berni, blazing, blond, bored, bottom, bubbly, bumpy, central, changing, chaotic, chartered, circumspect, clinking, close, comfortable, compassionate, condensed, corrugated, creamy, crossed, cubic, daft, daily, delicious, dental, direct, distant, diving, dizzy, dotted, dry, early, electronic, embarrassed, entire, exhausted, fake, fancy, far, fat, firm, fixed, flying, foreign, foul, Franciscan, French, fried, frosted, fun, future, general, genetic, godless, golden-retriever, heavy, herbal, holy, imperial, inclined, incorrect, infinite, insane, inverted, invisible, irate, jangling, jealous, joint, living, logarithmic, lonely, low, mag-lite, magnetic, measuring, medieval, military, minute, missing, modern, mortal, much, muddy, national, natural, nocturnal, Norman, observant, one-way<sup>47</sup>, padded, painful, pale, Patagonian, peninsular, personal, photographic, pleased, pointed, polite, positive, premature, pressing, profane, psychiatric, ready, ready-made, red-faced, regular, resonant, right-angled, rotten, rough, round, rubber, sandy-coloured, saturated, scenic, sealed, selfish, senile, separate, shaded,

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<sup>47</sup> It is like being in a room with a one-way mirror in a spy

silver-coloured, sleeping, slow, sodding, spastic, specific, spherical, spiritualist, squashed, stable, stern, submersible, supernatural, sweetening, tartan, temporary, thirsty, tidy, tiring, traditional, transparent, turing, ugly, unconnected, unconscious, unexplained, unopened, visible, waterproof, Welsh, western, whining, wide, wiggly, wild, bread-slicing, carbonized, hot-tempered, impressed, inverse, luminous, underwater, valid (1), ancient, awake, British, cardinal, careful, common, complete<sup>48</sup>, correct, curly, curved, deaf, echoey, electric, electromagnetic, English, equal, excellent, excited, extra, faithful, famous, fine, following, friendly, furry, glad, hairy, healthy, helpful, homesick, honest, horrible, Indian, infected, kind, Latin, lazy, clear, electric, left-hand, local, lost, Malaysian, mathematical, middle, nasty, necessary, negligible, nervous, noisy, nuclear, ordinary, outer, patient, perfect, pointy, poisonous, poor, public, quadratic, rare, relaxed, remarkable, rubber, Scottish, shaky, shy, slicing, sliding, solar, solid, square, stripy, sunny, suspicious, sweet, take-away, thin, top, total, tropical, uncomfortable, unlikely, upsetting, useful, weak, weird, well (2), alien, bright, busy, certain, circular, concerned, double, easy, epileptic, extinct, giddy, Greek, hypothetical, ill, illegal, intelligent, mad, opposite, public, proud, rhetorical, straightforward, tall, thick, warm (3), brave, confusing, deep, dreadful empty, false, fear, final, horizontal, hungry, impossible, interested, just, large, light, long-way, loud, milky-bar, normal, original, outside, particular, serious, silly, single, spare, strong, surprised, upset, used to, wooden, (4), black-hole, blind, confused, dear, evil, flat, front, important, left-hand, logical, ridiculous, short, wet, worried (5), alive, dark, fast, frightening, great, likely, main, purple, silent, spare, special (6), baked-beans, broken, clean, clever, dangerous, dirty, hot, hurt, main, possible, proper, secrete, simple, true, (7), coloured, full, green, huge, pink, super, young, (8), asleep, complicated, funny, gray, left, strange, whole, (9), bad, calm, favourite, front-door, happy, safe, tiny, tired, (10), fucking, dark, milky, sure (11), hard, orange, quiet, (12), cross, high, right (13), interesting, real, scared (14), blue, late, scared, (15), cold, frightened, like, prime, (16), only, sick, small, (17), long (18), brown, swiss, wrong (19), special, very (21), difficult, nice, stupid, (22), white (23), new, level, nice (24), black, sorry, (25), angry (27), yellow (28), sad (29), special, dead, (30), old (32), black (34), bloody (36), different, red, (38), good (70), big (79), little (84), other (98).

**Total: 2263**

### **C. -ly Adverbs in the entire *Curious Incident***

absolutely, apparently, badly, deeply, diagonally, directly, equally, finally, firstly, gently, grievously, hopefully, horizontally, infinitely, luckily, necessarily, occasionally, particularly, refreshingly strongly, tightly, utterly, vertically, (1), automatically completely, differently, logically, mostly, obviously, precisely, secretly, simply (2), carefully, clearly, correctly, seriously, easily, realy (3), hardly, honestly (4), approximately, gradually, loudly, nearly, normally, slightly, (5), actually, especially, eventually (6), quickly (7), quietly (8), exactly, usually (10), properly (17), probably (21), really (113).

**Total: 301**

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<sup>48</sup> As in ‘you were in a **complete** trance’ and you made me look like a **complete** idiot.



## D. Sentence Types

### I. Simple Sentences

- It was 7 minutes after midnight.
- The dog was lying on the grass in the middle of the lawn in front of Mrs Shears's house.
- I went through Mrs Shears's gate, closing it behind me.
- I put my hand on the muzzle of the dog.
- This is a murder mystery novel.
- I don't tell lies.
- I am not worried about that.
- They are hard to understand.
- Mr Thompson answered the door.
- All the other children at my school are stupid

### II. Compound and Complex Sentences

#### Chapter 3

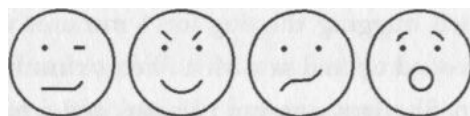
Eight years ago, **when** I first met Siobhan, she showed me this picture



**and** I knew that it meant “sad” face, **which** is what I felt **when** I found the dead dog. Then she showed me this picture



**and** I knew **that** it meant “happy” face, like **when** I'm reading about the Apollo space missions **or when** I am still awake at three **or** four in the morning **and** I can walk up **and** down the street **and** pretend **that** I am the only person in the whole world. Then she drew some other pictures



**but** I was unable to say **what** these meant

I got Siobhan to draw lots of these faces **and** then write down next to them exactly **what** they meant. I kept the piece of paper in my pocket **and** took it out **when** I didn't understand **what** someone was saying. **But** it was very difficult to decide **which** of the diagrams was most like the face they were making **because** people's faces move very quickly.

**When** I told Siobhan **that** I was doing this, she got out a pencil **and** another piece of paper **and** said it probably made people feel very



**and** then she laughed. **So** I tore the original piece of paper up **and** threw it away. **And** Siobhan apologised. **And** now if I don't know **what** someone is saying, I ask them what they mean **or** I walk away.

## Chapter 37

- I don't 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.
- A lie is **when** you say something happened **which** didn't happen. **But** there is only ever one thing **which** happened at a particular time **and** a particular place. **And** there are an infinite number of things **which** didn't happen at that time **and** that place. **And if** I think about something **which** didn't happen I start thinking about all the other things **which** didn't happen.

## Chapter 67

- For example, **when** I punched Sarah **because** she had pulled my hair I knocked her unconscious **and** she had concussion **and** they had to take her to the Accident **and** Emergency Department at the hospital. **And also** I always have my Swiss Army knife in my pocket **and** it has a saw blade **which** could cut a man's fingers off.
- Then I ask them questions about themselves, like whether they have pets and what is their favourite colour **and** what do they know about the Apollo space missions **and** I get them to draw a plan of their house **and** I ask them what kind of car they drive, so I get to know them. Then I don't mind **if** I am in the same room as them **and** don't have to watch them all the time.
- So talking to the other people in our street was brave. **But if** you are going to do detective work you have to be brave, **so** I had no choice.
- He said, "Look, son, do you really think you should be going around asking questions like this?" **And** I said, "Yes, **because** I want to find out who killed Wellington, **and** I am writing a book about it." **And** he said, "Well, I was in Colchester on Thursday, **so** you're asking the wrong bloke." I said, "Thank you," **and** I walked away.
- I asked **if** she had seen anything suspicious on Thursday evening **which** might be a clue. She said, "Like what?" **And** I said, "Like strangers. **Or** like the sound of people arguing."
- **And** she said, "No," **and then** she said, "You be careful, young man." I said **that** I would be careful **and then** I said thank you to her for helping me with my questions **and** I went to number 43, **which** is the house next to Mrs Shears' house.
- He smelled of body odor **and** old biscuits **and** off popcorn, **which is what** you smell of **if** you haven't washed for a very long time, like Jason at school smells **because** his family is poor.
- I did not knock at the door of number 38, **which** is the house next to our house, **because** the people there take drugs **and** Father says **that I** should never talk to them,

so I don't. **And** they play loud music at night **and** they make me scared sometimes **when** I see them in the street. **And** it is not really their house.

- Her name is Mrs Alexander. She has a dog. It is a dachshund, **so** she was probably a good person **because** she liked dogs. **But** the dog wasn't in the garden with her. It was inside the house.
- Mrs Alexander was wearing jeans **and** training shoes, **which** old people don't normally wear. **And** there was mud on the jeans. **And** the trainers were New Balance trainers. **And** the laces were red. I went up to Mrs Alexander **and** said, "Do you know anything about Wellington being killed?"
- **So** I said, "Do you know anything about Wellington being killed?" **And** she said, "I heard about it yesterday. Dreadful. Dreadful." I said, "Do you know who killed him?" **And** she said, "No, I don't."
- **And** she said, "Well, I suppose you're probably right." I said, "Thank you for helping me with my investigation." **And** she said, "You're Christopher, aren't you." I said, "Yes. I live at number 36." **And** she said, "We haven't talked before, have we." I said, "No. I don't like talking to strangers. **But** I'm doing detective work." **And** she said, "I see you every day, going to school." I didn't reply to this.
- **And** she said, "It's very nice of you to come and say hello." I didn't reply to this either **because** Mrs Alexander was doing **what** is called chatting, **where** people say things to each other **which** aren't questions **and** answers **and** aren't connected.
- **And** I said, "No." She said, "You'd probably like a dog, wouldn't you." **And** I said, "I have a rat." **And** she said, "A rat?" **And** I said, "He's called Toby." **And** she said, "Oh." **And** I said, "Most people don't like rats **because** they think they carry diseases like bubonic plague. **But** that's only **because** they lived in sewers **and** stowed away on ships coming from foreign countries **where** there were strange diseases. **But** rats are very clean. Toby is always washing himself. **And** you don't have to take him out for walks. I just let him run around my room so that he gets some exercise. **And** sometimes he sits on my shoulder **or** hides in my sleeve like it's a burrow. **But** rats don't live in burrows in nature."
- Mrs Alexander said, "Do you want to come in for tea?" **And** I said, "I don't go into other people's houses." **And** she said, "Well, maybe I could bring some out here. Do you like lemon squash?" I replied "I only like orange squash." **And** she said, "Luckily I have some of that as well. **And** what about Battenberg?" **And** I said, "I don't know **because** I don't know what Battenberg is." She said, "It's a kind of cake. It has four pink **and** yellow squares in the middle **and** it has marzipan icing round the edge." **And** I said, "Is it a long cake with a square cross section **which** is divided into equally sized, alternately colored squares?" **And** she said, "Yes, I think you could probably describe it like that." I said, "I think I'd like the pink squares **but** not the yellow squares **because** I don't like yellow. **And** I don't know **what** marzipan is, **so** I don't know whether I'd like that." **And** she said, "I'm afraid marzipan is yellow, too. Perhaps I should bring out some biscuits instead. Do you like biscuits?"
- **And** I said, "Yes. Some sorts of biscuits." **And** she said, "I'll get a selection
- **And** I thought she might be ringing the police **and then** I'd get into much more serious trouble **because** of the caution. **So** I walked away. **And** as I was crossing the street I had a stroke of inspiration about **who** might have killed Wellington. I was imagining a Chain of Reasoning inside my head **which** was like this
- 1. Why would you kill a dog?
  - a) **Because** you hated the dog.
  - b) **Because** you were mad.
  - c) **Because** you wanted to make Mrs Shears upset.

- **And** also Father said **that** she needed company **and** didn't want to be on her own.
- **And** sometimes Mrs Shears stayed overnight at our house **and** I liked it **when** she did **because** she made things tidy **and** she arranged the jars **and** pans **and** tins in order of their height on the shelves in the kitchen **and** she always made their labels face outward **and** she put the knives **and** forks **and** spoons in the correct compartments in the cutlery drawer. **But** she smoked cigarettes **and** she said lots of things I didn't understand, e.g., "I'm going to hit the hay," **and** "It's brass monkeys out there," **and** "Let's rustle up some tucker." **And** I didn't like **when** she said things like that **because** I didn't know what she meant.
- **And** I don't know **why** Mr Shears left Mrs Shears **because** nobody told me. **But** when you get married it is **because** you want to live together **and** have children, **and** **if** you get married in a church you have to promise **that** you will stay together until death do us part. **And** **if** you don't want to live together you have to get divorced **and** this is **because** one of you has done sex with somebody else **or** **because** you are having arguments **and** you hate each other **and** you don't want to live in the same house anymore **and** have children. **And** Mr Shears didn't want to live in the same house **as** Mrs Shears anymore **so** he probably hated her **and** he might have come back **and** killed her dog to make her sad.

## Chapter 71

- **But** this is stupid because everyone has learning difficulties **because** learning to speak French **or** understanding relativity is difficult **and** also everyone has special needs, like Father, **who** has to carry a little packet of artificial sweetening tablets around with him to put in his coffee to stop him from getting fat, **or** Mrs Peters, **who** wears a beige-colored hearing aid, **or** Siobhan, **who** has glasses **so** thick that they give you a headache **if** you borrow them, **and** none of these people are Special Needs, **even** **if** they have special needs.
- **But** Siobhan said we have to use those words **because** people used to call children like the children at school *spaz* **and** *crip* **and** *mong*, **which** were nasty words. **But** that is stupid too **because** sometimes the children from the school down the road see us in the street **when** we're getting off the bus **and** they shout, "Special Needs! Special Needs!" **But** I don't take any notice **because** I don't listen to **what** other people say **and** only sticks **and** stones can break my bones **and** I have my Swiss Army knife **if** they hit me **and** **if** I kill them it will be self-defense **and** I won't go to prison.
- Mrs Gascoyne said they didn't want to treat me differently from everyone else in the school **because** then everyone would want to be treated differently **and** it would set a precedent. **And** I could always do my A levels later, at 18.
- **And** Father said, "Christopher is getting a crap enough deal already, don't you think, without you shitting on him from a great height as well.
- **Then** Mrs Gascoyne said **that** she and Father should talk about this at some later point on their own. **But** Father asked her **whether** she wanted to say things she was embarrassed to say in front of me, **and** she said no, **so** he said, "Say them now, then."
- **And** she said **that** **if** I sat an A level I would have to have a member of staff looking after me on my own in a separate room. **And** Father said he would pay someone £50 to do it after school **and** he wasn't going to take no for an answer. **And** she said she'd go away **and** think about it. **And** the next week she rang Father at home **and** told him that I could take the A level **and** the Reverend Peters would be what is called the

invigilator.

- **And after** I've taken A-level maths, I am going to take A-level further maths **and** physics and then I can go to university. There is not a university in our town, **which** is Swindon, **because** it is a small place. **So** we will have to move to another town **where** there is a university **because** I don't want to live on my own **or** in a house with other students. **But** that will be all right **because** Father wants to move to a different town as well.
- **And** sometimes he says, "Swindon is the arsehole of the world."
- **Then, when** I've got a degree in maths, **or** physics, **or** maths and physics, I will be able to get a job **and** earn lots of money **and** I will be able to pay someone **who** can look after me **and** cook my meals **and** wash my clothes, **or** I will get a lady to marry me **and** be my wife **and** she can look after me **so** I can have company and not be on my own.

## Chapter 97

- She said, "What happened to you the other day?" I asked, "Which day?" **And** she said, "I came out again **and** you'd gone. I had to eat all the biscuits myself." I said, "I went away." **And** she said, "I gathered that." I said, "I thought you might ring the police." **And** she said, "Why on earth would I do that?" **And** I said, "**Because** I was poking my nose into other people's business **and** Father said I shouldn't investigate **who** killed Wellington. **And** a policeman gave me a caution **and** if I get into trouble again it will be a lot worse **because** of the caution."
- **And** I asked, "Why not?" **And** she said, "Because." **Then** she stopped and decided to start saying a different sentence. "**Because** maybe your father is right **and** you shouldn't go around asking questions about this." **And** I asked, "Why?" **And** she said, "**Because** obviously he is going to find it quite upsetting."
- **But** I was excited, too. **Because** I thought she might tell me a secret. **And** the secret might be about who killed Wellington. **Or** about Mr Shears. **And** if she did that I might have more evidence against him, **or** be able to Exclude Him from My Investigations.

## Excerpt 2: Description of things and other characters' smelling

- And Mr Jeavons **smells** of soap [...] (p. 5)
- The police car **smelt** of hot plastic and aftershave and take-away chips. (p. 11)
- The Reverend Peters [...] smokes cigarettes and you can **smell** them on his breath. (p. 42)
- 'Mrs Alexander, the old lady [...] **smelt** of cooking' (p. 69)
- Its tongue was rough and wet and it liked the **smell** on my trousers and started sniffing them. (p. 70)
- Rhodri was **wearing** a pair of white dungarees which had dirty marks all over them and [...] he **smelt** of something I do not know the name of which Father often **smells** of when he comes home from work. (p. 83)
- Then I sniffed the air to see if I could see what the air in the garden **smelled** like. But I couldn't **smell** anything. It **smelled** of nothing. And this was interesting, too. (p. 87)
- This means that someone wants to give them to the Hound of the Baskervilles to **smell**, like a bloodhound, so that it can chase him. (p. 90)

- Then we went and looked at the giraffes. And the **smell** of their poo was like the **smell** inside the gerbil cage at school (p. 110)
- and there was only one way to go and that was down the tunnel, and it **smelled** of toilets and cigarettes.(p. 180)
- And it was horrible inside because there was poo on the seat of the toilet and it **smelled** of poo, like the toilet at school when Joseph has been for a poo on his own, because he plays with it. (pp. 200-201)
- ‘I could **smell** his aftershave’ (p. 202)
- And I could **smell** their poo, and it was different from the **smell** of the poo that I **smelt** in the toilet when I went in there. (p. 205)
- And 6 people went to the toilet but they didn't do poos that I could **smell**, which was good. (p. 206)
- [...] and he had been drinking beer because he **smelled** like Father did when he had been drinking beer with Rhodri. (pp. 251-252)
- And the corridor outside the room **smelled** like gravy and the bleach they use to clean the toilets at school.(p. 262)

### Excerpt 3: Description of what other characters' wear

- ‘She was **wearing** pajamas and a housecoat’. (p. 4)
- He was an inspector. I could tell because he wasn't **wearing** a uniform. (p.p. 21-22)
- I wasn't eating my breakfast in Egypt and there wasn't a rhinoceros in the room and Father wasn't **wearing** a diving suit [...] (p. 24)
- And she was **wearing** sandals and jeans and a T-shirt (p. 37)
- When she opened the door she was holding a mug of tea and she was **wearing** sheepskin slippers... (p. 39)
- And she **wears** tracksuit trousers because she says that they are more comfortable than normal trousers...(p. 42)
- He was **wearing** a T-shirt which said **BEER - Helping Ugly People Have Sex for 2,000 Years**. (p. 47)
- Mrs Peters, who **wears** a beige-colored hearing aid ... (p. 56)
- He was **wearing** a lumberjack shirt. (p. 62)
- She was **wearing** a dress like a normal old lady. (p. 69)
- Rhodri was **wearing** a pair of white dungarees which had dirty marks all over them... (p. 83)
- [...] Sherlock Holmes is never described as wearing a deerstalker hat, which is what he is always **wearing** in pictures and cartoons. (p. 93)
- My memory is like a film. That is why I am really good at remembering things, like the conversations I have written down in this book, and what people were **wearing**... (p. 96)
- ‘And Mother was **wearing** a pair of shorts made out of denim and a light blue bikini top’... (p. 96)
- And this is how I recognise someone if I don't know who they are. I see what they are **wearing**, or if they have a walking stick, or funny hair, or a certain type of glasses ... (p. 97)
- Father came home at 5:48 p.m. I heard him come through the front door. Then he came into the living room. He was **wearing** a lime green and sky blue check shirt [...] (p. 101)
- And a man came up to me and he was **wearing** a blue jacket and blue trousers and he

had brown shoes and he was carrying a book in his hand and he said, "You look lost." (p. 210)

- And someone said, "Get out of there, for fuck's sake," and I looked up and it was a man who was **wearing** a green raincoat and he had black shoes and his socks were showing and they were gray with little diamond patterns on them. (p. 223)

### Excerpt 4: Swiss Army knife

- This is what I had in my pockets [...] **A Swiss Army knife** with 13 attachments (p. 16)
- [...] where I picked up my **Swiss Army knife** and my piece of string and the piece of the wooden puzzle ... (p. 23).
- So I got out my **Swiss Army knife** and opened the saw blade so that I could defend myself. (p. 153)
- [...] I took my **Swiss Army knife** out of my pocket and got out the saw blade and held it in case he found us. (p. 153)
- [...] I could open them with the can opener or my **Swiss Army knife**. (p. 167)
- So I got out my **Swiss Army knife** and I flicked out the saw blade (p. 170)
- I gripped the **Swiss Army knife** in the other hand.. (p. 181)
- And I kept my hand on my **Swiss Army knife** in case he touched me. (p. 189)
- I opened my **Swiss Army knife** in my pocket to make me feel safe. (p. 210)
- So I took out my **Swiss Army knife**. (p. 210)
- And I kept hold of my **Swiss Army knife** in my pocket... (p. 212)
- And I said, "I've got a **Swiss Army knife** and it has a saw blade and it could cut someone's fingers off." (p. 226)
- But I was holding my **Swiss Army** knife with the saw blade out in case he grabbed me. (p. 240)
- And I wanted to hit somebody or stab them with my **Swiss Army knife**, but there wasn't anyone to hit or stab with my **Swiss Army knife** except the Reverend Peters and he was very tall and if I hit him or stabbed him with my **Swiss Army knife** he wouldn't be my invigilator for the rest of the exam. (p. 258)

### Excerpt 5 Tactile sensory sensitivity

- I do not like people shouting at me. It makes me scared that they are going to hit me or **touch** me and I do not know what is going to happen. (p. 4)
- I didn't like him **touching** me like this. (p. 9)
- He held up his right hand and spread his fingers out in a fan. I held up my left hand and spread my fingers out in a fan and we made our fingers and thumbs **touch** each other. We do this because sometimes Father wants to give me a hug, but **I do not like hugging people** so we do this instead, and it means that he loves me. (p.21)
- I just wanted him to stop **touching** me." (p.22)
- Not liking being **touched** (p. 59)
- Not liking yellow things or brown things and refusing to **touch** yellow things or brown things (p. 59)
- I. Refusing to use my toothbrush if anyone else has **touched** it (p. 59)
- J. Not eating food if different sorts of food are **touching** each other (p. 59)

- The supper was baked beans and broccoli and two slices of ham and they were laid out on the plate so that they were not **touching**. (p. 62)
- [...] and my ham jumped sideways so that it **touched** the broccoli, so I couldn't eat the ham or the broccoli anymore. (p. 63)
- I put my licorice laces and my Milky Bar in my special food box on the shelf, which Father is not allowed to **touch** because it is mine. (p. 83)
- she put it onto my plate because it doesn't matter if different sorts of food are **touching** before they are actually on your plate. (p. 95)
- I wanted to take you out of the shop but you wouldn't let me **touch** you and you just lay on the floor and screamed and banged your hands and feet on the floor (p. 134)
- But it didn't hurt when he **touched** me, like it normally does. I could see him **touching** me, like I was watching a film of what was happening in the room, but I could hardly feel his hand at all. (p. 143)
- Then he came back and **touched** my shoulder again and said, "Let's do this really gently, Christopher. (p. 144)
- And there were lots of people in the street doing their shopping, but I didn't want them to **touch** me... (p. 171)
- And I said, "You mustn't **touch** me." (p. 186)
- And I kept my hand on my Swiss Army knife in case he **touched** me. (p. 189)
- And then he reached out to **touch** me again and I started to scream again...(p. 197)
- And then I had to work out which way to go, so I stood against a wall so people didn't **touch** me. (p. 213)
- [...] the back of someone's jacket **touched** my knee and I felt sick and I started groaning really loudly. (p. 216)
- And the lady said, "Are you OK?" and she **touched** my arm so I screamed again. (p. 225)
- And I can go anywhere in the world and I know that no one is going to talk to me or **touch** me or ask me a question. (p. 243)

## Excerpt 6: Idiomatic expression “Other people business”

- “Father said, “Just try and keep your nose out of other people’s business.” (p. 26)
- I decided that I was going to find out who killed Wellington even though Father had told me to **stay out of other people’s business**. (p. 38)
- “I don’t know what Father means when he says “**Stay out of other people’s business**” because I don’t know what he means by “**other people’s business**” because I do lots of things with other people, at school and in the shop and on the bus, and his job is going into other people’s houses and fixing their boilers and their heating. And all of these things are other people’s business.” (p.38).

## Excerpt 7: Accuracy with expressions of Time

Christopher is unusually focuses on giving time by the fullest details including the second in the entire novel. The following extracts are some examples from the novel.

- It was **1:12 a.m.** when Father arrived at the police station. I did not see him until 1:28 a.m. (p. 21)



- At **1:28 a.m.** a policeman opened the door of the cell and told me that there was someone to see me. (p. 21)
- and did the Expert Version in **102 seconds**, which was only **3 seconds** off my best time, which was **99 seconds**. At 2:07 a.m. (p. 27)
- He was away for **2½ hours**. (p. 28)
- Mother died **2 years** ago. (p. 28)
- Mother died **two weeks** later. (p. 35).
- She moved very slowly because she was an old lady and she was inside the house for more than **6 minutes**... (p. 53).
- Then she didn't say anything for about 30 seconds (p. 76).
- I stayed awake until **5:47** (p. 158).
- I stayed still for **27 minutes** (p. 159).
- 'And later on, at **10:51 p.m.** I went out onto the balcony to find out whether I could see any stars [...] I got out of bed at **2:07 a.m.**' (p. 248)

### Excerpt 8: Computing and technological phrases

- I sometimes think of my mind as a **machine** (p. 8)
- something I can simply press **Rewind** and **Fast Forward** and Pause like on a video recorder, but more like a DVD player because I don't have to **Rewind** through everything in between to get to a memory of something a long time ago. [...] I can **Rewind** to lots of different scenes and say what she was like in those scenes. For example, I could **Rewind** to 4 July 1992 when I was 9 years old (p. 96)
- and I do a **Search** through my memories to see if I have met them before [...] I do a **Search** and see if I have ever heard someone say this before. And if someone is lying on the floor at school, I do a **Search** through my memory to find a picture of someone having an epileptic fit [...] (p. 97)
- And when I am in a new place, because I see everything, it is like when a **computer** is doing too many things at the same time and **the central processor unit** is blocked up and there isn't any space left to think about other things. (p. 177)
- And sometimes when I am in a new place and there are lots of people there it is like a **computer crashing** and I have to close my eyes and put my hands over my ears and groan, which is like pressing **CTRL + ALT + DEL** and **shutting down programs** and **turning the computer off** and **rebooting** so that I can remember what I am doing and where I am meant to be going. (pp. 177-178)

## Appendix 4:

### Additional Samples in *The Rosie Project*

#### Excerpt 1: Ideational style

##### A. Transitivity

Some examples of Don's use of the pronoun daxis 'I' with the processes of transitivity using Simpson's version:

- I [Carrier] am [Relational Intensive] thirty-nine years old, tall, fit and intelligent [Attribute].
- I [Actor]'d stopped [Material Action Supervention] visiting [Material Action Supervention] Daphne [Goal]
- I [Carrier] should be [Relational Intensive] attractive [Attribute] to a wide range of women [Circumstance].
- I [Senser] smiled [Mental Reaction].

##### B. Adjectives in the entire *Rosie Project*

absent, accelerated, accomplished, active, addictive, additive, adhesive, adjacent, aggregate, aimless, alternate, ambiguous, analogous, Antarctic, apologetic, appealing, applicable, approaching, arbitrary, archaic, ashamed, automatic, awful, bald, Balinese, bearded, belligerent, bespectacled, bold, bored, brave, bulky, burgeoning, carbonated, cardiac, caring, casual, chaotic, charming, cheap, child-related, Chilean, civic, civilised, classic, clever, clipped, clumsy, coal, coherent, collaborative, collared, combined, compelling, compensatory, comprehensible, comprehensive, confirmatory, conflicting, confrontational, confusing, consequential, considerate, consistent, constant, constructive, continued, controversial, convincing, corresponding, cosmic, cream-based, creative, crispy, cruel, customised, dark-blue, deceptive, deep-fried, deep-seated, definitive, delighted, dependent, deserved, designated, devoid, dextrous, disastrous, disciplinary, disciplined, disconcerting, discordant, disgruntled, disoriented, displaced, distracting, disproportionate, disruptive, disruptive-student, dissatisfied, distant, distasteful, distinguishing, dried, dry, dubious, dull, dummy, dynamic, ecstatic, educational, emotion-driven, engrossing, enthusiastic, entrenched, erasable, eruntque, established, estimated, evasive, excess, exciting, exclusive, exploitative, extended, extensive, extraneous, extra-relationship, faecal, faithful, farmed, fastidious, fat-burning, faulty, feasible, Fijian, firm, fish-based, fit-looking, fixed, flat, fluffy, foreign, formulaic, fresh, Freudian, fried, frightening, full-blooded, functional, fundamental, furious, generalised, generous, genteel, gentle, genuine, gift-wrapped, girly, good-looking, grassy, grave, greasy, green-eyed, grey, guided, habitual, harmful, hasty, healthy, heavy, heinous, helpless, hinged, historical, holy, hopeless, humane, hypothetical, idealised, identical, identifying, idiot-savant, idle, illegitimate, illicit, impending, impolite, impotent, improving, inaccessible, inadequate, inanimate, incomplete, inconsistent, incredulous, incurable, independent, indirect, inexcusable, inexperienced, inflated, inflexible, influential, informal,

innocent, innocuous, innovative, inside<sup>49</sup>, insoluble, instant, instinctual, insurmountable, intentional, interpretable, invisible, irresponsible, judgmental, justifiable, keen, Kurdistan, laetoli<sup>50</sup>, left, light, long-dead, long-stemmed, manageable, manic, massive, matching, mathematical, mating, mean, meaningful, medical, medieval, memorable, metaphorical, mild, minimum-size, misspent, momentary, muddy, multiple, nagging, naive, naked, national, native, nearby, negotiable, non-eventful, newborn, nocturnal, non-angry, non-functioning, non-invasive, non-monogamous, non-physical, non-professional, non-verbal, non-viable, non-violent, northern, not qualified, notorious, obscure, observant, obstructive, older-style, opportune, optional, outdoor, outer, overcooked, overhead, overqualified, overseas, overt, overwhelming, packaged, painful, panicked, paradoxical, paranoid, parental, passionate, periodic, petty, plain, pointless, poor-quality, portable, post-doctoral, prefabricated, preparatory, prepared, primary, principal, proactive, profound, prohibitive, protective, proven, provisional, proximate, punching, pure, purple, purported, radical, raucous, reachable, recalculating, receptive, reciprocal, reconfigured, recommended, recorded, reduced, redundant, regional, registered, relative, relaxed, reliant, remarkable, rendered, repeatable, residual, resilient, respective, revised, round, ruthless, sane, satisfied, scared, secret, selfish, senior, sensational, sensible, serviceable, sharing, shattered, sheer, shy, sick, simplistic, simulated, single-cell, slippery, smashing, smooth, socio-economic, solid, sophisticated, sound, sparkling, speed-dating, spiky, spiral, stable, staring, static, statistical, sticky, strict, stringent, stylised, subconscious, sudden, sunny, suntque, surprising, Swedish, sweetened, symbolic, sympathetic, synchronised, synthetic, tedious, teetotal<sup>51</sup>, tense, tensile, tenured, Thai, Thailand, theoretical, therapeutic, thick, thick-soled, thin, tidy, time-share, tough, transparent, transsexual, traumatic, tricky, typed, ultra-light, unambiguous, unanswered, unappealing, unaware, uncommitted, uncommon, unconnected, unconscious, unconsidered, undetected, undetermined, undiagnosed, uneventful, unfair, unfocused, unfortunate, unhelpful, unidentifiable, unintelligent, unintentional, unjustified, unlocked, unnatural, unnecessary, unofficial, unprofessional, unprotected, unreliable, unsatisfactory, unscientific, unshucked, unsolicited, unsophisticated, unspoken, untenable, untrue, upmarket<sup>52</sup>, urgent, usable, useless, valid, valuable, verbal, vertical, Vietnamese, violent, visible, visual, visual-harassment, wary, well, well considered, well documented, well-articulated, well-established, well-known, well-managed, well-meaning, well-meaning, well-person, well-reasoned, well-stocked, windowless, wise, woollen, workable, worthwhile, worthy **(1)**

accurate, accustomed, advanced, aggressive, alert, alien, alive, ancestral, anxious, astute, awake, blonde, broken, careful, Caucasian, central, chilled, clean, compromised, confused, contradictory, convenient, cool, crucial, curious, darkened, dark-haired, defensible, defensive, deliberate, demanding, desirable, desperate, disappointing, discriminating, disorganised, dissatisfied, distressed, disturbing, domestic, doubtful, driving, dumb, embarrassed, encouraging, environmental, essential, excessive, external, fabulous, factual, fatal, favourite, fellow, fictional, filled, fit, French, front, frustrating, grateful, gross, guilty, hard, heightened, Hungarian, hungry, illegal, illogical, improved, incapacitated, inept, infeasible, insensitive, insulted, international, interpersonal, invalid, Irish, kind, legitimate, local, ludicrous, makeshift, mechanical, Mexican, middle-aged, mid-fifties, missing, modern, neat, no-

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<sup>49</sup> I carefully reached into the inside pocket.

<sup>50</sup> [S]he stopped at the reconstruction of the famous Laetoli footprints.

<sup>51</sup> I'm not a fucking non-smoking teetotal chef.

<sup>52</sup> [T]his was an upmarket function.

drinking<sup>53</sup>, noisy, non-Caucasian, non-drinking, non-smoking, non-standard, not compatible, not-uncommon, oblivious, obsessed, official, optimum, organic, oversimplified, pale, Panamanian, pedantic, perceived, permanent, picky, pink, preceding, preferable, proficient, psychological, published, rationale, reflective, relevant, reliable, reluctant, representative, rhetorical, rigorous, ritual, rude, satisfactory, satisfying, secondary, sensory, separate, silly, skilled, skinny, specialised, specific, specified, spiked, stained, stereotypical, stimulating, stressed, stressful, suburban<sup>54</sup>, surgical, suspicious, sweet, temporary, typical, unattractive, unavailable, unconscious, unconventional, unfaithful, unimpressed, unknown, unobstructed, unplanned, unstructured, unsuccessful, untested, unwanted, unwise, upper, vacant, weak, welcome, willing, yellow **(2)**

absolute, agitated, agreed, alcoholic, Asian, Australian, behavioural, bright, busy, calm, careless, challenging, Chinese, close, compatible, consequent, convertible, crazy, dear, deep, delicious, dramatic, embarrassing, ethical, exact, expensive, experienced, experimental, fair, famous, genographic, ill, illiterate, impractical, inadvisable, incapable, incompetent, inevitable, Japanese, Jewish, lost, middle, Norwegian, occasional, opposite, orange, organised, overall, perceptive, polite, preliminary, probable, productive, puzzled, quiet,

resulting, revealing, rough, running, severe, slim, spare, stunned, subtle, supplementary, symmetrical, technical, timely<sup>55</sup>, tiny, transmitted, unaccustomed, unbelievable, uncommon, unidentified, unimportant, unrelated, unsound, various, vast, viable, vigilant, warm, weekly, wild, working **(3)**, adequate, annoyed, average, brown, business, clinical, closed, commercial, cultural, detailed, double, early, efficient, enjoyable, enormous, evolutionary, facial, fictitious, general, glad, hilarious, Hindu, honest, hot, immoral, individual, initial, internal, joint, legal, main, mass, minimal, monogamous, multiple, objective, overwhelmed, own, pleasant, precise, psychiatric, qualified, random, responsible, scheduled, spectacular, stunning, timely, top, underlying, unethical, unhealthy, unscheduled, upset, wonderful **(4)**

amusing, asleep, associate, basic, bipolar, cognitive, complicated, corporate, cosmetic, dangerous, effective, English, equivalent, extreme, free, fucking, funny, gay, inefficient, inner, late<sup>56</sup>, martial, maximum, moral, nervous, overweight, particular, past, powerful, practical, prestigious, primitive, proper, rare, required, sleeping, smart, stupid, successful, superior, supposed, tall, unacceptable, understandable, virgin<sup>57</sup>, wet **(5)**, accented, afraid, amazed available, American, brilliant, comfortable, competent, extreme, focused, future, green, ideal, impressive, intellectual, limited, loud, mental, normal, original, plausible, predictable, ridiculous, right, standardised, straightforward, surprised, terrible, traditional, trivial, unethical, unexpected, unfamiliar, unreasonable, vegetarian, wide **(6)**, academic, alternative, decorative, extra, following, formal, fortunate, helpful, impossible, special, inappropriate, Indian, insufficient, lucky, significant, straight, substantial, unpleasant, weird, worried, **(7)**, amazing, extraordinary, female, incompatible, incorrect, insufficient, local, logical, martial-arts, physical, popular, scientific, similar, sufficient, sustainable **(8)**, actual, basic, blue, conscious, current, dark, friendly, immediate, little, living, professional, quick,

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<sup>53</sup> I had already done with the no-drinking rule.

<sup>54</sup> The lecture was scheduled for 7.00 p.m. at an inner-suburban.

<sup>55</sup> There was considerable pressure to make a timely response.

<sup>56</sup> Late dinner

<sup>57</sup> Put rum in the Virgin Colada.

religious, remaining, sad, silent, total, unusual (9), aware, considerable, entire uncomfortable, fascinating, fat, intelligent, irrelevant, minor, potential, public, safe, strange, unhappy, young, (10), biological, concerned, confident, empty, huge, human, natural, nice, numerous, private, reasonable, single, usual (11), additional, attractive, awkward, fine, recent, serious, thirsty, tight, white, whole (12), large, mental, strong, suitable, useful, (13), annoying, conventional, easy, final, interested, low, mental, pleased, simple (14), angry, bad, big, appropriate, okay, regular, poor, red, rational, standard, unsuitable (15), certain, dead, happy, real (16) negative, odd, only, romantic, short (17), black, full, important, irrational, positive, (18), acceptable, familiar, unlikely (19), near, necessary, wrong, (20), alone, incredible, beautiful, (21), emotional, fun, likely, previous (23), critical (24), major (25), high, interesting, genetic, great, sexual, small (26), difficult, personal, old (30), sure (31), possible (33), different (34), new, sorry (35) medical (39), obvious, perfect (40), excellent (41), correct, long (57), other (64), social (70), good (78).

**Total= 4383**

### **C. -ly adverbs in the entire *Rosie Project***

abnormally, absolutely, aimlessly, allegedly, ambiguously, badly, beautifully, blatantly, brilliantly, cleverly, closely, collectively, competently, comprehensively, confusingly, consciously, consequently, conversely, critically, cumulatively, currently, disappointingly, distinctly, enormously, environmentally, excessively, experimentally, extraordinarily, firmly, gently, genuinely, greatly, habitually, healthily, importantly, impossibly, impressively, improbably, inadvertently, indisputably, insufficiently, intently, legally, locally, loosely, luckily, mainly, manually, metaphorically, morally, manifestly, mostly, noticeably, nutritionally, obstructively, oddly, originally, ostensibly, partly, personally, physically, popularly, practically, privately, profitably, purely, rarely, readily, reluctantly, remotely, repeatedly, respectively, satisfactorily, simultaneously, smoothly, spontaneously, subtly, succinctly, suitably, sympathetically, tactically, thoroughly, uncomfortably, unconsciously, unfairly, unconventionally, understandably, unethically, unexpectedly, unpleasantly, unquestionably (1), aggressively, annoyingly, broadly, concurrently, daily, dangerously, formally, ideally, safely, scientifically, severely, shortly, discreetly, enthusiastically, explicitly, financially, forcefully, grossly, incorrectly, increasingly, inevitably, instantly, instinctively, irrationally, moderately, specifically, statistically, strictly, successfully, supposedly, surreptitiously, traditionally, unambiguously, partially, poorly, predominantly, unnaturally, vanishingly, visibly, widely (2), accurately, amazingly, artificially, barely, considerably, constantly, easily, equally, frantically, freshly, fully, honestly, inappropriately, initially, intelligently, lightly, literally, mathematically, mentally, patently, politely, precisely, realistically, slightly, truly, truthfully, ultimately, undoubtedly (3), basically, consistently, dramatically, effectively, emotionally, eventually, hugely, largely, logically, merely, officially, potentially, properly, quietly, randomly, rationally, recently, remarkably, simply, strangely, subconsciously, unusually, usually, vastly (4), deliberately, essentially, heavily, immensely, occasionally, particularly, relatively, sexually, technically (5), briefly, completely, differently, genetically, loudly, permanently, possibly, predictably, rapidly, reasonably, seriously, strongly, surprisingly, virtually (6), conventionally, naturally, primarily, temporarily (7), automatically, especially, frequently, normally, previously, slowly (8), directly, hardly, regularly (9), definitely, generally (10), carefully, incredibly, socially,

suddenly (11), correctly (12), certainly, clearly (13), actually (14), finally (15), fortunately (17), apparently, unfortunately, unlikely (19), entirely (20), approximately, (21), exactly (22), likely, quickly, surely (23), immediately (25), extremely (26), highly (27), really, presumably, totally (30), probably (39), obviously (40).

**Total = 1167**

## D. Sentence Types

### I. Simple Sentences

- Gene has a project to have sex with women of as many different nationalities as possible.
- This belief is consistent with Gene's background as a geneticist.
- Logically, I should be attractive to a wide range of women.
- The Apricot Ice-cream Disaster is a good example.
- Claudia had introduced me to one of her many friends.
- Poor synchronisation is a huge waste of time.
- I could already see the possibility of a permanent relationship.
- My own work focuses on genetic predisposition to cirrhosis of the liver.
- I guessed their ages as between eight **and** thirteen.
- I could have spent fifteen minutes at home practising aikido.
- There was no point in arguing.
- 'Bigger testicles produce more semen
- Rosie gave me a very strange look.

### II. Compound and Complex Sentences

#### Chapter 1

- I may have found a solution to the Wife Problem. **As** with many scientific breakthroughs, the answer was obvious in retrospect. **But** had it not been for a series of unscheduled events. It is unlikely I would have discovered it.
- Restaurants are minefields for the socially inept, **and** I was nervous as always in these situations. **But** we got off to an excellent start **when** we both arrived at exactly 7.00 p.m. as arranged.
- This was almost certainly an unsound generalisation, based on limited experience, **and** perhaps I should have recognised it as a warning sign. **But** it provided me with an opportunity for a creative suggestion.
- Afterwards, Claudia advised me **that** I should have abandoned the experiment prior to Elizabeth leaving. Obviously. **But** at what point? Where was the signal? These are the subtleties I fail to see. **But** I also fail to see why heightened sensitivity to obscure cues about ice-cream flavours should be a prerequisite for being someone's partner.

- Caffeine has a half-life of three to four hours, **so** it's irresponsible serving coffee at 7.00 p.m. **unless** people are planning to stay awake until after midnight. **Which** doesn't allow adequate sleep **if** they have a conventional job.' I was trying to make use of the waiting time by offering practical advice, **but** it seemed **that** she preferred to discuss trivia.
- He has a date tonight, **and** he wouldn't be able to go out if he was ill.'

## Chapter 8

- '**But** it changes all the time. What about in the early morning? **Or when** it rains? What about coming up here just to sit?' I had no answer that was likely to satisfy her. I had seen the view **when** I bought the apartment. It did not change much in different conditions. **And** the only times I just sat were **when** I was waiting for an appointment **or if** I was reflecting on a problem, in which case interesting surroundings would be a distraction.
- 'Like being there for your kids.' 'Correct. **But** instincts are incredibly powerful.'
- Non-professionals frequently misinterpret the findings of evolutionary psychology. **But** the story was interesting.
- I was fascinated by the hand movements **and** silent for a while **as** I tried to work them out. Were they a sign of distress at not knowing **who** her father was? **If so**, it was not one I was familiar with. **And** why had she chosen to punctuate her speech at that point ...
- 'Well, there you go,' she said. '**And** there I was thinking you were reflecting on my minor problem with my whole fucking life. **And** might have something intelligent to say'.
- It seems unlikely. **But** possible.
- Claudia must have interpreted this as a statement of distress **because** she said, 'Are you all right, Don?' 'Of course,' I said. 'She was highly entertaining. **But** totally unsuitable for the Wife Project.'
- 'Don, do you know what time it is?' I wasn't wearing a watch. **And** then I realised my error. I had used the kitchen clock as my reference **when** phoning the taxi.
- I decided to skip my pre-bed aikido routine. **And** to leave the makeshift table in place.

## Chapter 33

- 'I'm happy to leave it to the chef,' I said. '**But** no meat, **and** seafood only **if** it's sustainable.'
- I have fun with you. The best times. **But**, you know I couldn't eat lobster every Tuesday. Right?'
- 'Don,' said Rosie. 'This isn't **what** you want me to say. **But** remember on the plane, **when** you said you were wired differently?' I nodded. I knew **what** the problem was. The fundamental, insurmountable problem of **who** I was. I had pushed it to the back of my mind **since** it had surfaced in the fight with Phil. Rosie didn't need to explain. **But** she did.
- I had felt suspense, curiosity **and** amusement. **But** I had not for one moment felt engaged in the love between the protagonists.
- She wanted me to love her. **And** I was incapable.
- I wanted to roll the story back to New York and make better decisions. **But** it was impossible. Nothing would change the fault in my brain **that** made me unacceptable.

## Excerpt 2: Don's repetition of Rosie's unsuitability as a potential wife in the entire novel

- Rosie was not a date. I had **rejected** her, comprehensively, as a potential partner (p. 93) [narration]
- 'I'm not interested in you as a partner. I should have told you earlier, but you're totally **unsuitable**.' (p. 141) [direct speech]
- Rosie and I discussed the question of a relationship explicitly. Neither of us is **interested**.'(p. 151)
- 'Totally **unsuitable**. But she's extremely attractive. (p. 175) [direct speech]
- The first was that she was totally **unsuitable** in the longer term. (p. 257) [narration]

## Excerpt 3: Description of what Don and other characters' wear

- The clean-shaven one was **wearing** a cut-off t-shirt and clearly spent time at the gym. Steroids could also have been involved. The one with the moustache **wore a** leather costume and a black cap. (pp. 78, 79)
- Then Rosie appeared from the other side of the bar, **dressed** conventionally for her role in a collared black shirt. (p. 79)
- I was **wearing** my bathroom-cleaning costume of shorts, surgical boots and gloves but no shirt. (p. 118)
- But she **dressed** conventionally for her bar work and on our visits to collect DNA had **worn** unexceptional jeans and tops. (pp. 122, 123)
- She was wearing the world's most amazing **dress**: multiple bright colours – red, blue, yellow, green – with a complex structure including a split up one side. (p. 156)
- she was **wearing** a green dress with zero decoration, so minimal that it did not even have straps to hold it in place. (p. 158)
- She was **wearing** a complex pink dress, the lower part of which spread out widely, and was accompanied by a woman of approximately the same age dressed in the standard male ball **costume** of black suit and bowtie. (p. 161)
- She was **wearing** jeans and shirt – conventional attire. (p. 215)
- the other [...] **wearing** huge purple glasses creating the impression of a human ant. (p. 216)
- when she arrived **wearing** clothes purchased that day – white jeans and a blue t-shirt thing – and the jacket she had worn the previous evening. (p. 231)
- In fact, the man sitting beside me was **wearing** a costume that would have been extreme at the Marquess of Queensbury, including multiple facial piercings. (p. 232)

## Excerpt 4: The noun phrase 'Jacket Man' in the entire novel

- But what she did was even more stunning. She took her phone from her bag and pointed it at us. It flashed twice. **Jacket Man** moved to take it from her. (p. 52)
- As Rosie was speaking, a man in a chef's hat arrived. He spoke briefly to **Jacket Man** (p. 52)
- I expected Rosie to be angry about the incident, but she was smiling. I asked her how she knew **Jacket Man**. 'I used to work there.' (p. 52)



## Excerpt 5: Measuring Characters' BMI

- I estimated her age as thirty and her **body mass index** at twenty (p. 45)
- Eamonn looked older than I had expected. I guessed sixty, **BMI** twenty-three. Eamonn's wife, whose name was Belinda (approximately fifty-five, **BMI** twenty-eight) made us coffee (p. 85)
- The boss, a middle-aged man (estimated **BMI** twenty-seven), arrived (p. 134)
- I had never seen anyone so spectacular. Estimated age thirty-five, **BMI** twenty-two, consistent with the questionnaire responses. (p. 156)
- There was also a dark-haired man of about thirty (**BMI** approximately twenty) who appeared not to have shaved for several days (p. 158)
- A man of about forty-five, **BMI** about thirty, was behind the counter. As I approached, I recognised him, and revised his age to thirty-nine. (p. 201)
- Two women stood behind the counter, one (age approximately fifty-five, **BMI** approximately nineteen) wearing rings on all eight fingers, and the other (age approximately twenty, **BMI** approximately twenty-two) wearing huge purple glasses creating the impression of a human ant. (p. 216)
- Judy answered the door. I estimated her age as fifty and her **BMI** as twenty-six.
- Her husband Isaac was a caricature of a psychiatrist: mid-fifties, short, receding hair, black goatee beard, **BMI** nineteen. He was not as friendly as his wife.(p. 220)
- At Yankee Stadium we got beer and hot dogs. A man in a cap, estimated age thirty-five, estimated **BMI** forty (i.e. dangerously fat), sat beside me. He had three hot dogs! The source of the obesity was obvious. (p. 235)
- Dr Freyberg's secretary, a very thin woman (**BMI** estimate sixteen) of about fifty-five (p. 246)
- I summoned Kevin to a meeting in my office. He was from mainland China, and aged approximately twenty-eight [..estimated **BMI** nineteen].. (p. 282)
- Meanwhile, the waiter who had led us to the table reappeared. He was about forty, **BMI** approximately twenty-two, quite tall. (p. 289)
- 'Sir,' said the woman (age approximately twenty-eight, **BMI** twenty-three), 'I'm going to have to ask you what's in your pocket.' (p. 320)

## Excerpt 6: The noun phrase 'The Beautiful Helena'

- Fortunately his personal assistant, **The Beautiful Helena**, who should be called **The Obstructive Helena** was not there either and I was able to access Gene's diary. (p. 21)
- I advised Gene to put his diary online – he could remain up to date and I would avoid unpleasant encounters with **The Beautiful Helena**. (p. 24)
- **The Beautiful Helena** let me in, as Gene was late in returning from a meeting. I took the opportunity to check his world map for pins in India and Belgium.[...] Gene arrived, and commanded **The Beautiful Helena** to fetch us coffees. We sat at his table, as if in a meeting. ((p. 121)
- On Laszlo's other side was **The Beautiful Helena**. (p. 158)

## Excerpt 7: Accuracy with expressions of Time

Don is excessively and extraordinarily giving time by the fullest details including the second in the entire novel.

- ‘we both arrived at exactly **7.00 p.m.** as arranged’ (p. 4)
- ‘I arrived on schedule at **6.57** p.m. having let Eva [...] **twenty-seven minutes** earlier’ (p. 7).
- ‘I never drink coffee after **3.48 p.m.**’ (p. 8)
- ‘so it’s irresponsible serving coffee at **7.00 p. m.**’ (p. 9)
- ‘I would need to speak forty-three per cent faster to finish on schedule at **8.00 p.m.**’ (pp. 9, 10)
- ‘**Ninety-three days** after the third birthday dinner’ (p. 18).
- ‘I discovered that he was giving a public lecture, due to finish at **5.00 p.m.** with a gap before a meeting at **5.30 p.m.**’ (p. 21).
- I arrived at **7.59 p.m.** (p. 47).
- ‘The clock on the oven showed **9.09 p.m.**’ (p.62).
- It’s **10.31,**’ I said (p, 307).

## Excerpt 8: Computing and technological phrases

- I watched Rosie walk to the bookshelf, briefly peruse the contents, then walk away. Perhaps she used **IBM rather than Mac software**, although many of the manuals applied to both. The sound system has an **iPod port** that I use to play **podcasts** while I cook. Rosie **plugged in** her phone, and music emanated from the speakers. It was not loud, but I was certain that if I had put on a **podcast** without asking permission when visiting someone’s house, I would have been accused of a **social error**. (p. 57)
- I quickly **searched my mind** for an interesting fact. (p. 194)
- I had never been beyond the conference centres and the museum, but with **my new mind configuration**, I was finding everything fascinating. (p. 229)
- **My mind** had gone blank. (p. 255)
- 'And don't say fault, or error. That's **computer** talk.' (p. 275)
- I was also struggling to focus. **My mind** was still **processing** the hand-holding incident. (p. 246)

## Excerpt 9: The adjective ‘Correct’

- ‘So, you cook this same meal every Tuesday, right?’ ‘**Correct.**’ (p. 60)
- Rosie said, ‘I think Don’s here to see me.’ ‘**Correct.**’ (p. 79)
- ‘Professor Tillman, you used the word “evolved”.’ ‘**Correct.**’ (p. 95)
- ‘You’re doing cocktails?’ ‘**Correct.**’ (p. 129 )
- Don, the faculty ball is Friday after next.’ ‘**Correct.**’ (pp. 150, 178)

The adjective ‘correct’ is consistently repeated in the novel (for more examples see pp. 61, 95, 107,118, 120, 129, 130, 140, 146, 150, 178, 191, 192, 226, 258, 266, 275 twice, 278, 304).

## Appendix 5:

# Typographical Variations & Graphological Foregrounding

## A. Christopher Boone

### i. Capital letters

#### a. in bold

- **Good Day** (s) (p.31 twice, p.250)
- **Black Day** (s) (pp. 31, 250)
- **Quite Good Day** (pp. 31, 250)
- **Super Good Day** (pp. 31, 69, 250)
- **Super Super Good Day** (p. 35)
- **Super Good Day** (pp. 69, 70, 72, 75)
- **Jesus Christ, Scooby-Doo, Sherlock Holmes, Doctor Watson** (p. 32)
- **Yellow..., Custard..., Bananas...Double Yellow Lines... Yellow Fever ...Yellow Flowers..., Sweet Corn...BROWN, Dirt, Gravy, Poo, Wood, Melissa Brown** (pp. 105-106)
- **WINDSURF and CORFU** (p. 37)
- **Stranger Danger** (p. 45)
- **Prime Suspect** (p. 54)
- **The Monty Hall Problem** (pp. 78, 82)

For more instances of bold types in Christopher's narrative discourse see the following pages in *The Curious Incident*: (6, 10, 14, 16, 19, 24, 31, 32, 35, 37, 38, 45, 47, 53, 54, 59, 60, 67, 68, 69, 70, 72, 75, 78, 79, 80, 81, 82, 84, 86, 90, 91, 92, 96, 97, 100, 101, 105, 106, 108, 109, 111, 112, 113, 115, 116, 118, 120, 121, 122, 125, 131, 132, 133, 135, 135, 136, 137, 138, 139, 140, 141, 146, 148, 149, 153, 156, 157, 163, 167, 168, 169, 174, 178, 180, 181, 187, 189, 190, 191, 193, 194, 199, 201, 203, 206, 208, 210, 213, 215, 218, 219, 226, 227, 229, 230, 231, 232, 242, 249, 250, 251, 253, 255, 257, 259, 261, 263, 267).

#### b. Without Bold

- Good Day (three times p. 33)
- Milky Way Jesus Christ (p. 20) and others

#### c. Small letters and Bold of some noun phrases

- ugly people have sex for **2,000** years and others (p. 47)

## ii. Italics & Bold

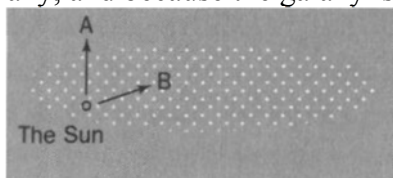
- *Berghaus* (p. 24)
- *Heart of Darkness* (p. 67)
- *The Strand* (p. 112)
- *Doctor Who* (p. 112)
- *Life Skills* (p. 120)
- *The Boscombe Valley Mystery* (p. 163)
- *The Hound of the Baskervilles* (pp. 6, 88 twice, 90, 92)
- *Star Trek: The Next Generation* (p. 147)
- *100 Number Puzzles and The Origins of the Universe and Nuclear Power* (p. 251)
- *Blue Planet* (p. 255)
- *The Cost of Discipleship* by **Dietrich Bonhoeffer** (pp. 258, 259 twice)
- *DIANA: Her True Story* by **Andrew Morton** and *Rivals* by **Jilly Cooper** (p. 259)
- *University Challenge* (p. 261 twice)
- *White with a Hint of Wheat* (p. 263)
- *Further Maths for A Level* (p. 267)

## iii. Some of Abbreviations with Bold

- Ph.D (pp. 79, 80 five times)
- CTRL + ALT + DEL (p. 178)
- CCTV (p. 180)

## iv. Maps, graphs, photos, illustrations, tables

- When you look in direction A, at  $90^\circ$  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.



(p. 12)

- This is how you work out what prime numbers are. First you write down all the positive whole numbers in the world.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	etc.

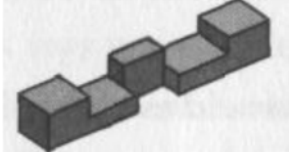
(p. 12)

- Then you take away all the numbers that are multiples of 2. Then you take away all the numbers that are multiples of 3. Then you take away all the numbers that are multiples of 4 and 5 and 6 and 7 and so on. The numbers that are left are the prime numbers.

	2	3		5		7			
11		13				17		19	
		23						29	
31						37			
41		43				47			etc.

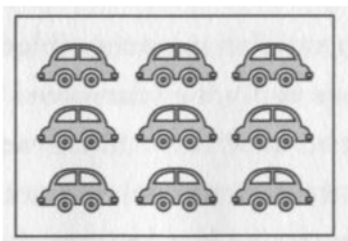
(p. 14)

- A piece of a wooden puzzle which looked like this



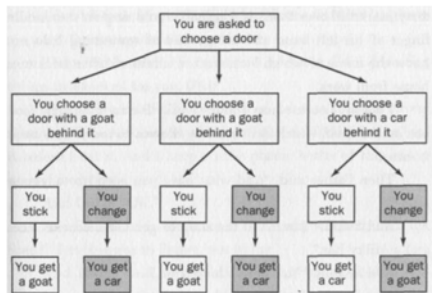
(p. 16)

- The card had pictures of cars on the front. It looked like this



(p. 35)

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



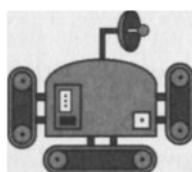
(p. 81)

- Then closest to the ground was a huge cloud which was colored gray because it was a rain cloud. And it was a big pointy shape and it looked like this



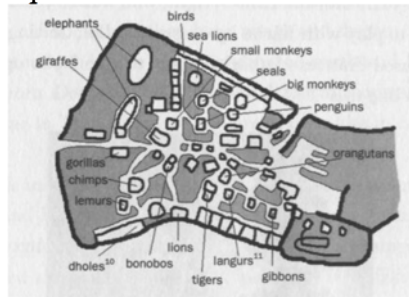
(p. 86)

- Then, after lunch, I spent the afternoon doing art with Mrs Peters and I painted some pictures of aliens which looked like this



(p. 95)

- Then I got out a piece of paper from my bag and I did a map of the zoo from memory as a test. The map was like this



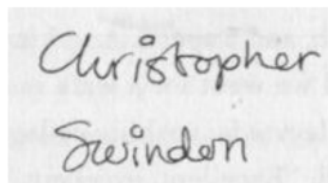
(p. 110)

- And in 1917 something famous happened called **The Case of the Cottingley Fairies**. Two cousins called Frances Griffiths, who was 9 years old, and Elsie Wright, who was 16 years old, said they used to play with fairies by a stream called Cottingley Beck and they used Frances's father's camera to take 5 photographs of the fairies like this



(p. 111)

- And then I noticed how the words Christopher and Swinden were written. They were written like this



(p. 119)

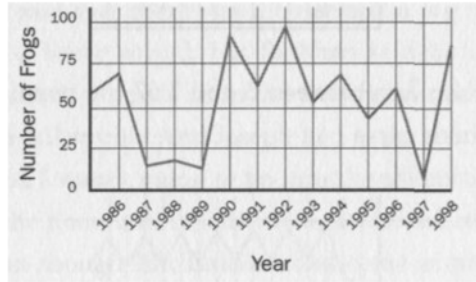
- And then I looked at the front of the envelope and I saw that there was a postmark and there was a date on the postmark and it was quite difficult to read, but it said



(p. 123)

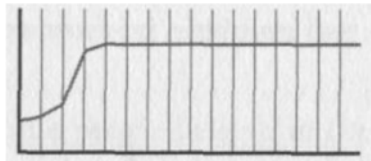
Which meant that the letter was posted on 16 October 1997, which was 18 months after Mother had died.

- And some years there are lots of frogs in the pond, and some years there are very few. And if you drew a graph of how many frogs there were in the pond, it would look like this (but this graph is what's called *hypothetical*, which means that the numbers aren't the real numbers, it is just an *illustration*)



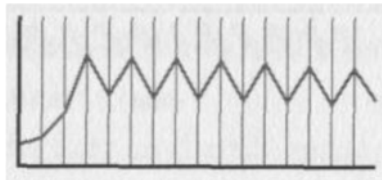
(p. 126)

- When  $\lambda$ , is less than 1, the population gets smaller and smaller and goes extinct. And when  $\lambda$ , is between 1 and 3, the population gets bigger and then it stays stable like this (and these graphs are hypothetical, too)



(p. 127)

And when  $\lambda$  is between 3 and 3.57 the population goes in cycles like this



(p. 127)

But when  $\lambda$ , is greater than 3.57 the population becomes chaotic like in the first graph

- And it was in my mother's handwriting, like this

*Christopher Christopher*

(p. 142)

People say that **Orion** is called Orion because Orion was a hunter and the constellation looks like a hunter with a club and a bow and arrow, like this



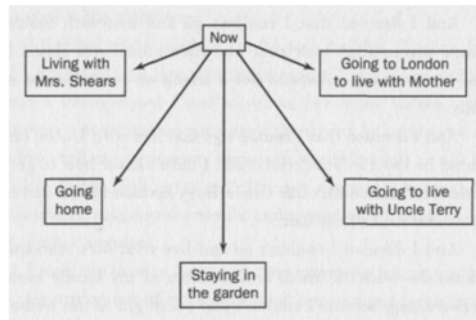
(p. 156)

- But this is really silly because it is just stars, and you could join up the dots in any way you wanted, and you could make it look like a lady with an umbrella who is waving, or the coffeemaker which Mrs Shears has, which is from Italy, with a handle and steam coming out, or like a dinosaur



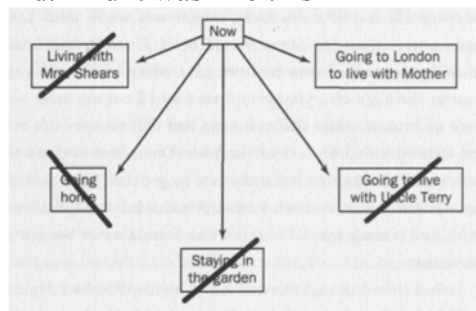
(p. 157)

- And then I realised that there was nothing I could do which felt safe. And I made a picture in my head like this-----



(p.162)

- And then I imagined crossing out all the possibilities which were impossible, which is like in a maths exam when you look at all the questions and you decide which ones you are going to do and which ones you are not going to do and you cross out all the ones which you are not going to do because then your decision is final and you can't change your mind. And it was like this



(p. 163)

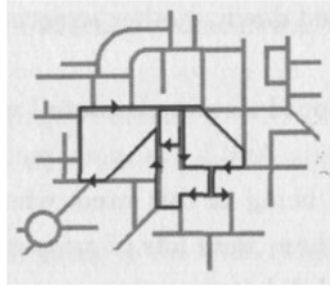
- And I knew it was his van because it said **Ed Boone Heating Maintenance & Boiler Repair** on the side with a crossed spanners sign like this



(p. 169)

- I knew that the train station was somewhere near. And if something is nearby you can find it by moving in a spiral, walking clockwise and taking every right turn until you come back to a road you've already walked on, then taking the next left, then taking every right turn and so on, like this (but this is a hypothetical diagram, too, and not a map of Swindon)





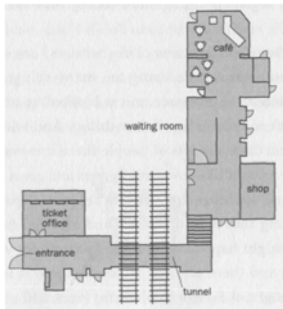
(p. 173)

- And there were 31 more things in this list of things I noticed but Siobhan said I didn't need to write them all down. And it means that it is very tiring if I am in a new place because I see all these things, and if someone asked me afterward what the cows looked like, I could ask which one, and I could do a drawing of them at home and say that a particular cow had patterns on it like this



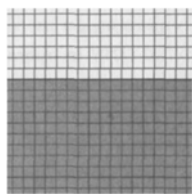
(p. 176)

- My train set had a little building that was two rooms with a corridor between them, and one was the ticket office where you bought the tickets, and one was a waiting room where you waited for the train. But the train station in Swindon wasn't like that. It was a tunnel and some stairs, and a shop and café and a waiting room like this



(p. 179)

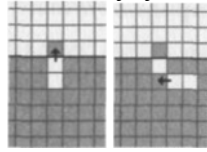
- And the maths problem that I did was called **Conway's Soldiers**. And in **Conway's Soldiers** you have a chessboard that continues infinitely in all directions and every square below a horizontal line has a colored tile on it like this



(p. 181)

- 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

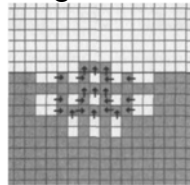
move a colored tile in this way you have to remove the colored tile that it jumped



(p. 182)

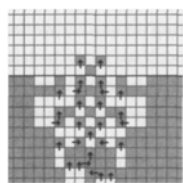
over, like this

- 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



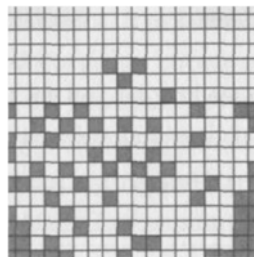
(p. 182)

- And then you do something like this



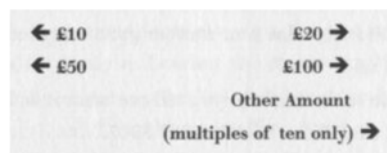
(p. 183)

- And I know what the answer is because however you move the colored tiles you will never get a colored tile more than 4 squares above the starting horizontal line, but it is a good maths problem to do in your head when you don't want to think about something else because you can make it as complicated as you need to fill your brain by making the board as big as you want and the moves as complicated as you want. And I had got to



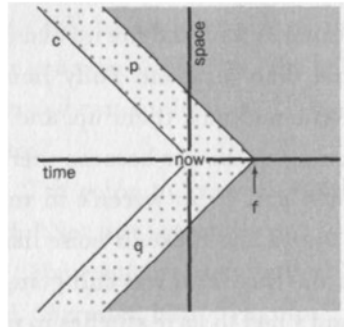
(p. 183)

- 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 (p187)



(p. 187)

- And because nothing can travel faster than the speed of light, this means that we can only know about a fraction of the things that go on in the universe, like this



(p. 194)

- And then I did some maths practice in my head, solving quadratic equations using the formula

$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a} \quad (\text{p. 199})$$

- And then I remembered that there was a map on the wall of one of the classrooms at school, and it was a map of England and Scotland and Wales and it showed you where all the towns were and I pictured it in my head with Swindon and London on it, and it was like this in my head



(p. 205)

- So I carried on walking. And I could still feel the feeling like a balloon inside my chest and it hurt and I covered my ears with my hands and I went and stood against the wall of a little shop which said **Hotel and Theatre Reservations Tel: 0207 402 5164** in the middle of the big room and then I took my hands away from my ears and I groaned to block out the noise and I looked round the big room at all the signs to see if this was London. And the signs said



(pp. 208-209)

But after a few seconds they looked like this



(p. 209)

And I looked where she was pointing and there was a big staircase going down into the ground and there was a big sign over the top of it like this



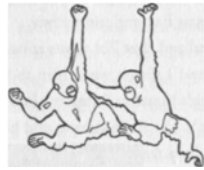
(p. 211)

➤ And there was another sign for **Bakerloo Line** and it was like this



(p. 214)

- And there were three other pictures, and they were very small, and they were a palace and a beach and a palace. And this is what the orangutans looked like



(p220)

- 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



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



- And then it changed again and it said



(p. 220)

- And when the next train came I wasn't so scared anymore because the sign said



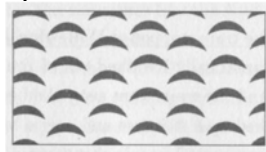
(p. 223)

- And there was a sticker on her guitar case and it said



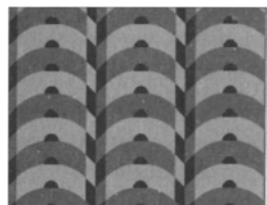
(p. 225)

- And there was a pattern on the walls which was like this



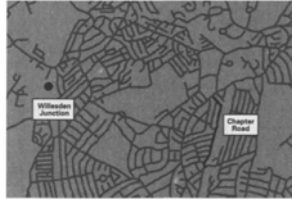
(p. 227)

- And there was a pattern on the seats like this



(p. 231)

- And this was the shape of the roads between Willesden Junction and Chapter Road.



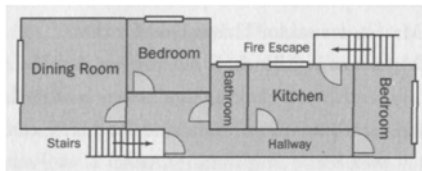
(p. 231)

- And this was my route



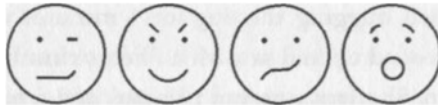
(p231)

- And then she said, "I'll run you a bath," and I walked round the flat to make a map of it in my head so I felt safer, and the flat was like this



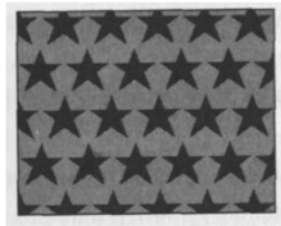
(p. 235)

- And eventually there is no one left in the world except people who don't look at other people's faces and who don't know what these pictures mean



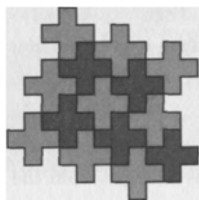
(p. 242)

- And when Mother got home she brought me a glass of strawberry milk shake and showed me my new pajamas, and the pattern on them was 5-pointed blue stars on a purple background like this



(p. 246)

- And I wondered whether you could tessellate crosses, and I worked out that you could by imagining this picture in my head



(p. 248)

- And then, Mother went away and I drew a picture of a bus using perspective so that I didn't think about the pain in my chest and it looked like this



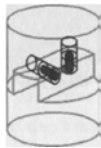
(p. 256)

- And one of the good things was that Mother bought me a wooden puzzle which looked like this



(p. 263)

- And I solved the puzzle because I worked out that there were two bolts inside the puzzle and they were tunnels with metal rods in them like this



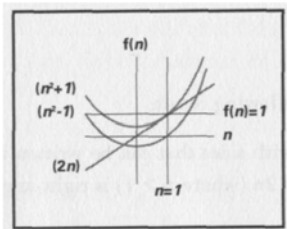
(p. 264)

- And I got the results of my maths A level and I got an A grade, which is the best result, and it made me feel like this



(p. 267)

- This means that  $n^2 + 1$  is the longest side of a triangle with sides that can be written in the form  $n^2 + 1$ ,  $n^2 - 1$  and  $2n$  (where  $n > 1$ ). This can also be shown by means of the following graph (but this doesn't prove anything):



(p. 270)

## B. Don Tillman

### i. Initial Capitals

Wife Project (pp. 20, 24, 25, 29, 29, 45, 53, 54, 62, 72, 76, 76, 77, 83, 120 three times, 121, 123, 141, 142 seven times, 143, 147, 152, 153 twice, 154, 160, 181, 182, 193, 199, 202, 243, 267 twice, 269, 231, 311, 315, 317, 322)

Father Project (pp. 82, 83, 85, 94, 105, 110, 111, 113, 115, 119, 121, 122, 124, 125, 138, 147, 152, 153 twice, 154, 156, 168, 180, 181, 182, 196, 199, 237, 259, 260, 262, 268, 270, 285, 315, 316, 321, 323, 325, 326, 327)

Don Project (pp. 284, 327)

Rosie Project (pp. 284, 294, 305, 310, 327)  
 Daphne Genetics Project (p.16)  
 Geographic Project (pp. 88, 89, 100)  
 Sex Deprived Researcher (pp. 43, 115)  
 Faith Healer (pp. 95, 96, 97 twice, 289, 314)  
 The Beautiful Helena (p. 21 twice)  
 The Beautiful Helena (p. 24)  
 The Obstructive Helena (p. 21)  
 Apricot Ice-cream Woman (p. 46)  
 Apricot Ice-cream Disaster (p. 5)  
 Bianca Disaster (p. 181)  
 Pig's Trotter Disaster (p. 58)  
 Jacket Man (p. 51 three times, p. 52 three times, p. 297 once)  
 Gore-Tex jacket (pp.48, 49 twice)  
 Jacket Incident (pp. 55, 62, 82, 120, 123, 126, 143, 155, 172, 297 twice)  
 Balcony Meal (pp. 82, 108, 168, 172)  
 Standardised Meal System (pp. 60 twice, 62, 279, 301, 322)  
 The Dean (pp. 24, 25, 26 four times, 242)  
 Corporate- Style Costume (pp. 25, 46)  
 Steroid Man (p. 72 twice)  
 Black Cap (pp.71, 72, 73)  
 Thug Number One (p. 50)  
 Thug Number Two (p. 46)

## ii. Small letters of some noun phrases

- short-skirted cleaner (p. 6)
- The fat women'-*overweight* women- (p. 11).
- black cap (p. 71)

## iii. Italics

- *eighteen minutes late* (p. 9)
- *Genetic Precursors to Autism Spectrum Disorders* (p. 11)
- *overweight* woman (p. 12)
- Shoot the *enemy* (p. 13)
- *Do you eat kidneys?* (p. 30)
- *Twenty-eight minutes late* (p. 35)
- *The Bartender's Companion: A Complete Guide to Making and Serving Drinks.* (p. 119)
- *Everyone* (p. 157)

Note: Don also uses Italics in other places of the novel such as '*moderately*' (p. 38), 'the *actual* start time' (p. 40), '*Wife Project?*' (p. 142), '*a candidate*' (p. 143), '*emotional overload*' (p. 255), etc.



#### **iv. Don's use of some Abbreviations**

- VGA (p. 7 twice)
- DNA (pp. 85 twice, 88 three times, 89 twice, 114, 151, 165, 169, 184, 195, 125-126, 201, 220, 228, 232, 233, 245, 267, etc.)
- HIV (p. 31)
- IQ (p. 35 twice)
- EPDS (pp. 268, 271 twice)
- PhD (pp. 127, 154, 267, etc.)
- UK (p. 105)
- CO2 (p. 111)
- GAMSAT (p. 109)
- GPS (pp. 195, 199)
- BMI (pp. 34, 38, 40, 45, 85, 134, 156, 158, 201, 216, 220, 235, 246, 282, 289, 320)
- CCTV (p. 307)