Archival Fiction

Archival Poetics in American Multimodal Literature

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A thesis submitted in partial fulfilment of the requirements of Sheffield Hallam University
for the degree of Doctor of Philosophy

June 2023

Candidate Declaration

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Name	Elin Anny Caroline Ivansson
Award	PhD in English
Date of submission	30th of June 2023
Research institute	Culture and Creativity
Director(s) of Studies	Dr Alison Gibbons, Professor Alice Bell, Dr David Peplow

Abstract

This thesis demonstrates how archival poetics permeates contemporary American multimodal literature thematically, visually, and structurally. Whilst recent scholars have noted the archive's influence on contemporary literature, my project extends this observation by offering a methodology for analysing archival fiction. This study approaches archival fiction with the perspective of literary multimodality studies and with an understanding of the archive and archival studies. To account for the unique reading experience of archival fiction, I also synthesise narratological and stylistic approaches to multimodal literature with cognitive poetics.

By analysing Hodgson's *Hippolyte's Island* (2001), Shapton's *Important Artifacts* (2009), and Luiselli's *Lost Children Archive* (2019), I show how the novels' codices become archives; how they play with ontological ambiguity; and, foremost, how the reader becomes a researcher. To capture the archival potential of books, I build on Pressman's concept of the aesthetics of bookishness (2009) and introduce the concept of 'archival bookishness.' Across the three case studies, I demonstrate how the reader is positioned as a researcher in archival fiction. I identify three different types of reader/researchers: the oscillating reader/researcher in *Hippolyte's Island,* the interrelating reader/researcher in *Important Artifacts,* and the descending reader/researcher in *Lost Children Archive*.

Each analytical chapter develops and refines my synthesised multimodal cognitive methodology: To account for the effect of ontological ambiguity in *Hippolyte's Island,* I combine concepts by Gibbons (2012a) and Ryan (2018) to capture how the reader is positioned to oscillate between 'bistable reading modes.' To analyse the reading experience of *Important Artifacts*, I add schema theory and Mason's (2019) cognitive Narrative Interrelation framework. To capture the reading experience of archival gaps, I introduce the concept of 'interreferential lacuna.' To address the reading experience of archival material in *Lost Children Archive,* I use Deictic Shift Theory. I also add to Leech and Short's speech and thought (and writing) presentation model (1981/2007) and introduce the category of Reading Presentation. As a result, this thesis not only offers insightful analysis of three works of archival fiction, but it also provides a methodology that can be implemented to analyse both past and present works of archival fiction.

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Acknowledgements

Reflecting back on this research project, I can't help but to ask: when and where does a research interest begin? I can easily trace my interest in narratology, multimodality, and stylistics to the inspirational teachers and mentors I have had the privilege to meet during my time at university. I am forever grateful to Professor Danuta Fjellestad for introducing me to the magical world of experimental and multimodal fiction during my time at Uppsala University. I'm equally grateful to my PhD supervisors, Dr Alison Gibbons and Professor Alice Bell, for introducing me to the field of stylistics, particularly multimodal and cognitive poetics, through which I have become better equipped to explore my interest in both the narrative form of archival multimodal fiction and the reader experience of it. Furthermore, this thesis is also the result of an interest that I think started long before my academic endeavour. I trace it back to dusty summer days spent with my parents at estate auctions and flea markets rummaging around in barns and boxes. The past always seemed so present and tangible through the objects left behind. So maybe those rural auctions gave me my very first taste of informally constructed archives, and perhaps that fascination with old left-behind things was an early building block for my current interest in how multimodal fiction too seems concerned with acts of collecting and organising stories through objects.

Regardless of when this research journey began, it has been made less lonely and onerous by the lovely people that have helped and encouraged me along the way. I am very grateful for the warm welcome to Sheffield by my supervisors who have always been the most encouraging mentors, I especially cherish the friendly discussions with Alison over cinnamon buns. I also want to thank my PhD friends at Sheffield Hallam University and Uppsala University, Jo Dobson, Sindija Franzetti, Julie Blomberg Gudmundson, and Sophie Parkes-Nield. Thank you all for being a great support network and conversation partners. A special thanks to Heather Anderson for endless proofreading, (however, in case of inevitable typos in this document, I take full responsibility). A big thanks to my parents for always being there to cheer me on. And finally, I especially want to thank Olly, for keeping me sane and always reminding me to celebrate the small stuff.

1
Introduction

1.1. Introduction

Since around the end of the twentieth century, attention to the archive has shifted from a solely historical and bureaucratic interest to a social, philosophical, artistic, and literary concern (Schmuland, 1999; Voss & Werner, 1999; Featherstone, 2000; Keen, 2001; Cook, 2001; Manoff, 2004; Burton, 2005; Weller & Hutchinson, 2011; Saunders, 2011; Lecompte-Chauvin 2014; Ketelaar 2017; Chadwick, 2019; Chadwick & Vermeulen, 2020; Callahan, 2022; Davis, 2021, Benzon, 2021). This increased cross-disciplinary engagement with the archive and archival practices is often referred to as an "archival turn" (Stoler, 2002; cf. Callahan, 2022). In this thesis, I attend to how this twenty-first-century archival turn coincides with the millennial rise of multimodal literature. By multimodal literature, I refer to novels that contain various semiotic modes in the narrative discourse, including visual images, such as reproductions of photographs, graphics, and sketches, as well as textual documents like newspaper clippings, letters, and notes (Hayles, 2008; Hallet, 2009, 2014, 2015, 2018; Gibbons 2010a, 2012a, 2012b; 2014, 2016). In this thesis, I connect these two millennial trends by examining three American multimodal novels published between 2001-2019 that I argue are part of the recent emergent trend of multimodal archival fiction.

As I will demonstrate in this thesis, in these novels the archive figures both as a literary trope and a structural and visual influence that contributes to the archival poetics of the works and positions the reader as a researcher in a fictional archive. The phrase "archival poetics" emphasises both how the narrative discourse is constructed by collected material and how the act of collecting and researching is foregrounded in the novels. In her analysis of archival poetry, Rebecca Macmillan proposes that the term 'archival poetics' "presses us to consider the contents collected and to notice the process of collection" (2017, p.201). I build on Macmillan's description of archival poetics in poetry to explore how it manifests in multimodal fiction. I show how archival poetics encompasses an experimental and multimodal evocation of archival organisation, through the inclusion of lists, inventories, storage, indexes, and methods of cataloguing; typical archival features such as fragmentation, referentiality, order and disorder; ontological ambiguity and questions of authenticity. I thus use of the term 'archival poetics' to capture a range of

multimodal archival practices with collecting, organising, and curating playing a structural and visual role in the literary composition.

The archive's influence on contemporary literature has been recently noted by scholars such as Thomas Chadwick (2019), Jim Collins (2020), Brian Davis (2021) and Paul Benzon (2021). Collins, for example, proposes that "the construction of the archive is a foundational aspect of the narrative universes in a number of recent, critically esteemed literary bestsellers" (2020, pp.219-20) like Valeria Luiselli's *Lost Children Archive* (2019), Sigrid Nunez's *The Friend (2018)*, Tommy Orange's *There, There* (2018), Ocean Vuong's *On Earth We Are Briefly Gorgeous* (2019), and Viet Thanh Nguyen's *The Sympathizer* (2015). Whilst most of these novels, according to my definition, are not multimodal enough to be classified as archival fiction, I do agree with Collins' observation that they exemplify a trend in contemporary fiction which is exploring how "reading and writing are inseparable from the assemblage and curation" (p.220). Exploring these literary tendencies further, my project goes beyond establishing archival poetics as a literary trend by additionally offering a methodology for analysing multimodal archival fiction. My methodological framework synthesises narratological, stylistic, and cognitive poetic approaches to multimodal literature to account both for the novels' multimodal composition and for the reading experience of archival fiction. Through this synthesised methodology, I analyse how in archival fiction the book becomes an archive in which the reader is positioned as a researcher.

In this introductory chapter, I firstly outline the concept of the archive, its history, and some recent relevant cultural and technological shifts influencing how we understand and engage with archives today. Secondly, due to the multimodal nature of archival fiction, I discuss the archival turn(s) in visual art. Thirdly, I review previous research into archival trends in literature from archive fiction to multimodal archival fiction. Finally, I outline the aim, scope, and structure of this thesis.

1.2. History, Development, and Critique of the Archive

Defining the archive is by no means a simple task; as Jacques Derrida claimed in 1995, "nothing is less clear today then the word archive" (1995/1998, p.96). Furthermore, because of the growing interest in the archive, the word has only become increasingly ambiguous (Manoff, 2004). I therefore begin my overview of the history of the archive by briefly tracing the shifting definitions of the archive.

Information studies scholar Marlene Manoff identifies an inflation and conflation of the term 'archive' around the turn of the millennium. She notes that whilst some writers differentiate between archives, libraries, and museums, others do not (p.10). Manoff points out that many writers begin with the dictionary definition of the archive, which emphasizes the archive as a site and a repository for documents: "A place in which public records or other important historic documents are kept" (OED; Manoff, p.10). Jonathan Boulter exemplifies this by describing the archive as "a location of knowledge, a place where history itself is housed, where the past is accommodated" (2011, p.3). These definitions reinforce a traditional view of the archive as a physical space, a building, or what Derrida calls an "*arkheion*" (p.2). The word 'archive' itself comes from the Greek word *arkhē,* meaning government, and Derrida traces it to the Greek meaning of the word "*arkheion*: initially a house, a domicile, an address, the residence of the superior magistrates, the archons, those who commanded" (p.2). This etymology thus reinforces the archive as a physical place governed by those with authority.

Similarly, Jeffery Wallen (2009) also begins by describing the archive as a place:

> The archive is a repository, a place of storage. It contains droplets of time—observations, registrations, notations, pieces of data that can reawaken a memory. The contents quietly await a return of a user or later researcher who can make use of this information. Yet the archive is also a lure; it promises contact with 'original documents' and with what has been touched by the agents of history—what was registered and recorded at the time, prior to the vicissitudes and reworking of memory. The archive is an in-between place: between the living and the dead, the personal and the impersonal, the public and the private, the fragment and the whole. (pp.261-262)

Wallen's definition goes beyond the archive as a physical place for storing documents. The archive becomes a romantic place that seduces its reader by promising a portal to the past. Wallen's archive as an 'in-between-place' foregrounds the liminality of the archive, which, on the one hand, is an actual physical place and, on the other hand, an abstract experience of the past. As Allan Sekula also points out, the archive is "both an abstract paradigmatic entity and a concrete institution" (1986, p.17). In the concrete sense, it is an institution (usually a specific place) that stores important records and documents; in the abstract, it alludes to the possibility of a reconstruction of the past through its collections.

In sections 1.2.1-1.2.3 below, I address three important milestones in archive history: Firstly, I outline the establishment of the 'modern archive' in eighteenth century, secondly, I address the postmodern critique of the archive in the mid-twentieth century, and finally, I

discuss the archive's most recent technological changes with the dawn of our current digital age.

1.2.1 The Early Foundations of the Archive

To better understand how the archive has changed through time, in this section I briefly outline the history and the establishment of the archive in Europe and North America. The term 'modern archive' refers to the archive as we know it in present-day form, underwritten by archival theory (Codebò, 2010, p.13). The establishment of the 'modern archive,' and archival science and theory is often traced back to the French Revolution (Riberio, 2001; Spieker, 2008; Jimerson, 2009). Whilst some countries had already established centralized archival depositories in the eighteenth century, the French Revolution dramatically influenced archival practices across Europe and laid the foundation for archival science (Jimerson, p.65). Jimerson explains:

> The concept of archives prior to the French Revolution referred almost exclusively to documents providing legal or economic privileges to the state, the church, the nobility, or the merchant class. Although the Enlightenment elevated to public consciousness such concepts as individual rights, self-governance, and intellectual exploration, archival documents remained largely monuments to the past. (p.66)

It was the French Revolution that overturned the use of archives as safe-houses for governmental secrets, and political and economic legitimacy of the monarchy and the upper classes. Jimerson posits that "[t]he French Revolution fundamentally changed the relationship between citizens and archives in three essential ways" (p.66). First, it centralized the archive and established national public archives—like the *Archives Nationales* which, according to Jimerson, "truly became a national archives [sic] after 1794" (p.67). Second, the state acknowledged the importance of preservation of documents for historical heritage purposes rather than solely for legal and economic importance (p.67). Third, the French Revolution opened the archives to the citizens with public access "to ensure their rights and freedom" (p.67). These new essential and more democratic principles ushered the archive in to "the modern era of archival management" (p.67). The French Revolution not only changed the citizen's experience of the archive, but it also laid the foundation for modern archival science and theory. Jimerson explains:

> Instead of schemes based on subject matter of content, French archivists developed the central concept of *respect des fonds*, in which all records originating from an administrative authority, corporation, or family would be brought together in a *fonds* based on their origins and functions. (p.72)

Respect des fonds, first established by Natalis de Wailly in 1841, is described by Jimerson as the founding principle for modern archival arrangement. It became the foundation for the Prussian concept of *Provenienzprinzip* (Jimerson, p.75), or what Sven Spieker discusses as "The Principle of Provenance" (2008, p.17) established in Germany in 1881. The Principle of Provenance stipulates that archival materials "were to be arranged in strict accordance with the order in which they had been accumulated in the place where they had originated *before* being transferred to the archive" (Spieker, p.17). Hence, the extra-archival context from which the material had been collected remained within the archive because the context was viewed as an important aspect of how future researchers would make sense of the material. The Principle of Provenance, thus, excluded the library practice of organizing material based on subject which some archives had adopted after the French revolution. Instead, as Jimerson explains, it "shifted archivists' focus from chronology and subject matter to circumstances of creation of records and the context of recordkeeping practices" (p.75). The Principle of Provenance was further cemented in the 1891 *Manual for the Arrangement and Description of Archives* (*Handleiding voor het Ordenen en Beschrijven van Archieven*) by Dutch archivists Samuel Muller, Johan A. Feith, and Robert Fruin (Jimerson, p.75). According to Jimerson, the Dutch manual greatly influenced "all European and North American writing about archival theory" (p.75) and gave archivists a professional identity distinct from historians, librarians, and administrators. The French Revolution, therefore, not only opened the archive to the citizens, shifting whom the power of the archive belonged to; it also carved out the way for the archival profession in Europe and North America.

As the French Revolution altered the focus of the archive away from enforcing power over the citizens to empowering them, the archive also became the place where national identity was constructed and preserved (Jimerson, p.69). National archives became a part of nationalistic strategies to establish the nation's glory and historical past (Lidman, 2012). In America, the construction of a national history served a particularly important role in uniting a nation whose population, unlike those of many European countries, did not share a long historical past. Drawing on Joyce Appleby, Lynn Hunt, and Margaret Jacob's *Telling the Truth About History* (1994, pp.101-103), Jimerson summarizes:

> Without venerable traditions, common ancestry, religious uniformity, and other forms of social cohesion common in European states, Americans sought to create a common history based on written records of the Revolution and its antecedents. Self-

> consciously they began to construct a national identity in the place of a patriotic folk culture. (p.83)

According to Appleby, Hunt, and Jacob, American history writing integrated "the diverse accounts of colonial origins into a single national narrative" (p.104). They explain that "a story that tied the intentions of the first settlers to the fulfilling act of the Revolution and Constitution could also create the bonds of union among the disparate groups that had rebelled against British rule" (p.104). In contrast to the establishment of national archives in Europe, David van Tassel (1960) suggests that the enthusiasm for establishing, collecting, and curating an historical past in America began predominantly on a local level. Leading up to the Civil War (1791-1861), over one hundred historical societies had been formed in America to preserve and collect documents (Sizemore, 2018, p.195; Jimerson p.84). van Tassel describes the period 1815-1850 as one of 'documania,' wherein the nation was obsessed with collecting national documents and memorabilia (p.103). The national identity represented in these historical societies was predominantly that of the elite, as they were "not repositories intended to document the working classes, new immigrants, women, slaves or free blacks, or Indians" (p.84). Instead, documents were collected to reinforce the accomplishments of a privileged social and intellectual elite. As Jimerson concludes, "[b]y documenting the deeds of national heroes, archival repositories played a patriotic role in defining national identity and in strengthening the power of the ruling elite" (p.84). Consequently, whilst the French Revolution prompted a shift in the control of the archive, making the archives more open to the public, the archive nevertheless played a dominant role in constructing public perceptions as well as building a nation state and national identity. Thus, although archives were open to the public, they were still greatly shaped by those in authority with the ambition to stay in power. Whereas many archives have shifted away from the explicit nationalistic ideologies influencing the establishment of the 'modern' archive, archival principles introduced during this time, like the principle of provenance, are still relevant today.

1.2.2 The Postmodern Critique of the Archive

In the second half of the twentieth century, archive studies were greatly impacted by the so-called postmodern critique of the archive. This critique was brought on by issues arising in the twentieth century, namely, archival technology, the selection process of what should be stored, and the archive's relationship to, and construction of, power (Cook, 1997, 2001).

One of the most influential postmodern critiques of the archive is developed from the work of Jean-Francois Lyotard. According to Lyotard, the "rise of computerized society" (1984, p.3) is at the root of the shift from modernity to the postmodern condition. The postmodern condition particularly revolves around the contesting of master or meta-narratives, "those systems by which we usually unify and order (and smooth over) any contradictions in order to make them fit" (Hutcheon, 1988, p.x). Postmodern theory and art thus questioned the narratives and systems that had been used to make sense of the world (p.7). Lyotard's working hypothesis was that "the status of knowledge is altered as societies enter what is known as the postindustrial age and cultures enter what is known as the postmodern age" (p.3). van Alphen explains that "[a]ccording to Lyotard, the place of narrative within contemporary culture is a modest one. What is left is a multiplicity of contending smaller narratives" (van Alphen, 2014, p.8). Hence, Lyotard's postmodern condition involves a scepticism towards meta-narrative and thus also the positivistic outlook of the previous century where facts were viewed as truths. Consequently, the organising principles and ideals on which the archive had been built were called into question.

Cook describes the postmodern critique as a "a shift from looking at records as the passive products of human or administrative activity and towards considering records as active agents themselves in the formation of human and organizational memory" (2001, p.4). The postmodernist view highlighted how, in the archive, "[n]othing is neutral, nothing is impartial, nothing is objective. Everything is shaped, presented, represented, re-presented, symbolized, signified, signed, constructed by the speaker, photographer, writer, for a set purpose" (Cook, 2001, p.7). Thus, as Michael Lynch points out, the archive is never "raw" but "always assembled so as to lead later investigators in a particular direction" (1999, p.69); As Lynch's appraisal shows, the postmodernist critique of the archive reveals the archivist as an active agent and the archive as place where the past is both stored and constructed. Thus, as Cook emphasises, for archivists, the postmodernist critique, involved a move away from viewing themselves as "passive guardians of an inherited legacy" (p.4) to come to terms with "their role in actively shaping collective (or social) memory" (p.4). Anthropologist and historian Ann Laura Stoler was amongst the first scholars to emphasise the need to reflect "on archives not as sites of knowledge retrieval but knowledge production" (2002, p.90; cf. Ketelaar 2008, pp.229-230). Eric Ketelaar (2017) subsequently summarises the postmodern critique as an archival turn that included a move away from looking at the archive as an object to instead consider

archiving as a process. He proposes that the archival turn has "led scholars in various disciplines to archival research, looking up from (the content of) the archival document to and through the archive, looking beyond—questioning its boundaries" (p.236). Hence, the conception of the archive in the second half of the twentieth century shifted from a place to a process.

Another influential postmodern thinker contemplating the archive is French philosopher Jacques Derrida. He interrogates the role of the archive in his book *Archive Fever* (1995) which is often cited as a catalyst for renewed archival interest at the turn of the millennium (e.g., Steedman, 2001; Manoff, 2004; Ketelaar, 2017). Whereas Stoler (2002) argues that Derrida's work came after the archival turn had already begun, Derrida's work has undoubtedly introduced many scholars from other disciplines to the archive (Ketelaar, 2017). In his engagement with Freud's theories of psychoanalysis, Derrida explores the two competing forces of "death drive" and "archive drive" (p.19), he also refers to the latter as "archive fever" (p.19). Death drive or destruction drive is *anarchivic*: it is the archive-destroying force, a "silent vocation" (p.10) which leaves no trace; "it bequeaths no document of its own" (p.11). By archive fever or, as the original French title of Derrida's book reads, *En Mal d'Archive,* Derrida argues that we are "*en mal d'archive*: in need of archives" (p.91). Archive fever is to:

> …burn with a passion. It is never to rest, interminably, from searching for the archive right where it slips away. It is to run after the archive, even if there's too much of it, right where something *anarchives* itself. It is to have a compulsive, repetitive, and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness, a nostalgia for the return to the most archaic place of absolute commencement. (p.91)

Here, Derrida describes an innate human urge and need to collect and organize our past. Archive fever thus denotes a search for a collected history as a way to return to a past or a truth. Reading *Archive Fever* from the perspective of archive studies, Carolyn Steedman (2001) suggests that, to Derrida, "desire for the archive is presented as part of the desire to find, or locate, or possess that moment of origin, as the beginning of things" (p.3). She, therefore, categorizes Derrida's use of the archive as an example of "a common desire … to use the Archive as a metaphor or analogy, when memory is discussed" (p.68). Hence, in contrast to archivists' and historians' hands-on experiences of the archive, Derrida's work abstracts the archive and uses it as a "metaphorical construct" to explore issues of power, knowledge, and memory (van Alphen, 2014, p.12). Derrida's metaphorical engagement with the archive has allowed the broader cultural engagement with the archive outside the

field of archive and information science at the turn of the millennium (Cook, 2001; Steedman, 2001; Manoff, 2004;). This metaphorical evocation of the archive is thus another effect of the postmodern engagement with the archive at the turn of the millennium.

Although this metaphorical use of the archive is not a completely new phenomenon, Kate Eichhorn (2008) notes how since the archival turn at the end of the twentieth century, "researchers have reconfigured everything from collections of graffiti under highway overpasses to the human genome as types of archives" (p.3). Whilst Eichhorn points out the dangers of the plasticity and over-application of the term 'archive' to denote such a wide range of collections, Ketelaar dismisses Eichhorn's concern emphasising instead that: "The important question is not 'what is an archive,' but how does this particular individual or group perceive and understand an archive?" (2017, p.239). He expands: "The creator, the user, and the archivist find meaning and make meaning in an archive and those meanings help in structuring and restructuring the relationship between the self and 'the larger order of things'" (p.239). Ketelaar also describes how the metaphorical use of the archive can lead to "archival returns" (p.240), by which he points towards practices that highlight new understandings of archives or re-conceptualisations of old understandings. As Moore et al. (2017) summarise, the archival turn "has involved a general re-thinking and re-visioning of what archives are, who can be an archivist, the purposes archives serve, the character and boundaries of their contents, how these should be investigated" (p.2). The postmodern critique thus of the archive shifts the conception of the archive from a place-bound institution to a concern with how, and for whom, history is constructed. As influenced by Derrida's abstracted engagement with the archive, the archive as a concept has also become broader and increasingly metaphorical. Accordingly, the archival turn demonstrates how the archive has moved from a peripheral position to become an interdisciplinary and cultural concern.

1.2.3 The Digital Archive

In *Archive Fever,* Derrida examines how digital technology—such as his portable Macintosh and emails—changes archival practices, as well as how the archive can be linked to Freud's theories of the unconscious. He points out that "what is no longer archived the same way is no longer lived the same way" (p.18). Thus, archival technologies feed as well as shape the archive and our experience of the past. Similarly, archive historians have shown how the materials and technologies used in archives not

only change the structure and experience of the archive, but determine what can be stored and preserved, and, therefore, what can be remembered (Le Goff, 1992; Jimerson, 2009). Identifying a discrete historical archival period where new technology particularly influenced the role of the archive, James Beniger refers to 1880-1930 as the "control revolution" (1986; cf. Spieker, p.5). The Industrial Revolution marked a time when bureaucratic organization replaced face-to-face interactions as people moved from the country to the city (Spieker, p.5). This control was made possible precisely because of the new archival technology of the time, such as the typewriter, index cards, and filing cabinets which all contributed to the bureaucratization of everyday life (Spieker, p.5). Jimerson emphasizes that the digital 'information revolution' taking place in the early twenty-first century was not exceptional because previous technologies have been similarly influential. Indeed, he shows that other media such as the printing press and photography continue to influence digital media and the archive today (p.24). However, the digitisation of the archive is seen as particularly revolutionary within archival studies.

Charles Jeurgens argues, "[s]lowly but surely, the memory of our past, which has traditionally been stored in archives, libraries and museums, is being transferred to a digital brain" (2013, p.38). Jeurgens explains, "[d]igitisation refers to the transformation of an analogue signal into a binary representation of that signal" (p.34) and institutions such as archives, museums, and libraries are currently "digitising access to their collections at a rapid pace" (pp.33-34). The new digital interface both influences the archival infrastructure and how researchers can navigate, search, and access material via, for example, archive overviews, inventories, and placement lists (p.34). Jeurgens argues that the interface, whilst making the document and the archive searchable, often also makes the material document invisible and imposes new information upon it. The document in its material form is flattened through the interface, yet simultaneously layered with new information (p.34). Due to their digital infrastructure, digital archives thus reshape and impose themselves on the researcher and the document in new ways.

The new digital infrastructure of the archive is underscored by database logic. According to new media scholar Lev Manovich (2000, 2001), the database has a central role in computerized society as a method for organising information. Whereas Manovich's argument stretches beyond archival institutions to new media objects—such as CD-ROMS, multimedia encyclopaedias, websites, and online databases—it captures how database logic features in both the digitisation of the archive and digital culture more broadly. Manovich's definition of the database is less rigid than in computer science wherein a

database is often defined "as a structured collection of data" (2000, p.178) and differentiated based on organizational practices, such as hierarchy, network, and relational structure. To Manovich, new media objects are databases in a more basic sense of user experience because they appear as collections of items which the user can view, navigate, and search (2001, p.219). Hence, as Jeurgens confirms, the digitisation of the archive affects how researchers access, navigate, and search the archive.

Building on the work of Lyotard (1984), Manovich declares the database as the new, dominant symbolic form in our computer age, thus replacing narrative as the previously dominant cultural mode. According to Manovich, the user experience of the database form is distinct from reading a narrative, watching a film, or navigating architectural sites which have linear perspectives (p.219). In contrast, the database has no temporal structure, nor a singular beginning, middle or end. The database structure, therefore, breaks the previous cultural prominence of linear perspectives as the dominant symbolic form of the modern age (cf. Panofsky, 1991). This move from linear narrative to database is, according to Manovich, "a new way to structure our experience of ourselves and of the world" (2000, p.177). Manovich explains the main difference between narrative and database:

> As a cultural form, the database represents the world as a list of items, and it refuses to order that list. In contrast, a narrative creates a cause-and-effect trajectory of seemingly unordered items (events). Therefore, database and narrative are natural enemies. Competing for the same territory of human culture, each claims an exclusive right to make meaning out of the world. (2001, p.225)

Manovich concludes his explanation of the difference between these two cultural forms by naming them "natural enemies," however, this antagonistic relationship has been opposed by electronic literature scholar N. Katherine Hayles, who points out how narrative and database should be seen more appropriately as "natural symbionts" (2007, p.1603).[1] Hayles argues that whilst databases construct relational juxtapositions, narrative is needed to interpret and explain them.

Moreover, Manovich's argument of how database logic has surpassed narrative as the dominant cultural mode in our current digital age suggests how the role of the archive in general has become more central in everyday life. This is also confirmed by Manoff, who explains that the phenomenon of digital archiving is not only a prominent part of archive studies, but "[c]yberspace, and thus the electronic archive, is being appropriated

[1] Marie-Laure Ryan (2006) and Jessica Pressman (2014) have raised similar arguments in their work on hypertext fiction in which they argue that database and narrative coexist and collaborate.

and transformed into part of our daily material lives" (Manoff, 2010, p.392). She claims that:

> The archive is no longer a collection of artifacts, books, and records confined to particular locations that we may seek out if we so desire. Much of the archival record now consists of streams of data invading our work and private lives. (2010, p.391)

This new experience of the archive as omnipresent and constantly evolving shifts the focus from the archive as a place-bound institution. Luke Treddinick (2008), too, claims that "[t]he real digital archive is not concentrated in formal mechanisms for legal deposit and preservation, but saturates the entire social network. By sharing information, we become part of a living archive" (p.165). As a part of this living archive, Chadwick (2019) proposes that we too become archivists as "the task of archiving has shifted from that of a trained professional to an amateur responsibility shared by anyone with a smartphone or computer" (p.26). Hence, as these discussions of the recent technological advancement highlight, the archive has shifted from a place-bound institution to an immaterial cloud accessed and added to by all. The recent digitisation of the archive in combination with the prevalence of the internet thus makes the concept of the archive particularly relevant to our contemporary experience of both our everyday lives and cultural aesthetics. Furthermore, connecting Manovich's claim of the database as the dominant cultural form and the internet as a mega archive with Derrida's conception of archive fever, Manoff concludes that "our current moment reflects the convergence of two phenomena—new technical capacities and an age-old impulse to gather and preserve" (2010, p.386). This means that as the archive permeates our everyday lives, giving in to archive fever has perhaps never been easier or more tempting.

1.3 Visual Art and the Archive

The shifting historical conceptualisations of the archive, archival technology, and the increasing ascendency of the archive as a concept in the twentieth and twenty-first century has led to what Hal Foster identifies as "an archival impulse" (2004): an artistic interest in the archive and archival practices of collecting. This impulse is particularly established in art studies. Therefore, I begin by discussing the phenomena of visual archival art before addressing how the archive has featured thematically, structurally, and multimodally in literature in section 1.4 below.

The archival impulse is not only a postmodern or millennial phenomenon, but one that can be traced throughout the twentieth century (Foster, 2004, p.3; cf. Spieker, 2008;

van Alphen, 2014). According to Spieker (2008), during the first half of the twentieth century archival art was a part of the Dadaist and Surrealist movements as twentieth-century avant-gardes critiqued and questioned the archive through various artforms. Spieker proposes that these artworks reacted "to the traumatizing paper jam that occurred in the wake of the First World War" (p.8). Office and storage technology, such as index cards, and office technology, including typewriters, carbon paper, and stenography, allowed for an archiving of the contemporary and unconscious self (p.88). "Yet," Foster posits, "an archival impulse with a distinctive character of its own is again pervasive—enough so to be considered a tendency within its own right" at the turn of the millennium (p.3). The recent archival impulse in the art world has been noted and explored predominantly by Hal Foster (2004), Sven Spieker (2008) and Ernst van Alphen (2014, 2017) as well as Ingrid Schaffner (1995), Cheryl Simon (2002), Charles Merewether (2006), Okowi Enwezor (2008), Jaimie Baron (2013), David H. Jones (2016), Kathy Carbone (2020), and most recently, Sara Callahan (2022).[2] Cheryl Simon defines the 'archival turn' in relation to the 1990s as "the increased appearance of historical and archival photographs and artifacts, and the approximation of archival forms, in the art and photographic practices of the 1990s" (p.101). She focusses on visual arts and photography in the museum setting, where she views archival art as "postmodernism with a twist," placing emphasis on "the forms of institutional discourses and the objects they frame" (p.104) and the "historical representation" accessible through them (p.106). van Alphen also sees the 1990s as a period when memory practices influenced both art and literature:

> Since the 1990s the spread of memory practices in art and literature has been enormous. These manifest themselves around issues such as trauma, war, the Holocaust and other genocides and migration, but also in the increasing use of archival organizations combined with media and genres like photography, documentary film and video. (p.236)

In contrast to Simon's focus on millennial nostalgia, van Alphen frames the archival turn in relation to the traumas of the twentieth century, particularly war, genocides, and migration. He argues that the rapid surge in digital archival technologies and media at the end of the twentieth century offered a way to address the past and perhaps deal with some of the trauma. van Alphen asks whether we should view this archival turn and interest in memory, as "a celebration of memory … as an expression of the desire to look backwards,

[2] For an extensive review of archival art and how the archive has figured in the artworld see Sara Callahan's *Art + Archive: Understanding the Archival Turn in Contemporary Art* (2022).

or, in contrast, as a symptom of a severe memory crisis or a fear of forgetting?" (p.236). He does not offer a cohesive answer to this question but argues instead that to seek to answer it is to address "how these memory practices are articulated" in individual works of art (p.236).

For van Alphen, it was the decline of narrative and the increasing prominence of the database at the turn of the millennium that triggered "the rise of the archive" (2017) within the art world. Yet, according to him, twentieth-century archival art "was not at first motivated by the digital revolution" (p.16). Similarly, Foster claims that the mega-archive of the internet and the "internet rhetoric of 'interactivity'" (p.4) at the turn of the millennium was not directly transferable or influential in archival art at this time. Instead, Foster suggests that most works of archival art "are far more tactile and face-to-face than any Web interface" (pp.4-5). According to Foster, "[archival] artists are often drawn to unfulfilled beginnings or incomplete projects—in art and in history alike—that might offer points of departure again" (p.5). For Foster what makes a work of art archival is that:

> ...it not only draws on informal archives but produces them as well, and does so in a way that underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private. Further, it often arranges these materials according to a quasi-archival logic, a matrix of citation and juxtaposition, and presents them in a quasi-archival architecture, a complex of texts and objects. (p.5)

Hence, archival art, according to Foster, captures the multiplicity of the archive, contrasting both ideas of archival organisation and order inherent to the public archive with the messiness of private collections. In this way, archival art draws attention to archiving and the process of selection. To sum up, whilst art scholars and critics have offered an array of possible motivations for the rise of archival art at the turn of the millennium—be it a nostalgic looking back, a way to deal with trauma, or an interest in the possibilities of new archival digital technology—in common across these, is the observation that visual archival art highlights a shared artistic concern with collecting, curating, and constructing archives that draw attention to their status as liminal collections.

1.4 Literature and the Archive

As the previous section has predominantly focused on how the archive has been influential in visual art, I now move to discuss its role in verbal art, and fiction in particular. In this section, I show how previous scholarship—by literary scholars as well as archivists—has discussed and analysed the relationship between fiction and the archive. I also explore the

shift from *archive* fiction, in which the archive is represented often as a physical place, to *archival* fiction in which the archive manifests visually and materially within the novel's physical codex.

1.4.1 Representations of the Archive in Literature

Both archivists and literary critics have studied how the archive has been represented in literature. Archivists have foremost centred their discussion of fiction about the archive around the narrative representation of the archive and the archival profession (e.g., Gillis, 1979; Schmuland, 1999; Buckley, 2008; Wolff, 2018). To discuss the cultural image of the archivist, Arlene Schmuland compiled an annotated bibliography of 128 novels published between 1852-1998. She provides clear evidence of the increased interest concerning the archive in literature towards the turn of the millennium; out of the 128 novels, 44 are published in the 1980s and 49 in the 1990s.[3] However, while Schmuland shows the longstanding prevalence of fiction's concern with the archive and archival material, she also acknowledges that her bibliography is not a comprehensive record of all novels engaging with archival matters; rather, the bibliography represents novels she has read since starting her research in 1995 (p.54), and it is irrespective of how tangential the archive is in those works. For example, her earliest example of archival fiction is Charles Dickens' *Bleak House* published in 1852, in which the archival aspect refers to "[m]inor discussions of court documents" (p.58). Hence, Schmuland's criteria for "archival fiction" is very broad. She uses the term to refer to works that mention the word 'archive' or 'archivist'; works that offer "a description of activities that might be associated with the archival profession"; and in which the story emphasizes "the subject of original documents" (p.27). Schmuland's category therefore does not distinguish works that are deeply concerned with the archive and archival practices from works that simply mention the archive or archival documents in passing.

In contrast to archival scholars' concern with the literary image of their profession, literary scholars have explored the role of the archive in fiction in relation to its place in society and culture. Max Saunders (2011) traces how the archive has "seemed particularly present, particularly pressing" (p.174) since the end of the eighteenth century to the present when the archive has increasingly featured in contemporary popular culture, both in film

[3] The increase in literature about the archive in the two final decades of the twentieth century is also confirmed in David Mattison's online bibliography: "The Fictional World of Archives, Art Galleries and Museums," according to which, 30 novels concerning archives were published in the year of 1999 alone.

and TV-series—such as the BBC drama, *Shooting the Past* (1999) by Stephen Poliakoff—and in print fiction—like Martha Cooley's *The Archivist* (1998) and Dan Brown's *The Da Vinci Code* (2003). Whilst Saunders uses the term "archive fiction" to refer to "fiction about the archive" (p.169), Hutcheon uses the term "historiographic metafiction" (1988, 1989) and Suzanne Keen speaks of "Romances of the Archive" (2001) to address how the archive has been represented in British fiction since the 1980s. Thus, Hutcheon, Keen, and Saunders all use different terms to discuss contemporary fiction's engagement with the archive. However, their terms overlap, and they even occasionally discuss the same novels (e.g., Julian Barnes' *Flaubert's Parrot* [1984], Umberto Eco's *The Name of The Rose* [1983], A.S Byatt's *Possession* [1990]).

By 'historiographic metafiction,' Hutcheon refers to works such as John Fowles' *The French Lieutenant's Woman* (1988), Salman Rushdie's *Midnight's Children* (1981), and E.L. Doctorow's *Ragtime* (1975): "popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personage" (1988, p.5). Hutcheon (1988, 1989) focuses on historiographic metafiction as an integral part in the postmodernist discrediting of grand/meta-narratives. To her, historiographic metafiction is an important part of the postmodern theoretical self-awareness of history and fiction as human constructs (1988). Both historical fiction and historiographic metafiction incorporate historical data into the narrative. However, Hutcheon points out that whilst historical fiction weaves it into the text rendering it invisible, in historiographic metafiction "more often, the process of attempting to assimilate is what is foregrounded" (p.114). Thus, whilst historical fiction aims to hide the raw seams between fiction and history, Hutcheon explains that "the metafictional self-reflexivity of postmodern novels prevents any such subterfuge, and poses that ontological join as a problem: how do we know the past? What do (what can) we know of it now?" (pp.114-115). As shown in relation to Lyotard above (section 1.2.2), the postmodern critique of the archive questions grand narratives. Postmodern fiction highlights this by revealing how history is always interpreted through archival material, through "traces of events which are then made into facts" and how those traces themselves are vulnerable as they can be "buried, exhumed, deposed, contradicted and recanted" (Hutcheon,1989, p.80, cf. Doctorow, 1983, p.23). According to Hutcheon, postmodern fiction is not concerned with a nostalgic return to the past, nor does historiographic metafiction aim to offer a singular truth. Instead, like the postmodern critique, the postmodern literary engagement with the archive is concerned with dispersing meta-narratives and introducing a plurality of truths (p.109).

Hutcheon's discussion of historiographic metafiction emphasizes how the postmodern critique of the archive is highlighted in postmodern fiction's dismissal of singular truths, whereas Keen's work on contemporary British fiction (published between 1982-1999) claims a return to the archive as the harbourer of secrets and, by extension, also the truth. Keen argues that in the last decades of the twentieth century "British fiction has witnessed a proliferation of representations of archives in which scholarly and amateur characters seek information in collections of documents" (2001, p.3). She uses the term "Romance of the Archive" to address "[r]omance adventure stories, in which 'research' features as a kernel plot action, resulting in strong closure, with climactic discoveries and rewards" (p.35). This includes fiction in which scenes take place in locations that contain archives or collections such as libraries or country houses; where history is evoked by "looking back from a post-imperial context" (p.35) and the truth is revealed through "[m]aterial traces of the past" (p.35**).** According to Keen, "[i]n romances of the archive, characters are transformed, wrongs are righted, disasters averted, villains exposed, crimes solved" (p.4). Keen emphasises the relationship between archival research and romance, explaining that although "discomforts and inconveniences [are] suffered in the service of knowledge" the questers are also rewarded and "sex and physical pleasure [is] gained as a result of questing" (p.35). In contrast to Hutcheon's discussion of postmodern fiction's critique of the archive, Keen argues that British literature at the end of the century romanticizes the archive.

More recently, Chadwick (2019), uses the term "archive novel" in his exploration of "the relationship between the archive, realism and power" (p.1) in four works of contemporary fiction: *A Place of Greater Safety* (1992) by Hilary Mantel, *I Love Dick* (1997) by Chris Kraus, *Bleeding Edge* (2013) by Thomas Pynchon, and *Barkskins* (2016) by Annie Proulx. He defines the archive novel as "a literary genre in which the focus on the theme of archiving and the influence of the archive on the novel's form come together to highlight a nonhuman archival agency" (p.42). Chadwick situates the archive novels in relation to "the new archival landscape" (p.3) and posits that "[r]ather than a passive background record, the archive novel shows how the archive has moved into the foreground to structure and mediate our experience of everyday life and the power relations that exist within it." (pp.226-227). Beyond the theme of archiving, Chadwick also acknowledges that the genre is identifiable by form: the writers include archival material in the narrative discourse. However, the novels Chadwick explores primarily include archival

texts, which are not themselves presented as (facsimiles of) archival artifacts, nor are other visual documents, such as photographs, included in a multimodal manner.

The preceding accounts of literary engagement with the archive all demonstrate an increased and multifaceted interest in the archive at the end of the twentieth century, focusing on how the archive is *represented* in fiction. What these critics do not discuss is how the archive is *presented* in fiction, by which I mean how archival material is incorporated visually and structurally into narrative discourse.

1.4.2 Manifestations of the Archive in Literature

When Keen acknowledges "the traditional kind of novel consisting entirely of a wholly imaginary archive or collection, such as Richardson's *Clarissa* (1748-49), Wilkie Collins' *The Moonstone* (1868), Doris Lessing's *Canopus in Argos: Archives* (1979-83), and Penelope Liveley's *According to Mark* (1984)" (p.10), her use of 'traditional' intimates not only a realist novel but also a monomodal text, designed as block type throughout. This monomodal focus holds for all the critics discussed in the previous section, who do not acknowledge the ways that novels can incorporate archival material visually.

Novels in which archival text and documentation manifest visually or structurally have especially been acknowledged by Marco Codebò (2007, 2010). He defines the archival novel as "a fictional genre where the narrative stores records, [where] bureaucratic writing informs language, and the archive functions as a semiotic frame that structures the text's content and meaning" (2010, p.13). In *Narrating from the Archive*, Codebò traces the heritage of the archival novel from Daniel Defoe's *A Journal of the Plague Year* (1722) to Don DeLillo's *Libra* (1988). These novels often incorporate archival material in the sense that text from archival sources is "copied in" to the narrative. Codebò discusses Daniel Defoe's *A Journal of the Plague* as a "pre-historic" archival novel because it is written before the French revolution (p.36). The textual narrative is supported by archival material, of the plague that haunted London in 1665. Defoe's novel is archival, not only because it is written in the archival genre of the journal, but also because the narrator presents archival records available in fifteenth-century London, such as death bills, orders posted by the Lord Mayor, and church records. Codebò explains that Defoe's narrator transcribes "numerical data on the plague," such as death bills, but also what Codebò calls "typographic games" (p.33). Codebò argues that the narrator, H.F, aims to "narrow the distance between his account of the plague and the records he is handling, the *Journal*'s paste-ins enhance the archival nature of Defoe's text" (p.33).

Whilst Codebò's definition of the archival novel focuses on how the narrative stores records and archival material, some of the novels he discusses are not particularly visually experimental. As the most recent example of an archival novel, Codebò analyses Don DeLillo's *Libra*, a novel about the assassination of John F. Kennedy, and particularly the construction of the assassin Lee H. Oswald. The incorporation of archival material into the text here is, according to Codebò, different; rather than being copied in by the narrator, as in *A Journal of the Plague*, the Warren Commission Report is scattered throughout *Libra* in fragments as "archival dust" (p.152). Codebò argues:

> For Don DeLillo, it becomes crucial not so much to preserve the integrity of the single document as to convey the sense of the Dallas archive at large. Although shattered and dispersed throughout the novel, official records still function as the backbone of the narration. By lending *Libra* words, data, dates, and names, they create a network of references that firmly ties the novel to the official component of the Dallas archive. (p.152)

In *Libra*, the only visual archival traces are medical reports, FBI memos, and references to postcards. Most of the data, dates, and names from the archive in *Libra* are seamlessly woven into the narrative text. The insertion of archival material in the "archival novel" can thus, according to Codebò, either be on the surface level of the text or present as its backbone—the latter leaving only minimal archival traces visually in the text.

Codebò's work on the archival novel offers an historic overview of the genre. However, there are limitations to his approach. Firstly, Codebò dismisses the future of the archival novel and therefore he does not address novels published after 1988. Codebò claims that "the bureaucratic archive reached its technological sunset with the advent of the digital database in the 1970s" (p.17). He argues that "because of the rise of the digital database and the obsolescence of the paper archive, the novel's documentary foundation is no longer in sync with the cutting-edge technology for the management and the dissemination of knowledge" (p.160). For Codebò, the novel's form can no longer represent contemporary life or its forms of archival documentation and technology. Whilst Codebò was not alone in his anxiety for "the supposed death of the print book" (Gibbons, 2016, p.15) at the dawn of the digital age— as Alison Gibbons (2012a, 2012b, 2016), Jessica Pressman (2009, 2020), N. Katherine Hayles (2008, 2013), and others have acknowledged—that fear instead led to creative writers "adopting literary strategies that reaffirm the novel as a book itself" (Gibbons, 2016, p.15). Pressman defines this creative engagement as the "aesthetics of bookishness" (2009). She conceptualises this as a trend in novels published since 2000 and argues that such "novels exploit the power of the print

page in ways that draw attention to the book as a multimedia format, one informed by and connected to digital technologies" (p.465). Hence, Pressman shows that, whilst in the digital age we might not need books in the same way as in the pre-digital age, a fascination with the medium persists. Accordingly, as this thesis will show, neither the print—nor the archival—novel has, as Codebò claims, "reached its technological old age" (p.159) but rather continues to evolve through new strategies made available through new technology.

Secondly, Codebò's concern is limited to the public and bureaucratic archive. He views the bureaucratic archive as the backbone of 'wester(nized) societies" (p.17) and claims that this "left other forms of Archivization—including the private collection of letters, diaries, or memories—at the margins." (p.17). However, as van Alphen (2014) explains:

> [The archive] marks a transition from private to public. Even private archives, such as family archives, demonstrate this, not in being publicly accessible, but in what they store, and they usually store that which is storable and worth storing in the eyes of the public or the culture at large. (p.54)

Thus, in contemporary works of archival fiction—as chapters 3 to 5 will show—the private archive becomes public through the literary medium, and the balance between private and public dissolves in multiple ways as a part of the narratives' plots and design.

Finally, Codebò's approach also has limitations regarding accounting for authenticity and ontological play in archival fiction. In particular, he views the archival novel as "the genre that turns the novel's subterranean relation with the archive into the key feature of its own novelistic world; that which is hidden in traditional novels instead emerges in the open in archival fiction" (p.159). In essence, his argument is that the research underpinning the writing of novels becomes part of the published novel itself in these works. He implies that the novel is, or should be, based on facts and evidence. However, as I will show in this thesis, Codebò's focus on the novel as laying claim to the actual truth of the archive is challenged in contemporary uses of archival material in fiction as the documentation may or may not be authentic. As I will show in chapters 3 to 5, in contemporary multimodal archival fiction, in which archival material is presented visually, the incorporation of visual archival material can contribute to both authenticity and ontological ambiguity in the novels. Thus, addressing how and to what narrative effect archival fiction plays with the ontological liminality of the archive is essential.

Finally, Codebò dismisses the insertion of archival material as "paste-ins" (p. 32) often "deprived of literary value" (p.127). Hence, he neither analyses the multimodality of

the narrative discourse nor sees the need to engage with multimodality studies to account for the presentation of archival text in the archival novel. As a result, he does not address the effects of including archival material in the text and how such material adds to both narrative meaning and the reader's experience of the text. Overall, while Codebò's work is important for tracing the history of the archival novel and its engagement with the public archive, his disregard for multimodality means that he does not capture the important contemporary developments in the genre.

1.4.3 The Centrality of Multimodality

While the approaches above in many ways capture fictions' thematic engagement with the archive, none analyse their multimodal engagement with the archive through graphic design or attend to works that incorporate archival material visually. However, as this thesis demonstrates, multimodality is central to contemporary archival fiction. In this section I outline the growing research surrounding the multimodal novel and focus particularly on recent acknowledgment of multimodal fiction's archival turn.

The term 'multimodal novel' refers to works of fiction which, while still utilising verbal text, incorporate a multitude of semiotic modes, including "non-verbal modes such as (the reproduction of) visual images like photographs or paintings, graphics, diagrams and sketches or (the reproduction of) handwritten letters and notes" (Hallet 2009, p.129; cf. Gibbons, 2012a, 2012b). Besides the term 'multimodal novel' (or 'multimodal literature'), other critics have called them "hybrid" (Sadokierski, 2010, 2013; Luke, 2013a, 2013b) or "intermedial" (Tanderup Linkis, 2019). In line with the notion that all novels are truly multimodal, Nina Nørgaard uses the term "explicitly multimodal novels" (2018, pp.34-35).

Gibbons (2012b) offers a taxonomy of multimodal literature, including illustrated works, multimodal (re)visions, tactile fictions, altered books and collage fictions, concrete typographical fictions, and ontological hoaxes. The categories in Gibbons' taxonomy are not exclusive, and she explains that novels can adhere to multiple categories: for example, Jonathan Safran Foer's novel *Tree of Codes* (2010) is both an example of a tactile fiction and an altered book.[4] Moreover, ontological hoaxes "use multimodality to present their narratives in a way which appears to endow them with a greater sense of authenticity" (p.432). The whole novel is often disguised as a factual work, such as biography, journal,

[4] Foer's novel was constructed by cutting out parts of Bruno Schulz's *The Street of Crocodiles* (1934) to create an original piece of work, the cut-out aspect of the novel highlights the materiality of the novel which in turn makes it a work of tactile fiction.

dossier, or even an auction catalogue. Although not acknowledged by Gibbons, as I explore in this thesis, ontological hoaxes often interlink with archival poetics. Thus, while Gibbons provides a useful typology of multimodal fiction, her taxonomy does not account for the archival nature of multimodal novels.

In the field of multimodal literature, however, the archival aspects of some individual works have recently been acknowledged and explored. The multimodal novel that has most explicitly been discussed in relation to the archive is perhaps Doug Dorst and J.J Abrams' *S. Ship of Theseus* (2013) which is presented as a defaced library book cluttered with marginalia and with inserted material amongst the pages of the codex. Mikko Keskinen (2019) in particular, discusses *S.* as a "book object" which "form[s] an archive that is not merely a documentation of the characters' communicative attachment but, taken as a whole, also a dramatization of the workings of the mind, memory, and thinking" (p.152). Whereas Hayles (2015), Daniel Dale (2018), and Keskinen have highlighted how *S.* is an archive both in the concrete sense of collecting physical material in the codex and in the abstract sense of housing and "dramatizing" cognitive workings and memory, none of these critics offer a methodology for accounting for the multimodality of the novel's archival aesthetics.

The discourses surrounding *S.* exemplify the way in which critics of multimodal literature have pointed towards the archival qualities of individual works but have not connected them with other works that employ similar multimodal tactics or acknowledged this archival engagement within the literary tradition of archive fiction more broadly. Yet, as mentioned in the introduction to this chapter, critics are increasingly beginning to acknowledge the archival trend in literature. Yra van Dijk, for example, notes a "surge of novels and poems testifying, documenting and narrating the past" at the beginning of the twenty-first century (2014, p.107) and in her essay "Comment les Archives Entrent Dans nos vies par le Biais de la Littérature" Annie Lecompte-Chauvin recognises that links between the archival discipline and literature are numerous from both a scientific and creative point of view (2014, p.118;).[5] She highlights how contemporary fiction has engaged visually with archival material by listing and summarizing works that either include "true archival material" or "false documents" to various degrees and narrative effect (pp.110-111; my translation). However, Lecompte-Chauvin's focus is on outlining

5 Original quote from Lecompte-Chauvin: "il est possible de constater à quel point les liens entre la discipline archivistique et la littérature sont nombreux dans l'édition autant d'un point de vue scientifique que créatif" (p.118)

the trend of multimodal fiction including archival material, rather than analysing their multimodal composition.

Other scholars, such as Johanne H. Bondegaard (2017) and Sara Tanderup Linkis (2019), analyse the inclusion of photographs, documents, and ephemera in multimodal fiction in relation to cultural memory. In her analysis of multimodal novels by Göran Rosenberg, Aleksandar Hemon, Javier Cercas, and Joseph O'Neill, Bondegaad argues that these works "respond to a memory culture increasingly concerned with material objects and traces, in which memories of conflict, violence, and loss are tied to the scientific practices and legal evaluation" (p.4). Tanderup Linkis (2019) analyses novels by Alexander Kluge, W.G. Sebald, Jonathan Safran Foer, Anne Carson, Mette Hegnhøj, J.J. Abrams and Doug Dorst, and William Joyce as examples of what she defines as "intermedial literature". In doing so, Tanderup Linkis argues that these multimodal novels "represent a current tendency in literature to turn toward the past, depicting memory and remembering literature through intermedial strategies" (p.3). By focusing on memory, Bondegaard and Tanderup Linkis respectively position their analysis in relation to the field of cultural memory and thus miss how multimodal literature's current obsession is not just with memory, but with the act of collecting and accumulating archives on their own.

This neglect has also been acknowledged by Davis (2021), who notes that despite the increased scholarly attention to multimodal literature since the turn of the millennium, "research into how archival thinking and processes shape the production of multimodal literature as well as inform the reading and interpretation of such books has been notably absent" (p.106). To begin to remedy this inattention, Davis introduces the term "multimodal book-archives" to denote:

> an experimental mode of contemporary writing and bookmaking that constructs narratives and textual sequence through the collection and representation of reproduced texts and other artifacts, in which the book-object is presented as a container for preserving and transmitting textual artifacts. (p.84-85)

According to Davis, book-archives can take the form of "fiction, non-fiction, poetry, or a combination of all three" (p.85), and his article focusses particularly on archival poetry by analysing Anne Carson's *Nox* (2010). Crucially, Davis emphasises the importance of engaging with multimodal texts through an archival lens, advocating that "we need to better understand why books, as material artifacts, have evolved into archives during the contemporary period – into collections and compendiums not only of content but of entire cultural forms" (p.106). Davis highlights the importance of analysing the archival

aesthetics in multimodal novels and proposes "a more socio-technological or historical materialist account of the increasing popularity of archival aesthetics across media combined with a systematic archival poetics of multimodal literature and bookish books more generally" (pp.106-107). Davis emphasises that when describing and analysing archival poetics in literary works we need to turn to "the lexicon of the archive (i.e., collecting, compiling, listing, preserving, curating, appraising, collocating, juxtaposing, cross-referencing, attributing, authenticating, transmitting, and so on)" (p.107). Thus, Davis pinpoints how multimodal analysis needs to be reinforced by also accounting for the historical and technological heritage of the visuality with which they engage thematically—in this case the archive. Furthermore, Davis goes on to note how the archival aesthetics in multimodal literature affects the reader. He explains:

> Because multimodal book-archives require readers to employ nontraditional interpretive strategies such as the collation of verbal and pictorial modes, and because they also frequently employ nonnarrative discourse, … multimodal book-archives pose important challenges to current theories of narrative and to established approaches to reading and interpretation. (p.85)

As Davis underscores here, the multimodal archival poetics of contemporary literature place new demands on their readers who are asked to decode and interpret both verbal and visual semiotic modes. However, whereas Davis acknowledges these new challenges, a methodological focus on multimodality as well as readers and the reading experience is still missing from his socio-technological approach.

1.5 Scope and Aims: The Need to Attend to Multimodal Archival Poetics

This chapter has shown that while there is relevant scholarship on fiction that engages thematically with the archive as well as novels that incorporate visual modes and images, these two phenomena have not been thoroughly brought together. This thesis remedies this gap through four objectives. Firstly, my thesis demonstrates the emergence of archival fiction in twenty-first-century American literature, contextualising it within the literary tradition of visually and thematically engaging with the archive. Hence, in contrast to Codebò's work on the archival novel from 1729-1988, this thesis shows that the archival novel is alive and well by examining how archival poetics manifests in millennial American multimodal novels, published between 2001-2019. The decision to focus on American literature should not be considered as an argument that archival fiction is a trend occurring only in American literature. In fact, I would argue that archival poetics is a

global literary phenomenon. It can, for example, be found in the works of W.G. Sebald, Alexander Kluge, Caroline Preston, Graham Rawle, Monica Sabolo, and Rodrigo Rey Rosa, among others. I have chosen to focus on works that are set in the United States of America and written by writers of North American or Central American origin because, by narrowing the scope of investigation, I believe that I can better account for the archival context in which these novels are produced.

Secondly, to analyse multimodal archival fiction, I synthesize cognitive and multimodal analytical approaches into a rigorous methodology that accounts for the various techniques deployed in archival fiction, as well as how the reader processes these techniques. Like Davis, I advocate the need to engage further with archival theory and terms to address archival poetics in contemporary literature. However, beyond Davis' call for a socio-technological or historical materialist account, I propose the need to combine current stylistic and narratological frameworks for analysing multimodal literature—foremost multimodal stylistics, multimodal cognitive poetics, and transmodal narratology as outlined and reviewed in chapter 2—and develop a synthesised framework that is both fit for addressing the multimodality of the novels including their archival poetics and themes, and that can analyse how these archival works position the reader in relation to the text through a cognitive lens.

Thirdly, I analyse the stylistic, narratological, and multimodal devices in archival fiction that contribute to the novels' archival poetics. I have, therefore, selected three case study novels: Barbara Hodgson's *Hippolyte's Island* (2001), Leanne Shapton's *Important Artifacts and Personal Property from the Collection of Lenore Doolan and Harold Morris, Including Books, Street Fashion, and Jewelry* (2009, hereafter *Important Artifacts*), and Valeria Luiselli's *Lost Children Archive* (2019). These three American novels demonstrate a multitude of visual and thematic tropes and motifs representative of contemporary archival fiction.

I discuss *Hippolyte's Island* as a prototypical example of archival fiction which comprises both a traditionally typeset narrative discourse and inclusion of visual collected and archival material. Beyond *Hippolyte's Island* and multiple other novels by Hodgson, some other works that adhere to this format include *Extremely Loud and Incredibly Close* (2005) by Jonathan Safran Foer, *Personal Effects: Dark Art* (2009) by J.C Hutchins and Jordan Weisman, *Night Film* (2014) by Marisha Pessl, and *Riddance: Or: The Sybil Joines Vocational School for Ghost Speakers & Hearing-Mouth Children* (2018) by Shelley Jackson, as well as the digital fiction *The Imaginary Twentieth Century* (2016) by Margo

Bits and Norman M. Klein. Hence, *Hippolyte's Island* represents a popular form of multimodal archival fiction.

In my second case study, I explore *Important Artifacts* as dossier fiction which I view as a sub-category of archival fiction. In contrast to prototypical works of archival fiction in which the narrative discourse is presented as separate from the visual material, in dossier fiction the narrative is told solely through a collection of documents and visual material (McHale, 2006; Codebò, 2007, 2010, Doloughan, 2011, Lecompte-Chauvin, 2014; O'Keefe, 2015). Shapton's novel demonstrates features of archival poetics that are also present in other works of dossier fiction, such as Lassiter Wren and Randle McKay's *The Baffle Books*, Dennis Wheatley and J.G Links's *Murder Off Miami* (1936), D.A Stern's *Shadows in the Asylum: The Case Files of Dr. Charles Marsh* (2006), and Mark Frost's *Twin Peaks: The Final Dossier* (2017). Like these novels, *Important Artifacts* conceals its fictional status through its graphic design, inclusion of visual material, and employment of archival methods of organisation.

For my final case study text, I analyse *Lost Children Archive* as an example of literary fiction engaging with archival poetics. [6] Whereas less multimodal than the preceding case study texts, Luiselli's novel exemplifies the increasingly mainstream engagement with archival poetics and multimodal elements in literary fiction (Collins, 2020). As the least multimodal novel in this research project, *Lost Children Archive* allows me to further analyse verbal, formal, and stylistic evocations of archival poetics. Through these three case study texts, this thesis thus captures multiple examples of, and ways in which, archival poetics manifest in contemporary literature today.Fourthly, I investigate how archival poetics position the reader as a researcher in and of these works and analyse the different types of tasks the texts invite the reader to conduct as an archival researcher. For each case study, I explore a different aspect of the reader's role as a researcher in archival fiction and construct a methodology that can effectively analyse the reader experience of archival poetics.

Finally, a brief note on nomenclature, rather than adopt Davis' term "multimodal book-archives' I opt for the term *archival fiction,* or multimodal archival fiction. The term archival fiction clarifies multiple aspects of my concern with the archival turn in

[6] I use the term literary fiction in line with Amitav Ghosh's usage, to refer to literature reviewed in "literary journals and book reviews, for example, the *London Review of Books*, etc." (2016, p.7). Whilst carrying connotations of highbrow judgement, I find the term useful for referring to a genre that is acknowledged and often rewarded within the publishing industry in contrast to more explicitly formally experimental novels.

multimodal fiction. Archival fiction emphasises my focus on fictional texts, in contrast to Davis' inclusion of poetry and non-fiction, and it more easily encompasses transmedial fiction where the archive does not necessarily manifest in physical book-form. The term also underscores the genre's relationship with its monomodal cousin: 'Archive fiction' discussed in section 1.4.1 above.[7] Simultaneously the term *archival*—rather than *archive*—fiction highlights how these works are not only concerned with the archive thematically or as a building but with archival material, practices, and structures. Furthermore, as Foster emphasises in his analysis of archival art: "there is nothing passive in the word 'archival'" (p.6); rather archival artists appear to strive towards activating "passive viewers into engaged discussants" (p.6). In this way, the term 'archival fiction' also acknowledges the active participation these types of works encourage and demand of its readers.

1.6 Structure of Thesis

This thesis is structured in six chapters. In this introductory chapter, I have outlined the broader social and historical context of archival fiction by introducing the archive and its history. I have particularly explored archival art practices, and how the archive has featured and manifested itself in print fiction. I concluded by pointing to what previous investigations into the archival novel and multimodal literature have neglected, and the need to examine archival fiction as a contemporary genre and as a literary trend that explores the new role of the archive and acts of archiving in our current digital and multimodal age from a stylistic and narratological perspective.

In chapter 2, I critically engage with methodological frameworks and concepts addressing multimodal literature through a series of "turns;" from the pictorial turn, via the multimodal turn, and finally, the cognitive turn. By combining approaches from narratology, stylistics, and cultural studies, I outline a new methodological approach for analysing the various stylistic and multimodal devices employed in archival fiction as well as how readers cognitively process them.

To implement and test my new methodological approach to archival fiction, my thesis consists of three case studies in chapter 3 to 5. These case studies focus on the multimodal composition of print works of archival fiction and the related reader experience. In each case study, my analysis explores: the archival poetics of the novels;

[7] I use Saunders' (2010) term here as a collective term for both 'historiographic metafiction (Hutcheon, 1988, 1989) and 'Romances of the archive' (Keen, 2001) to refer to novels that engage thematically with the archive.

how they play with ontological ambiguity; and how the reader is positioned as a researcher in relation to the text.

In chapter 3, "*Hippolyte's Island*: Ontological Ambiguity & The Book as an Archive," I analyse Barbara Hodgson's *Hippolyte's Island* (2001) as a prototypical example of multimodal archival fiction and offer an initial exploration of how the reader becomes a researcher in archival fiction. I argue that the reader is positioned as a researcher through the novel's 'archival bookishness' and ontological ambiguity. Building on Jessica Pressman's term 'bookishness' (2009, 2018, 2020), I introduce the term 'archival bookishness' to explore a particular aesthetics of bookishness that highlights how the archival affordances of the codex manifest both visually and thematically in Hodgson's novel. I also analyse how the reader's role as a researcher is accentuated through the novel's multimodal exploration of ontological ambiguity which invites the reader to oscillate between reading Hippolyte's story as true and false. To better account for the ontological ambiguity of *Hippolyte's Island* and archival fiction in general, I combine cognitive and narratological approaches to fictionality to construct a multimodal cognitive approach to multimodal fictionality. To capture how the reader oscillates between different interpretative approaches, I combine terminology from Gibbons (2012a) and Ryan (2018) and introduce the concept of 'bistable reading modes.'

In chapter 4, *"Important Artifacts:* Piecing Together a True(ly) Archived Love Story,*"* I analyse Leanne Shapton's *Important Artifacts* (2009) as an "ontological hoax" (Gibbons, 2012b) and a dossier novel. I argue that *Important Artifacts* positions the reader as a researcher of the auction catalogue-archive tasked with finding the interconnections between listed material and making interrelations between items to further explore and interpret the love story at the heart of the novel. I show that Shapton's novel is not only an archive through its ontological hoax of an auction catalogue but in its evocation of archival principles of organisation and archival gaps. To explore the reader's role as a researcher making interrelations between texts, I utilise schema theory and Jessica Mason's (2019) cognitive Narrative Interrelation framework. I also explicate how archival poetics can include archival gaps, and, to address this type of negation I introduce the concept of 'interreferential lacuna'.

In chapter 5, "*Lost Children Archive*: Descending Into an Inventory of Echoes," I analyse how Valeria Luiselli's *Lost Children Archive* (2019) positions the reader as a researcher via embedded narrative levels and metalepsis which invite the reader to descend deeper and deeper into the novel's archive. To capture how the novel positions the reader

as a descending researcher, I utilise Deictic Shift Theory. I examine deictic shifts and pushes in the novel to demonstrate how the reader is positioned to explore and experience the archival material first-hand, and how the novel's incorporation of archival material and texts creates an ontological ambiguity of what is real and what is make-believe within the novel. Building on the analyses in chapters 3 and 4, I also demonstrate how Luiselli's novel engages with archival bookishness both through intertextual allusions and visual and verbal inclusions of archival material. To account for the presentation of the nested text within the novel, I also add to Leech and Short's speech and thought (and writing) presentation model (1981/2007) and introduce the category of Reading Presentation.

In the final, sixth chapter, I conclude this research project by compiling and discussing the traits and themes inherent to archival fiction. I outline my methodological contributions and argue for the advantages of my methodological approach. In particular, I show how, taken together, each of my case study analyses advance my methodological approach to multimodal archival fiction and explore the diverse ways in which archival fiction positions the reader as a researcher through multimodal devices and archival tropes, bookishness, and poetics. I conclude by outlining directions for future research.

2

Towards a Methodology for Analysing Archival Fiction

2.1 Introduction

In chapter 1, I positioned archival fiction in the broader context of the archive, archival studies, and archival art practices, and examined how the archive has figured in literature and literary criticism. As explained in that chapter, in archival fiction, the narrative is constructed not only through verbal text but though the inclusion of visual elements—such as documents, notes, photographs, drawings, and memorabilia—presented as archival material. Because works of archival fiction are often complex in their thematic turn to the archive as well as in their multimodal constellations, a methodological approach for analysing these works needs to be capable of addressing those two aspects. This thesis therefore combines theories of the archive with methodological approaches to analysing multimodal fiction, with the aim of synthesising a methodology fit for analysing the complexities of archival fiction. In this chapter, I evaluate methodological frameworks and concepts addressing text and image relations in multimodal literature in order to construct a cognitive multimodal stylistics methodology that can account for multimodal archival poetics and the reader experience of archival fiction.

I observe several influential "turns" or trends in existing scholarship, and I use these turns as the guiding structure of this chapter. I discuss methodological approaches and concepts from the pictorial turn, the multimodal turn, and, finally, the cognitive turn. These turns are not superseding paradigm shifts in the sense that one turn replaces the other, but rather new developments aimed at addressing certain areas of interest. However, the cognitive turn is particularly influential for this thesis as a cognitive approach to literature allows analysis of the ways that readers process archival fiction, as well as the reader's thematic role as a researcher across the texts. By tracing the scholarship in this way, I chart how literary studies, and particularly the fields of stylistics and narratology, have developed to analyse multimodal novels. Critically engaging with this research provides a foundational methodology for beginning my analysis of archival fiction. My new synthesised methodological approach will then be applied and further developed through the three case study chapters to better account for the archival poetics and motifs, the multimodal composition, and the reading experience of multimodal archival fiction.

2.2 The Pictorial Turn

The relationship between text and images has received increased scholarly engagement since 'the pictorial turn' (Mitchell, 1986, 1994) which began in the 1980s. Silke Horstkotte and Nancy Pedri (2008) trace the influences leading from the 'linguistic turn' in the 1960s and 1970s (Rorty, 1967) via Roland Barthes (1970) to the pictorial (Mitchell, 1986, 1994), iconic (Boehm, 1994), or visual turn (Bal & Bryson, 1991) predominantly in the 1980s and 1990s. While the linguistic turn in the humanities and social sciences was concerned with utilising linguistic philosophy to interpret verbal texts and discourses, according to Horstkotte and Pedri, theorists of the visual turn in the 1980s were concerned with the "interdependence of images and words and the impure and mixed mediality of visual as well as verbal artifacts" (p.2). Horstkotte and Pedri elaborate that the study of word-and-image relations is a heterogeneous field, including visual perception and language research (Elkins, 1996; Sturken & Cartwright, 2001), ekphrasis (Krieger, 1992; Heffernan, 1991; Mitchell, 1994; Yacobi, 1995, 2000, 2002), and integrative iconotexts (Wagner, 1996). Horstkotte and Pedri explain that, in 2008, "no systematic or comprehensive overview of image and text relations exists" (p.6). However, they state that W.J.T Mitchell's (1986, 1994) and Áron Kibédi Varga's (1989) work represent initial attempts at developing structural systems to describe relationships between text and images (pp.6-7). Therefore, in my review of the pictorial turn, I focus on the work by Mitchell and Varga who respectively offer descriptive terms and categories for text and image relationships.

Mitchell is primarily interested in the relationships between text and images, asking "why does it matter how words and images are juxtaposed, blended, or separated?" (1994/1995, p.91). He emphasises that "all arts are 'composite' arts (both text and image); all media are mixed media, combining different codes, discursive conventions, channels, sensory and cognitive modes" (pp.94-95). Discussing written language as an example of how verbal text is also visual, Mitchell explains that "[w]riting, in its physical, graphic form, is an inseparable suturing of the visual and the verbal, 'imagetext' incarnate" (p.95). The term 'imagetext' is one of three categories that Mitchell presents to discuss text and image relations: "imagetext," "image-text," and "image/text" (p.89). To capture these text-image relations, he implements typographic conventions: the lack of space in his term 'imagetext' represents the intimate relationship between image and text in "composite, synthetic works (or concepts) that combine image and text" (p.89); he uses the slash (image/text) to "designate … a problematic gap, cleavage, or rupture in representation"

(p.89); and the hyphen (image-text) "designates relations of the visual and verbal" (p.89). Whilst Mitchell's categories are constructed to account for verbal-visual relationships, he often implements them to refer to the text's composition at a macro level rather than analysing the layout on specific pages. Mitchell argues that instead of looking for differences or similarities between text and images, it is important to look at the relationships created between them (p.91). He analyses a wide variety of texts, including William Blakes' *Songs of Innocence and of Experience* (1789), slave narratives like Toni Morrison's *Beloved* (1987), and visual art installations and performances by Robert Morris, as well as photographic essays and cartoons. Whereas Mitchell's work represents the early stages of analysing multimodality in literature because his categories are very broad, they do not clearly differentiate between spatial and referential relationships.

Another of Mitchell's contributions to the field of text and image study is his distinction between images and pictures. He points out that whilst these terms "are often used interchangeably to designate visual representations on two-dimensional surfaces" (1995, p.4, Footnote 5), a differentiation is useful. In a footnote he explains:

> the difference between a constructed concrete object or ensemble (frame, support, materials, pigments, facture) and the virtual, phenomenal appearance that it provides for a beholder; the difference between a deliberate act of representation ('to *picture* or depict) and a less voluntary, perhaps even passive or automatic act ('to *image* or imagine'); the difference between a specific kind of visual representation (the 'pictorial' image) and the whole realm of iconicity (verbal, acoustic, mental images). (p.4, Footnote 5)

Mitchell thus differentiates between images and pictures by describing images as the imagined content and pictures as the depicted materialised image. Sara Tanderup Linkis makes this distinction more explicit by explaining that, according to Mitchell, "while 'images' are immaterial, virtual, and easily move between media, pictures are understood to be embodied images, manifestations of the image that depend on the concrete material, context in which they are presented" (2019, pp.44-45). Tanderup Linkis thus elaborates on Mitchell's distinction between "to *picture* or depict" and "to *image* or imagine" to emphasise how or if the image is contained in a medium. According to Tanderup Linkis' reading of Mitchell's work, the picture or pictorial image therefore refers specifically to the manifestation of an image. As such, Tanderup Linkis' clarification of Mitchell's terms offers a useful meta-language for distinguishing between image content (image) and the material manifestation of an image (picture).

In contrast to Mitchell, Varga (1989) presents a more specific framework for describing word and image constellations, particularly with regards to spatial as well as relational closeness. Varga's focus is not multimodal literature; instead, he addresses visual arts, commercials, and illustrations in literature, specifically in Miguel de Cervantes' *Don Quixote*. He presents terms for describing text and image constellations that, in contrast to Mitchell's approach, account for text and image relations both in terms of spatial layout and referential relationships. Firstly, Varga addresses what he refers to as "three degrees of decreasing union" (p.38) between words and images (Figure 2.1).

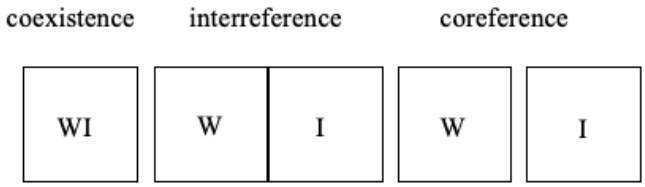

Figure 2.1 Diagram of Varga's terminology for word-image relationships (1989, p.42).

The first is *coexistence*, which refers to when "word and image coexist within the same space, as in commercial posters. Here the image yields the frame; the words are inscribed in the image" (p.39). Whilst the term 'coexistence' merely describes the spatial proximity of text and image, the final two terms 'interreference' and 'coreference' emphasise how text and image add meaning to each other through reference. *Interreference* refers to when "[w]ord and image are separated but presented on the same page. They are in a relation of interreference: they refer to each other" (p.39). For example: "emblems, illustrations, posters" and comic strips (p.39). Varga notes that "interreference characterizes also the relation between a painting and its title, between a text and its illustration" (p.39), or an image and its caption. The final kind of union is *coreference* which describes when:

> word and image are not presented on the same page but refer, independently from each other to the same event or thing in the natural world. The term, *coreference* can be used to designate the relation between separate verbal and visual advertising for the same product or between paintings and poems made to commemorate the same illustrious event. (p.42, italics in original)

Varga's three levels of union thus address both spatial and referential relationships between text and images. In the case of coreference, "the verbal-visual relation between their works exists only in the mind of the reader-beholder" (p.42). As such, Varga's framework accounts for how reader/viewers connect information that is not presented together but can still refer to the same thing. Rather than giving explicit examples of what

type of verbal or visual cues creates the references, Varga emphasises that the meaning making process takes place in the mind of the reader. This makes the concept open and pliable to account for multiple types of referential connections that readers and viewers might make. Because his vocabulary offers a metalanguage for describing both the proximity of text and image in spatial and referential relationships, Vargas' concepts of interreference and coreference can be an asset for the analysis of text-image relations in multimodal literature. As shown through Mitchell and Varga's descriptive frameworks, the pictorial turn marks the beginning of accounting for text-image relations across genres. However, although Mitchell and Varga both account for macro-relationships between text and images in terms of visual layout and spatial proximity, neither theorist offers a framework for accounting for nor how to analyse the depicted visual content.

2.3 The Multimodal Turn

At least initially, the multimodal turn can be understood as a response to the pictorial turn. In their seminal book *Reading Images: The Grammar of Visual Design* (1996), multimodal social semioticians Gunther Kress and Theo van Leeuwen state:

> despite the very large amount of work done on images, not much attention has been paid to the meanings of regularities in the way image elements are used – in short, to their grammar – at least not in explicit or systematic ways. (1996/2008, p.1)

To remedy this gap, Kress and van Leeuwen propose a grammar of visual design. Rather than viewing grammar as a set of formal rules of correctness, they "see grammatical forms as resources for encoding interpretations of experience and forms of social (inter)action" (p.1). Kress and van Leeuwen's visual grammar and multimodality studies have broadly "been adopted by the general multimodal community" (Nørgaard, 2018, p.122; cf. Ravelli, 2005; Baldry & Tibault, 2006; Machin, 2007) as well as being influential for theorists of multimodal literature (Hallet, 2009; Doloughan, 2011; Gibbons 2012a; Nørgaard, 2018). Indeed, literary critics Hallet, Gibbons, and Nørgaard all position their approaches in relation to Kress and van Leeuwen's work. As their visual grammar particularly forms the foundation of Nørgaard's multimodal stylistic toolkit, I focus my discussion of the multimodal turn firstly, on Kress and van Leeuwen's social semiotic approach, and subsequently, on Nørgaard's adaptation of their approach to make it suitable for multimodal literature. I then discuss Hallet's and Gibbons' approaches under the heading of the cognitive turn, as their focus is increasingly on reader experience of multimodality.

2.3.1 Visual Grammar

In *Reading Images*, Kress and van Leeuwen analyse semiotic modes in a wide variety of texts, spanning from children's drawings and textbooks to museum displays and film stills. Although the concept 'semiotic mode' is central to multimodality studies, its definition is not straightforward, nor is it undisputed (for variations see e.g., Kress & van Leeuwen, 1996, 2001, 2002; Iedema, 2003; Jewitt, 2009; Kress, 2009; Bateman, 2008; Bateman, Wildfeuer & Hiippala, 2017). In the context of multimodal literature, Hallet, Nørgaard, and Gibbons all define 'semiotic modes' relative to the foundational work on visual grammar and visual social semiotics by Kress and van Leeuwen (1996, 2001, 2006, 2008). To define what a semiotic mode is Kress and van Leeuwen build on M.A.K. Halliday's (1978) Systemic Functional Linguistics. Halliday argues that language is functional and fulfils three metafunctions of ideational, interpersonal, and textual meaning. Kress and van Leeuwen transfer this idea to visual design and semiotic modes:

> We believe that visual design, like all semiotic modes, fulfils three major functions. To use Halliday's terms, every semiotic [mode] fulfils both an 'ideational' function, a function of representing 'the world around and inside us' and an 'interpersonal' function, a function of enacting social interactions as social relations. All message entities – texts – also attempt to present a coherent 'world of the text', what Halliday calls the 'textual' function, a world in which all the elements of the text cohere internally, and which itself coheres with its relevant environment. (2008, p.15)

Thus, Kress and van Leeuwen defines semiotic modes on the basis that they fulfil Halliday's three metafunctions. Furthermore, they propose that "to function as a full system of communication, the visual, like all semiotic modes, has to serve several presentational and communicational requirements" (p.41). According to Kress and van Leeuwen: "a semiotic mode has to be able to represent aspects of the world as it is experienced by humans" (p.42), thus fulfilling the Ideational metafunction; it also needs to be able to "represent a particular social relationship between the producer, the viewer and the object represented" (p.42), fulfilling the Interpersonal metafunction; and it must "have the capacity to form *texts*: complexes of signs which cohere both internally with each other and externally with the context in and for which they were produced" (p.43) to fulfil the textual metafunction. In their approaches to multimodal literature, both Nørgaard and Hallet respectively build on Kress and van Leeuwen's definition of a semiotic mode. Hallet lists: "colour, a handwritten letter or a black-and-white photograph as well as a newspaper article or a ground plan" (p.129) as examples of semiotic modes in multimodal fiction. In

Nørgaard's adoption of Kress and van Leeuwen's work, she focuses on semiotic modes in terms of wording, typography, colour, layout, photographs, and drawings.

As I explore in section 2.3.2 below, Nørgaard constructs a methodology for analysing multimodality in both "explicitly multimodal" novels and traditional verbal-centric novels, while in section 2.4.1 I explain how Hallet (2009, 2018) applies Kress and van Leeuwen's view of semiotic modes along with Halliday's metafunctions in his transmodal narratological approach to multimodal novels. Before moving on to Nørgaard and Hallet's implementation of Kress and van Leeuwen's visual grammar, I outline Kress and van Leeuwen's framework focusing on their application of Halliday's three metafunctions (ideational, interpersonal, and textual) to the analysis of multimodal texts.

2.3.1.1 Ideational Metafunction: Narrative and Conceptual Representations

Kress and van Leeuwen define "the ideational metafunction as the ability of semiotic systems to represent objects and their relations in a world outside the representational system or in the semiotic systems of a culture" (p.47). Simply put, the ideational metafunction is concerned with the relations between represented objects. To analyse the relationships between objects or elements depicted in visual designs, Kress and van Leeuwen opt for the term "represented participants" (p.47). They argue that in each semiotic act there are two types of participants involved: represented participants and interactive participants. Whereas interactive participants are "in the act of communication—the participants who speak and listen, or write and read, make images or view them" (p.48), represented participants "constitute the subject matter in the communication; that is the people, places, and things … represented in and by the speech, or writing, or image" (p.48). Thus, as Nørgaard (2018) explains, the analysis of ideational (or experiential) meaning is concerned with the relations between represented participants, whilst the analysis of interpersonal meaning addresses relations between represented and interactive participants (p.166). To analyse the relationships between represented participants Kress and van Leeuwen again turn to Halliday's functional linguistic theory (1978) and apply the linguistic terms 'actor,' 'goal,' and 'recipient' to the depicted objects.

Kress and van Leeuwen use the ideational function to analyse visual structures of representation as either narrative or conceptual. Narrative representations include "presenting unfolding actions and events, processes of change, [and] transitory spatial arrangements" (p.79). Kress and van Leeuwen analyse how these structures can be found in both abstract visuals, like diagrams, and naturalistic images (p.48). For example,

diagrams might use arrows to indicate relationships between participants, and in naturalistic images other elements can function as vectors, like "bodies or limbs or tools 'in action' (p.59) representing actor, goal and recipient structures. Conceptual representations include "representing participants in terms of their more generalised and more or less stable and timeless essence, in terms of class, or structure or meaning" (p.79). To summarise, Kress and van Leeuwen's discussion of the ideational metafunction of visual modes argues that visuals, like language, can represent processes of action and being, as well as representing verbal and mental processes (Nørgaard, 2018, p.167). However, their examples of conceptual representations focus on textbook illustrations of taxonomies, analytical processes, and topologies, therefore, in her analysis of images in multimodal fiction, Nørgaard raises a few issues with their approach regarding analysing relations in images. She explains that "where the lexico-grammatical choices that make up the sentence determine the sentence functions (Actor, Verbal process, Phenomenon, Circumstance, etc.), it can be more difficult to pin down these functions unambiguously in an image" (p.168). Whereas Kress and van Leeuwen suggest that analysts identify relevant represented participants in images based on salience (discussed in section 2.3.1.2), Nørgaard points out the notion of using a categorising constituent from a different metafunction (the textual) to resolve the issue in the ideation as problematic (p.168). Furthermore, this highlights one of the major critiques of Kress and van Leeuwen's visual grammar in general, which concerns their transferral of linguistic concepts to visual images (Forceville, 1999; Gibbons, 2012a). Gibbons argues that Kress and van Leeuwen transfer theories of how we engage with written texts to visual texts too strictly, losing nuances about how reading images is different from reading language. Similarly, Nørgaard points out that in some regards "images and verbal language inherently differ" (p.169), for example "where a sentence typically holds a limited number of participants and processes" when analysing images, it "may be difficult to determine the main process(es) in a given image" (p.168). Nørgaard concludes that the images in her study do not enable her to adjust Kress and van Leeuwen's grammar to resolve this issue, she therefore suggests that analysts are cautious in their analysis of ideational functions in images. Thus, whilst Kress and van Leeuwen's framework for analysing the ideational metafunction in visual modes has been critiqued, it does offer a vocabulary for describing the depicted objects and the relationships between them that may be a useful starting point for multimodal analysis.

2.3.1.2 Interpersonal Metafunctions: Gaze, Distance, Perspective, and Modality

To analyse the interpersonal relationship between producer, viewer, and depicted object in photographs and images, Kress and van Leeuwen present four areas of examination: gaze, distance, perspective, and modality.

Gaze refers to the 'demand' or 'offer' placed on the viewer: when the representative (the object in the image) and interactive (the viewer of the image) participants' gazes meet, there is a sense of 'direct address' and an 'image act' (functioning like a speech act) (p.117). Kress and van Leeuwen propose that "[w]hen represented participants look at the viewer, vectors, formed by the participants' eyelines, connect the participants with the viewer. Contact is established, even if it is only on an imaginary level" (p.117). This meeting of gaze, according to Kress and van Leeuwen, has two related functions. Firstly, it creates a "visual form of direct address. It acknowledges the viewers explicitly, addressing them with a visual 'you'" (p.117). Secondly, it creates an "image act" (p.117), by which Kress and van Leeuwen mean that "the producer uses the image to do something to the viewer" (pp.117-118). Following Halliday (1986), they refer to this as a 'demand.' They propose that when the depicted participant's gaze meets the viewer's it "demands that the viewer enter into some kind of relation with him or her" (p.118). What type of relation this is depends on multiple factors such as the participant's expression or pose, and can vary from distain to sympathy or desire. Discussing images where the depicted participant does not look towards a viewer, Kress and van Leeuwen posit that the viewer is not an object but the subject of the look: "the viewer's role is that of an invisible onlooker" (p.119). Drawing again on Halliday's terminology, they propose that "all images which do not contain human or quasi-human participants looking directly at the viewer" are 'offers' (p.119). These images offer the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimen in a display case" (p.119). Kress and van Leeuwen's account of gaze provides a good starting point for analysing "the imaginary social response" (p.119) and relation between represented participant and viewer. As they point out, the demand placed on the viewer by the depicted participant can be varied and as such, further analysis of the depicted participant is needed, yet gaze functions as a good starting point for analysing the pictorial content and the viewer's position in relation to the image.

Distance refers to how the viewers see the represented participants in the image. Borrowing terminology from film and television studies, Kress and van Leeuwen outline close, medium, and long shots. The categories can be understood as zooming further and

further away from the subject's body: a close shot or close-up shows the represented participant's head and shoulder, while extreme close-ups show anything closer than that; a medium close shot shows the subject's half body; a medium shot show the whole body of the subject; and in long shots the subject is positioned increasingly further away (p.124). Drawing on Edward Hall's (1966) notion that in everyday interactions social relations determine the distance we keep from each other, Kress and van Leeuwen argue that these relationships are also created in visual images and that distance contributes to "an imaginary relation" (p.126) between represented participants and the viewer. For example, whilst a long shot often creates a sense of interpersonal distance, close ups tend to feel more personal or familial (p.124; cf. Bordwell, Thompson & Smith, 2017, pp.189-190, Nørgaard, p.170). In contrast to gaze, which only captures interpersonal relations between the viewer and depicted human participants, distance also describes the viewers' relation to inanimate objects. Kress and van Leeuwen posit that in close ups of objects "the object is shown as if the viewer is engaged with it as if he or she is using the machine, reading the book or the map" (p.127). In contrast, in long distance depictions, "[t]he object is there for our contemplation only, out of reach, as if on display in a shop window" (p.128). Whereas Kress and van Leeuwen discuss non-fictional texts, such as commercials and newspaper articles, their concept of distance provides a way to address how the reader is positioned in relation to visual content, regardless of the texts' fictionality or referentiality.

Perspective refers to the point of view from which the viewers see the represented participants. This includes the horizontal perspective, where the represented participant is shown "from a frontal view, in profile, from behind or from some oblique angle (Nørgaard, 2018, p.14), and vertical perspective which determines "whether the represented participants are seen from below, at eye-level or from above" (p.14). Kress and van Leeuwen posit that the producer's decision of perspective and point of view "implies the possibility of expressing subjective attitudes towards represented participants, human and otherwise" (p.129). They foremost discuss these relations through terms of involvement versus detachment, and power hierarchies. Kress and van Leeuwen distinguish between objective and subjective point of view. In objective images, "the image reveals everything there is to know about the represented participants, even if, to do so, it is necessary to violate the laws of naturalistic depiction, or indeed the laws of nature" (p.130). According to Kress and van Leeuwen scientific and technical pictures, like diagrams, maps, and charts, usually encode an objective attitude" (p.143) often through a directly frontal perspective or a perpendicular top-down angle (p.144). In contrast, "[i]n subjective images

the viewer can see what there is to see only from a particular point of view" (p.130). In these cases, "the point of view is imposed not only on the represented participants, but also on the viewer" (p.131). As such, the viewer is "subjected to something or someone" (p.131). In their discussion of horizontal perspective, Kress and van Leeuwen analyse photographs of Aboriginals and propose that frontal angle suggests involvement, whereas an oblique or side angle suggests detachment between producer/viewer and object (pp.134-136). In their discussion of vertical perspective, Kress and van Leeuwen turn again to film theory where the various effects of camera height have been theorised in depth. Building on film critic Marcel Martin (1968), they argue that if the producer/viewer see the represented participant from a low angle, meaning they look up at the object, then the represented participant is depicted as the one with power over the producer/viewer, and the opposite power structure exists in high angle images where the producer/viewer looks down on the represented participant (p.140). When "the picture is at eye level, the point of view is one of equality and there is no power difference involved" (p.140). As outlined, Kress and van Leeuwen's approach to perspective provides categories for discussing how point of view positions the viewer in relation to the image and the imaginary social relations these choices may create between viewer and participant. As such, it gestures towards an interest in cognition.

Modality is described as the answer to the question: "Is what we see or hear true, factual, real or is it a lie, a fiction, something outside reality?" (Kress & van Leeuwen, 2008, p.154). Originally, modality is a linguistic term: "referring to the truth value or credibility of (linguistically realized) statements about the world." (p.155). Kress and van Leeuwen transfer the linguistic term modality to visual communication, arguing:

> The concept of modality is equally essential in accounts of visual communications. Visuals can represent people, places and things as though they are real, as though they actually exist in this way, or as though they do not – as though they are imaginings, fantasies, caricatures, etc. and, here too, modality judgements are social, dependent on what is considered real (or true, or sacred) in the social group for which the representation is primarily intended. (p.156)

Modality in a visual context can thus account for how realistic the visual representation is, and Kress and van Leeuwen also emphasise that what we consider realistic is also culturally and context dependent. Kress and van Leeuwen outline eight markers of modality: contextualisation, representation, depth, illumination, brightness, colour saturation, colour differentiation, and colour modulation. These markers account for articulation of detail, background, light, shadow, depth, and colour. As shown by the black

dot in Figure 2.2, scoring high—but not too high—on the modality scale equals the highest modality and reality value, meaning that the photograph represents the world in a naturalistic and realistic manner (p.159): "what we would have seen if we had been there" (p.168; cf. Nørgaard, 2018, p.67). Describing the modality scale of colour saturation, Kress and van Leeuwen explain that "at the left end of this scale the dimension of colour is maximally reduced. At the other end it is most fully articulated" (p.160). Therefore, "the point of highest modality value does not coincide with either extreme of the scale" (p.160); instead, they position naturalistic modality for photographic images at 6.5 on the scale (see Figure 2.2).

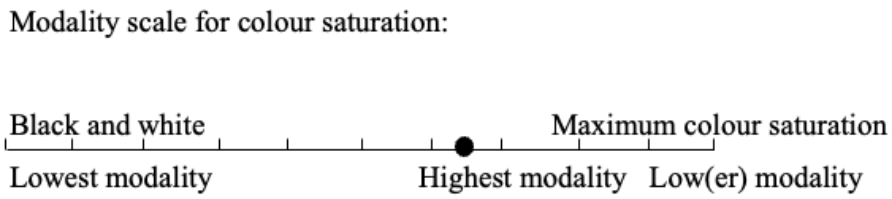

Figure 2.2 Modality scale of colour saturation (Kress & van Leeuwen, 2008, p.160).

Kress and van Leeuwen also emphasise that the modality of an image is also dependent on the "coding orientation" (pp.163-166) of the image and the social and communicative context in which it occurs. The dominant coding orientation in society today is a naturalistic coding orientation. Nørgaard explains that "naturalistic photography is often the standard against which viewers judge the modality of an image" (p.171). However, in other contexts, such as scientific texts, schematic drawings would be rated as having higher modality as they are able to provide more accurate information than a photograph (see Nørgaard, 2010a). As such, Kress and van Leeuwen's modality scale emphasises the need to consider the communicative context.

As modality is a linguistic term that Kress and van Leeuwen implement to talk about images rather than language, their adaptation of the linguistic term 'modality' is not without its complications. The linguistic use of modality is concerned with the speakers' attitudes as expressed through language (Gibbons & Whitely, 2018, p.109).[8] In contrast to Kress and van Leeuwen's scales that indicate that high modality equals a realistic visual

[8] According to Fowler (1986), linguistic modality can be expressed through modal auxiliary verbs (such as must, might, should, and will), modal or sentence adverbs (such as possibly, perhaps, and certainly), lexical verbs of knowledge, prediction or evaluation (such as know, think, believe, approve, and guess), evaluative adjectives and adverbs, and generic statements that state "universal truths" (Gibbons & Whitely, p.110).

depiction of the world in the sense that the photograph does not appear to be manipulated by the producer, in the linguistic use of the term, phrases that do not express the attitude of the speaker would be categorised as having no markers of modality. As Gibbons and Whiteley explains: "[c]ategorical assertions have no markers of modality: they are statements of fact." (p.109). Hence, if we think of realistic visual depictions as statements of facts they too would be understood as having low modality. Since Kress and van Leeuwen's scale of modality does not follow the linguistic usage, I view their use of modality as an abstracted interpretation of the linguistic term which focuses more on the encoded realism of representations rather than expressions of attitude. To emphasise the visual focus of their use of the term and to differentiate between the two, I will, therefore, refer to Kress and van Leeuwen's term as 'visual modality.'

Despite this critique of modality, taken together, gaze, distance, perspective, and visual modality provide a systematic and descriptive framework for analysing image content in multimodal texts. Whilst not accounting for how verbal discourse might affect these relations, Kress and van Leeuwen's terminology offers a starting point for analysing image content in nonfictional as well as fictional texts.

2.3.1.3 Textual Metafunctions: Composition and Layout

In Kress and van Leeuwen's visual grammar, they discuss textual metafunctions through the notion of compositional meaning and focusing on the organisation of visual layout as a visual syntax. They propose that composition creates representational and interactive meanings through three integrated systems: salience, framing, and information value. According to Kress and van Leeuwen, these apply to pictures as well as layouts.

Salience refers to how "the elements … are made to attract the viewers' attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness etc." (p.177). How viewers interpret visuals can also depend on the framing within the image or through layout. Framing refers to "the presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense" (p.177). Hence, framing devices can group objects or visuals together or emphasise their differences. Kress and van Leeuwen's final category, information value refers to the placements of the elements, how they relate to each other and to the viewer. The choices of placement endow the elements with "specific informational values" that according to Kress

and van Leeuwen are "attached to the various 'zones' of the image" (p.177). They separate information value into three categories: Left/Right = Given/New; Top/Bottom = Ideal/Real; and Centre/Margin = Important/Marginal or dependent (see Kress & van Leeuwen, 2008, pp.175-214). Given information refers to "something the reader is assumed to know already as a part of the culture" (p.180), and the new information adds something novel to that knowledge, changing it in some way. According to Kress and van Leeuwen, given information is assumed to be placed to the left, whilst new information is placed to the right, according to the western reading tradition. Regarding the top to bottom placement, images or elements placed at the top are supposed to represent the 'ideal' whilst what is placed at the bottom is supposed to be construed as the 'real' (p.177). To explain the ideal/real composition, Kress and van Leeuwen give the example of a beauty advert where "the upper section visualizes the 'promise of the product' … [and] the lower section visualises the product itself" (p.186). This structure can also be found in internet memes following the "expectations versus reality" form (knowyourmeme.com, 2020). However, in the context of literary studies, Kress and van Leeuwen's approach to information value has been critiqued (Bateman, 2008; Gibbons, 2012a; Nørgaard, 2019). John A. Bateman (2008) critiques the ideologically loaded categories of information value, Given/New and Ideal/Real. He argues that giving zones automatic functions which carry ideological meaning leads the analyst to "jump to hasty and mechanic interpretation conclusions" (Bateman, p.45). To avoid imposing interpretational conclusions on layouts too quickly, Bateman opts for the use of formal rather than functional terms, for example: Left/Right rather than Given/New, and Top/Bottom instead of Ideal/Real. Gibbons (2012a) points out that whilst Kress and van Leeuwen's categories may be relevant for the analysis of advertisements, these relations are not as straight forward in the context of literature as novels contain their own idiosyncratic image and text relations. Similarly, Nørgaard concludes that her "analysis showed that salience, framing and linking can be applied productively in the analysis of layout in the novel, while the applicability of information value in the context turned out to be more limited" (p.161). Thus, whilst the concept of information value has been deemed flawed by critics, Kress and van Leeuwen's framework for layout and compositional meaning provides other useful starting points for the analysis of multimodal texts.

To conclude, whist Kress and van Leeuwen's visual grammar has been greatly influential in the field of multimodality studies (e.g., Ravelli, 2005; Baldry & Thibault, 2006; Machin, 2007), it has also received some criticism, mainly from Forceville (1999),

Bateman (2008), and Gibbons (2012a). Beyond Gibbons' criticism of Kress and van Leeuwen's application of linguistic theory to visual images, and Bateman's critique of the information value category, Bateman and Nørgaard have also addressed the lack of empirical testing of their visual grammar. As Bateman and Nørgaard both point out, Kress and van Leeuwen's categories are yet to be empirically evaluated through response studies with a large corpus of visual composition (Bateman, 2008; Nørgaard, 2018, p.123). Another criticism is that Kress and van Leeuwen's approach is too focused on visual images—predominantly photographs, illustrations, and diagrams—and often disregards language (Gibbons 2012a). Gibbons comments: "when their attention turns to the written word it is in terms of positioning, colour, typography, content, rather than upon linguistic structures or the poetics of reading and meaning" (p.15). Due to their lack of attention to verbal text, and their focus on "socially shared artefacts," meaning texts in "sociological contexts of use" (such as street signs, children's drawings and interior design), therefore, Gibbons (2012a, p.16) argues that Kress and van Leeuwen's work (1996, 2005) does not offer an optimal methodology for literary analysis. Despite these criticisms, Kress and van Leeuwen's work is highly influential in both Nørgaard's and Hallet's frameworks for analysing multimodal literature. In the next section, I thus outline Nørgaard's multimodal stylistic toolkit for analysing explicitly multimodal novels, before addressing Hallet's transmodal narratology in section 2.4.1.

2.3.2 Multimodal Stylistics

Multimodal stylistics has foremost been developed through the work of Nørgaard (2009, 2010a, 2010b, 2018) and Gibbons (2010a, 2010b, 2012a, 2012b, 2014, 2016, 2017; 2019a, Gibbons & Whiteley, 2018). As the name indicates, stylistics is particularly concerned with 'style' meaning the "relationship between linguistic form and literary meaning and interpretation" (Gibbons & Whiteley, 2018, p.3). Stylisticians draw on linguistic models, theories, and frameworks to analyse how meaning is created through linguistic choices and "how we can come from the words on the page to its meaning" (Nørgaard, Busse, & Montoro, 2010, p.1). Although, both Nørgaard's and Gibbons' multimodal approaches are firmly rooted in stylistics, Nørgaard takes a social semiotic approach to literature, building closely on Kress and van Leeuwen's work, whereas Gibbons draws on cognitive theories to develop a multimodal cognitive poetic approach to multimodal literature which also accounts for reader experience. Considering this distinction, I discuss Gibbons' multimodal

cognitive poetics in the context of the cognitive turn (section 2.4.2 below) and Nørgaard's multimodal stylistic toolkit below in the remainder of my review of the multimodal turn.

In *Multimodal Stylistics of the Novel* (2018), Nørgaard is interested in the novel as "a semiotic object," (p.38) and focuses on "the choices of wording, typography, layout, colour, paper, etc. by means of which the final semiotic product of the novel is realised, examining the meanings that are created by these modes and their multimodal interactions" (p.38). She argues that:

> typically missing from a stylistic perspective … are systematic analyses of images in the novel that are as solidly anchored in the 'grammar' of the images as traditional stylistic analyses are anchored in the wording of the text. (p.164)

To remedy this, Nørgaard's multimodal stylistics approach incorporates Kress and van Leeuwen's visual grammar with aspects of Bateman's multimodal framework (2008). In line with how Nørgaard divides her book to address wording, typography, layout, and images separately, I structure this section in similar terms, addressing layout and connectivity, images, and typography below.[9]

2.3.2.1 Layout and Connectivity

Nørgaard's multimodal stylistics framework for addressing the meaning-making potential of layout builds on Kress and van Leeuwen's visual grammar. Nørgaard's concern with layout encompasses "the overall spatial page design of a given text" (2018, p.119), including for example "line spacing, margins, the placement of verbal and visual elements in the layout of the page as well as the linking of these elements" (p.119). Nørgaard is both interested in conventional and unconventional layouts and points out that, regardless of whether the design decisions have been made by the author or in the production process, "both types of choices may have semiotic implications" (p.120). As outlined above (section 2.3.1.3), Kress and van Leeuwen address layout through the concepts of salience, framing, and information value. In line with Bateman's (2008) critique of Kress and van Leeuwen's categories for addressing information value, Nørgaard opts for descriptive rather than functional terms for describing layout constellations. Like Bateman, Nørgaard argues that the analyst can make functional observations at a later stage in the analysis rather than a straight-forward application of Kress and van Leeuwen's ideational and

[9] As the main aim for this review is to critique approaches to analysing multimodality, I have left out Nørgaard's Hallidayan approach to wording in this section as well as her discussion of book cover design.

western centric functions. By doing so, Nørgaard implements parts of Kress and van Leeuwen's compositional approach in her multimodal stylistic toolkit and synthesises it with Bateman's work on layout (which is focused on page-based documents and the concept of 'base units') (Nørgaard, 2018, p.123; cf. Bateman, 2008, p.21).

Following Kress and van Leeuwen's visual grammar, Nørgaard explores salience by considering "the relative weight that some elements of a spatial composition are given in relation to other elements of the composition" (p.125). Visual salience can be created through the size, colour, mode of representation, or placement of modes and these compositional choices contribute to what Kress and van Leeuwen call a "hierarchy of importance" (2008, p.201). Whereas this hierarchy suggests that some elements are more important and "more worthy of attention than others" (p.201), Nørgaard points out that in the context of literature, images may initially have more salience than the verbal text, but this does not mean that they are more important than the verbal text (p.126). She therefore opts for implementing salience to discuss "the ability of elements to attract the viewer's attention" (p.126).

Nørgaard critiques Kress and van Leeuwen's category of framing as "atypically unsystematic" (p.127), covering a variety of seemingly only loosely related aspects of connections and cohesion regarding layout and links between text and images. As a result, she proposes the heading connectivity to discuss frames and linking (p.127). Discussing framing, Nørgaard explains:

> *Frames* connect elements in a layout by signalling that what is placed within a given frame belongs together. At the same time, the elements within the frame are marked off by the frame from that which is outside the frame. Frames thus both connect and disconnect. (p.127)

Whereas frames are often created by lines or empty space, Nørgaard also emphasises that "experiential elements in a photographic image where an element such as a wall or a building may appear to frame one participant off from another" (p.127). In her implementation of analysing frames, Nørgaard introduces the term 'visual negation' (pp.147-154, 309, 161). Drawing on the linguistic and cognitive concept of negation (Clark & Clark, 1977, p.110), Nørgaard views visual negation as providing negated information as well as drawing attention to the textuality of the text. She argues that her corpus of multimodal texts emphasises what is *not* there through layout choices of empty spaces (p.161). Nørgaard's examples of visual negation include Jonathan Safran Foer's (2005) *Extremely Loud and Incredibly Close* where it manifests in two ways. Firstly, the

grandmother's memoir is written in blanks, leaving multiple pages of the novel empty. Secondly, in Oskar's narrative, blanks in the text visually represent the parts of a conversation that he cannot hear through the wall (Nørgaard, pp.161-162). Nørgaard argues that the latter example illustrates how layout choices can create high visual modality of a "cross-modal nature" (p.162), meaning that what the layout shows is not a visual representation of reality but a visual representation of another semiotic mode, in this case sound. Hence, as Oskar is trying to eavesdrop on a conversation, the blanks thus represent the narrating character's audial experience.

To further analyse connections between and across semiotic modes, Nørgaard turns to van Leeuwen's (2005a) account of linking. To discuss links between verbal, visual or visual-verbal elements, van Leeuwen draws on Halliday's concepts of *elaboration* and *extension* (1994, pp.225-232; van Leeuwen, pp.217-247; Nørgaard, p.127). According to van Leeuwen: *elaboration* refers to when information is repeated, for example to offer clarification; *extension,* on the other hand, offers new information, "linking it to the existing information in a particular way—for example temporally, or logically" (p.222). Nørgaard explains that verbal examples of elaboration are conjunctive items such as "for example", "in particular" and "to be precise" whereas "and", "instead", and "on the other hand" are examples of extensions (p.128). Nørgaard highlights that "being able to capture and describe such verbal, visual, and visual-verbal relations is imperative to the analysis of the layout involved" (p.128) in communication texts, such as websites, as well as narrative texts. In a literary context, attention to linking, for example, allows analysis of what narrative information is conveyed through various modes. Nørgaard, therefore, begins her analysis of linking by asking:

> Is the relationship between text and image one of elaboration, i.e. are texts and images saying the 'same' thing? Or do the different modes carry rather different meanings so that the relation is better characterised as extension? (p.128)

With the term 'extension,' Nørgaard clarifies that although two different semiotic modes can express similar meaning, "they can never express *exactly* the same thing" (p.129). In her analysis of linking in multimodal literature, Nørgaard admits that "it is sometimes difficult to determine unambiguously whether a particular link should be categorised as extension or elaboration" (p.157). Due to the complexity of multimodal linking, Nørgaard concludes the need for further investigation through a larger data set (p.309). However,

Norgaard's multimodal stylistic toolkit provides a list of three questions to ask when analysing linking in multimodal novels:

> 1) How explicit are the links between verbal text and visual elements? 2) What types of linking are involved? 3) What is the relative status of the meaning created by the different modes that are linked? (p.155)

Nørgaard's first question addresses how obvious the link between verbal and visual elements is. An example of an explicit link might be image captions, or direct reference to images in the narrative text. Her second question concerns if the link is visual, verbal, or verbal-visual. Finally, her third question asks if the link offers elaboration or extension. In her analysis of multimodal linking, Nørgaard also points out that in some cases links between verbal and visual elements in literature go beyond the spread of a page. Nørgaard gives the example of Foer's *Extremely Loud & Incredibly Close* where a photograph can be introduced or described verbally in the text pages before or after the reader has encountered it. She goes on to note that the distance between words and images "appears to weaken the link to an extent that indicates that proximity plays a central role in relation to linking—particularly so, perhaps, when it comes to visual-verbal linking" (p.158). Although she does not engage with Varga's work, Nørgaard's approach to addressing links between texts and images is comparable to Varga's (1989) descriptive categories for word-and-image relations in the sense that she acknowledges the need to consider when visual-verbal links are spatially separated beyond the page spread.

2.3.2.2 Photographs, Drawings, and Graphic Elements

To analyse photographs, drawings, and other graphic elements incorporated in novels, Nørgaard implements the tools from Kress and van Leeuwen's (1996/2008) visual grammar, particularly their framework for analysing gaze, distance, perspective, and (visual) modality as discussed above (section 2.3.1.2). Nørgaard's focus is on examining the meanings created through the multimodal composition of images, as well as wording and layout. She also discusses: "the ontological status of the images and their experiential contents" (p.173); "their possible alignment of the reader with the characters of the novel" (p.173); and "the contextual significance of implementing images within a genre (the novel for adults) that is conventionally seen to consist of wording only" (p.173). Nørgaard's implementation of Kress and van Leeuwen's concepts of gaze, distance, and perspective allows her to provide detailed descriptive analysis of image composition and how the viewer is positioned in relation to the image subject. As a result, Nørgaard demonstrates

how in Foer's *Extremely Loud and Incredibly Close* many photographs signify amateur photography as they are both verbally and visually presented as if taken by the child-protagonist. Furthermore, discussing the ontological status of photographs in novels, Nørgaard notes that the inclusion of photographs, particularly in biographical or autobiographical novels often adds authenticity to the work by "signifying that 'these people really existed'" (p.191). She argues that this sense of authenticity carries over into fictional novels where "the images of real-life people (as well as the mention of them) appear to create a similar sense of authenticity, anchoring the narrative in the real world" (p.191). Whereas *Extremely Loud and Incredibly Close* includes photographs of both real non-fictional people, such as Stephen Hawking and Lawrence Olivier, Nørgaard focuses her discussion of ontological status on the photographs of fictional characters. She argues that in fictional novels the inclusion of photographs is more semiotically complex because while the photographs contribute to mimesis, "what the reader sees is what Oskar [the protagonist] sees', they simultaneously undermine the mimesis, since readers know that characters in novels are fictional and are realised by words—they do not exist in reality and cannot be photographed" (p.191). Nørgaard notes that, in Foer's novel, the visual presentation of fictional characters is mitigated by never showing the characters' faces, but instead only the back of their heads (2005, p.98, p.294) or their hands (pp.257-258), which Nørgaard—in line with Sadokierski (2010, p.125)—reads as an authorial strategy that seeks not to break readers' immersion. However, neither Nørgaard nor Sadokierski specifically explain why seeing a photograph of a character's face would break reader immersion. Whereas a photographic image might show a character differently to how the reader imagined them, the photograph may also make the character feel more real and vivid since the reader gets to see them.

Within the context of this thesis, Nørgaard's implementation of visual modality is particularly significant as it accounts for whether reader's view images as realistic or not. Nørgaard explains that "a photograph of a person with naturalistic articulation of the modality markers … would qualify as high modality" (p.171). In contrast, divergence from high modality indicates manipulation of some kind. Nørgaard explains that "something whose form testifies to having been manipulated … may be seen as a comment to the viewer by the producer (or implied producer) of the image" (p.171). Nørgaard gives the example that "[t]he significance of decreasing background details would most likely be an increased focus on the represented participant, thus signalling a hierarchy of importance of

the elements in the image" (p.171). Hence, image manipulations can affect the salience of different parts of an image.

In line with Kress and van Leeuwen's discussion of "coding orientation" (2008, p.165), Nørgaard emphasises the importance of considering context, such as genre and historical conventions, when addressing visual modality. Focusing on black-and-white photography, she emphasises that "before the advent of colour photography, photographs in black and white would be the closest a visual representation would get to representing people, things and places as we would have seen them if we had been there" (p.172). However, "in the present historical context colour photography is generally regarded as the highest (naturalistic) modality" (p.172). Nørgaard, therefore, points out that black and white photographs today might instead signify what she calls "remoteness in time" or "art photography" (p.172) based on the other interpersonal, experiential, and compositional choices of the photograph.

Despite the lowered visual modality of black-and-white photography today, Nørgaard argues that due to printing costs, "it is still the most common choice in novels that include photographs" (p.172). She, therefore, posits that: "the consequent dominance of black and white images in novels means that readers do not necessarily evaluate the modality of such images as low in this particular context" (p.172). Instead, she argues that the low modality does not relate to meaning created within the narrative text but is foremost feature of the production process. Furthermore, she explains that this is a methodological challenge for multimodal stylistics as visual modality may differ between soft and hard cover editions. Although Nørgaard addresses the social context of the novel's production of photographs, her analyses of photographs often do not account for the fictional context in which the photographs exists and how it was produced within the storyworld. One exception to this is Nørgaard's analysis of Foer's *Extremely Loud and Incredibly Close* where she analyses a black-and-white photograph proposing that "while the low articulation of detail is not a truthful representation of the woman, it may be a truthful representation of how she looked to Oskar through the lens of his grandfather's camera or, alternatively, how she looked in the photograph he took of her" (p.190). Although there is a brief acknowledgment of the material photograph's existence in the fictional world, Nørgaard's focus is primarily on whether the photograph represents how the photographic subject looks to the protagonist as he takes the photo.

By adopting Kress and van Leeuwen's visual grammar for the analysis of images in multimodal literature, Nørgaard presents a detailed framework for analysing image content

and how the reader is positioned in relation to those depictions. However, her implementation of visual modality shows some shortcomings as she is switching between accounting for the non-fictional context in which the texts are produced versus how the images are discussed as produced within the story world.

2.3.2.3 Typography

Building on van Leeuwen's (2005b, 2006) earlier semiotics of typography, Nørgaard's work on typography, particularly "The Semiotics of Typography in Literary Texts" (2009), has been very influential among scholars of multimodal literature (e.g., Gibbons, 2009, 2012a, 2016, 2019a; Luke, 2012, 2013). According to Nørgaard (2009), because typography in literature is sometimes so standardized that it becomes almost invisible, when typographical choices deviate from the standard, it draws attention to the text as visual and seems to carry significant meaning. To explore this further, she approaches typographic analysis with three questions:

> *When* – and to what extent – is the typography of a given text meaning-making in its own right? *What* is the meaning created by the visual aspects of letterforms? *How* is it created? (2009, p.144)

To answer these questions Nørgaard draws on van Leeuwen (2005, 2006), Johannessen (2008), and Stöckl's (2005) work on typographic features as well as C.S Peirce's (1965) concepts of index, icon, symbol, and discursive import. In her exploration of typographic meaning in the novel, Nørgaard focuses particularly on iconic, symbolic, and indexical typographical meaning and the discursive import of typographic choices. Typographic iconic meaning refers to when "letterforms look like that which is signified or share conceptual qualities of it" (p.98). This can be pictorial—like the logo of a furniture company with letters shaped like chairs (p.83)—or to emphasise "shared conceptual qualities" (p.83) through "sleek font choices to imply minimalistic Scandinavian design" (p.83). Nørgaard also outlines choices such as capitalisation, and italics. Drawing on Bray (2000) and Kurz (2011), Nørgaard acknowledges that whilst capitalisation might originally have been used in online communication to emphasise particular words, "typographic practice on social media has played a role in diversifying and manifesting their meaning-potential to also cover 'loudness' and 'shouting'" (p. 99). Nørgaard also argues that italics often have sonic qualities or implications conveying, for example, whispering, ironic tone, internal monologue or mocking speech (p.100).

Indexical typographical meaning, Nørgaard explains, "is seen when the typographic signifier shows traces of its own material coming into being and can hence be seen as a marker of the person, tool, etc. that produced the text" (p.87).[10] Indexical typography is often used in multimodal novels to present handwritten notes, lists, and sketches. In her discussion of Alexander Master's biographical novel *Stuart: A Life Backwards* (2006), Nørgaard posits that "[a] central effect of the insertion of these visual reproductions of Stuart's handwriting is obviously the creation of *mimesis*, or, in multimodal terms, of *high modality* in the sense that 'what we see is what we would have seen if we had been there'" (p.87). Whilst not the original intent when the notes were created by the protagonist, Nørgaard explains that "the typographic (or graphological) trace of Stuart in this new context helps authenticate his existence to the readers, as do the photographs, the newspaper clippings, etc." (p.87).

In contrast to indexical meaning, symbolic typographic meaning "is seen when an arbitrary relation exists between typographic signifier and that which is signified" (p.112). The main function is to differentiate (or connect) narratives or characters within the text (pp.114-115). Nørgaard uses Mark Z. Danielewski's (2000) *House of Leaves* as an example of where "different typefaces are employed for the different narratives" (p.113). Nørgaard too explains that "the different typefaces appear to relate to the narrators and narrative content in an arbitrary, symbolic way" (p.113; cf. Gibbons 2012a, pp.47-48; Pressman, 2006). Hence, symbolic typographic meaning does not imply that the text has been produced in a certain manner (written by a specific character) nor does it subscribe a certain meaning to the typographic choice.

The final aspect of typography explored by Nørgaard is discursive import, which occurs "when a typography and its connotations are imported into a context where they did not previously belong" (p.104). Nørgaard gives the example of the use of Blackletter (or gothic) type for the chapter headings in Elizabeth Kostova's novel *The Historian* (2005). She outlines the history of the font type and explains that when used in novels today, especially in Europe, the imported meanings are "likely to be those of 'archaic', and 'gothic'" (p.104). As a result, "the visual appearance of the text adds to the gothic contents of what turns out to be a modern vampire novel" (p.104). However, in Germany, the type carries different connotations because it was used by the Nazi party "as a true German

[10] Nørgaard notes that "all typographic signs involve some degree of indexical meaning" (pp.115-116) as they display some aspect of their production whether produced by a human or a machine.

script" (Nørgaard, p.104, see also Garfield, 2010, pp.190-193). Thus, Nørgaard acknowledges that typographic discursive import is a more fluid category than index and icon, and the meaning that typographical choices carry can shift over time. Nørgaard emphasises that "in social semiotic practice it is standard to not only examine the meanings that *have been* created in specific contexts, but also to consider meanings that different semiotic resources *make possible* if they have not yet been realised" (p.105;). Hence, discursive import refers to both realised and unrealised meaning.

To summarise, Nørgaard's multimodal stylistics offers a detail-orientated social semiotic framework, which in contrast to Kress and van Leeuwen's visual grammar is, particularly designed for the analysis of multimodal fiction. Nørgaard's multimodal stylistics provides a toolkit for a systematic analysis of visual semiotic modes ranging from typography, images and sketches, visual modality, framing, and visual-and-verbal links.

2.4 The Cognitive Turn

As Alan Richardson and Francis Steen (2002) acknowledge, although literary studies and the cognitive sciences share some overlapping interest in language and linguistic artefacts, there had been very little convergence between the two fields until the end of the twentieth century. What started with a small number of literary scholars—such as Norman Holland (1988), Reuven Tsur (1992), and Ellen Spolsky (1993)—drawing on insights and methodologies from cognitive science, artificial intelligence, cognitive psychology, neuroscience, and evolutionary biology, later developed into sophisticated frameworks (Richardson & Steen, p.1). These new cognitive approaches—for example, reader responses to narrative (Gerrig, 1993), deixis (Duchan et al., 1995), schemas (Cook, 1994), and metaphor studies (Lakoff & Johnson, 1999)—mark the beginning of a cognitive turn in literary studies. This cognitive turn has influenced recent developments in cognitive narratology (see Herman, 2002, 2007) as well as in cognitive stylistics and poetics (Semino & Culpeper 2002; Gavins & Steen 2003; Stockwell 2002/2020, 2005, 2009).[11] Semino and Culpeper explain:

> Cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language. (p.ix)

[11] The terms cognitive stylistics and cognitive poetics are used interchangeably (Gibbons & Whiteley, 2018, p.5).

Together, cognitive theories and stylistics offer a systematic approach for analysing both the text and how it is perceived by the reader. Gibbons elaborates that "cognitive poetics seek to look at form, style, and language in literature in context but through the conviction that structures of language and literary devices are expressions and materialisation of patterns of human thought" (2012a, p.26). Gibbons and Whiteley further explain that "[c]ombining the study of language with the study of mind suggests that more can be understood about how that interaction between text and reader occurs, and why particular effects are produced" (p.150). Thus, cognitive approaches offer equal attention to the text and the reading mind.

In this section, I review two approaches to multimodal literature influenced by this cognitive turn. Both Hallet's and Gibbons' approaches shift the focus from merely analysing the multimodal novel as a semiotic artefact to a greater concern with the reading experience. Foremost because his work is more closely related to Kress and van Leeuwen's approach to semiotic modes, I begin by discussing Hallet's transmodal narratology for analysing the multimodal novel. I then move on to discuss Gibbons' multimodal cognitive poetics framework for analysing the reader experience of multimodal fiction, which draws more firmly on cognitive theories and can also be situated between stylistics and narratology.

2.4.1 Transmodal Narratology

Considering the rise of the multimodal novel at the turn of the millennium, Hallet (2009) addresses the implications of multimodal narration on narratology. Narratology has been defined as "the ensemble of theories of narratives, narrative texts, images, spectacles, events; cultural artefacts that 'tell a story.' Such a theory helps to understand, analyse, and evaluate narratives" (Bal, 2009, p.3). Whilst stylistics is concerned with 'style,' narratology is more concerned with the formal aspects of narrative, traditionally discussed through the concepts of story (the abstract chronological storyline of the narrative), and discourse (the manner in which the plot is presented). Hallet argues that "narratological theories that solely rely on verbal narration are too limited, and that the phenomena represented by the multimodal novel require a transmodal concept of novelistic narration" (p.132). According to Hallet, transmodal narratology should aim to, firstly, "explain how different modes and media are integrated in the narrative discourse in a single novel or other narrative text" (p.132), and secondly, "explain how narrative meaning, and the reader's construction of the narrative world, can be regarded as a synthesis of different

forms of verbal narration with non-verbal elements and non-narrative texts." (p.132). In this section, I review Hallet's transmodal narratological approach focusing initially on his delineation of the five conceptual shifts resulting from the rise of multimodal storytelling, and then on his (2018) methodological approach to analysing the constellations and integrations of multimodality in literary texts.

2.4.1.1 Conceptual Shifts

In his article "The Multimodal Novel: The Integration of Modes and Media in Novelistic Narration" (2009), Hallet outlines five conceptual shifts that he argues are a result of the inclusion of semiotic modes in contemporary literature (pp.149-150). He is clear that this list does not offer a new terminology, but rather summarises key findings based on his initial analysis of multimodal novels.

The first shift refers to the role of the author whose creative process shifts *from writing to designing*: as multimodal novels are "the result of multimodal and multimedial design" (p.150), they require more than just the writing of verbal text. Now the text is a "complex arrangement" (p.149) combining a multitude of semiotic modes and layout. The second shift is *from narrator to narrator-presenter.* Hallet explains that the shift from writer to designer is mirrored in the role of the narrator "who, apart from delivering a story, searches, retrieves and 'collects' documents and sources and eventually presents them to the reader, the process of narrating includes 'showing' and 'presentation'" (p.150). Hallet (2018) later elaborates that visual material can be incorporated in the novel without a clear sender. He proposes that unauthored or unclaimed modes that do not channel the voices of characters or narrators "can be regarded as forming part of the 'semiotic space' to which the characters are exposed and in which they live" (p.34). Thus, the presentation of multimodal material becomes more flexible in Hallet's later thinking as a non-narrating character can also be a presenter.

The third shift addresses the text which has changed *from monomodal (verbal) text to multimodal multimedia text.* Hallet explains that "the narrative text can no longer be conceived as solely verbal" but "takes on the shape and functions of multimedial texts" as "some pages in multimodal novels may resemble hypertext" (2009, p.150).[12] Giving the example of Danielewski's *House of Leaves* (2000), Hallet proposes that "the multimodal

[12] Whereas Hallet does not offer a definition of hypertext, the term was originally coined by Nelson (1965) and he defines it as 'non-sequential writing' (1974). As Alice Bell explains "hypertext allows documents to be linked according to concept and ideas rather than alphabetic or numerical sequences" (2010, p.1).

novel can even be conceptualised as a non-electronic hypertext" (p.150). Although, other scholars have also read *House of Leaves* as a hypertext novel (cf. Hayles 2002; Brick, 2004; Pressman 2009), this description does not capture the broad variety of multimodal fiction. Gibbons (2008) also pinpoints multiple issues with analysing Danielewski's novel in relation to computer hypertexts. She emphasises that "by concentrating on structural similarities between the novel and the digital network, crucial formal and material differences are overlooked" (p.69). Furthermore, Gibbons argues that when comparing passages to hypertext nodes or "reader strategies to hypertextual navigation" (p.69) critics often succumb to talking about the reading experience in metaphorical terms. As a result, the comparison between the reading experience of digital hypertext fiction and multimodal print fiction dismisses the actual and material reading experience of multimodal print literature.

The fourth shift is *from reading to transmodal construction of narrative meaning*: the reader now needs to "incorporate data from different semiotic sources and modes" (p.150). Hallet explains that "'[r]eading] this type of novel now integrates various literacies and the ability to decipher not only verbal language but also other codes and languages, from visual grammars to scientific formulae" (p.150). The fifth and final shift is *from reader to user:* Hallet summarises that "[t]he aforementioned shifts imply that the reader has to engage in intertextual and intermedial ways of meaning-making with the eventual goal of creating transmodal narrative meaning" (p.150). He posits that "[t]o a certain extent, the reader's activities start to resemble those of the user of an electronic hypertext" (p.150). Hallet makes this comparison whilst also acknowledging that "in most cases the multimodal novel is a linear narrative, whereas the electronic hypertext is a non-linear ensemble of texts and signs" (p.150). As the preceding overview shows, in his initial exploration of the multimodal novel, Hallet is keen to underscore the similarities between multimodal print text and electronic hypertext. Because multimedial electronic hypertexts "integrate different modes and media in a single act of semiosis" (p.140), Hallet proposes that "the hypertext can be regarded as a prototype of multimodality and of transmodal meaning both in culture and literature" (p.140). However, as mentioned above, because Hallet does not offer a distinct definition of hypertext or differentiate between hypertext in the context of the internet (the world wide web is a hypertext network) or works of hypertext fiction, the similarities between these text types remain vague. Nonetheless, Hallet's conceptual shifts point to aspects of multimodal literature that require further

theoretical and methodological attention because they differ substantially from verbal-centric literature.

Considering these five conceptual shifts, Hallet advocates for a transmodal narratology:

> Narratology must be able to describe and conceptualize narrative meanings as the transmodal outcome of multimodal textual arrangements and of the reader's transmodal construction of narrative. A transmodal narratology would, therefore, have to study and understand transmodal cognitive process and the construction of cognitive narrative schemata based on multimodal data input. (2009, p.151)

Beyond arguing for a more cognitive approach to the reader experience of multimodal novels, Hallet also emphasises the need to incorporate expertise from the fields of semiotics and visual culture studies that can shed further light on how to interpret visual semiotic modes. In later work, Hallet predominantly elaborates on the fourth shift, and specifically how the reading process has changed from a deciphering of verbal text to a transmodal construction of narrative meaning. To explore this further, Hallet (2018) constructs a methodological approach for reading and analysing multimodal literature reviewed below.

2.4.1.2 Analysing the Narrativity of Semiotic Modes

Adding to his initial exploration of how multimodal literature challenges narratology's verbal-based approach, Hallet (2018) argues that the demands on the reader of multimodal fiction have increased and are threefold. Firstly, readers "must be literate in every sign system that is part of the novelistic narrative in question, i.e., they must be able to decode and apprehend the meaning of the specific mode that is presented" (p.28). Hallet notes that although we encounter multimodal texts in everyday culture, our reading tends to be intuition-based rather than knowledge-based. He argues that to remedy this it is important to analyse visual modes as cultural artefacts rather than, for example, viewing photographs as mimetic, "showing reality" (p.28). In this way, Hallet's approach share similarities with Nørgaard's social-semiotic approach which also focuses on the cultural context of multimodal elements. Secondly, readers must understand "how the verbal narrative text and image, or artefact are interrelated and part of the same narrative" (p.28-29). Hence, readers need to be able to understand how the verbal text interrelates with other visual modes. Hallet also points out that in multimodal novels, verbal narration is dominant and "often takes on the role of organizing the other modes and assigning them a place and meaning in the whole narrative" (p.29). In this way, like the work of Varga (1989),

Mitchell (1994), and Nørgaard (2018), Hallet points out the importance of accounting for text-image relations. Thirdly, "the interplay of all of the modes employed and presented in the narrative discourse needs to be fully explored and synthesized in the transmodal meaning of the whole novel or in a hypothesis thereof during the reading process" (p.29). To Hallet, it is this transmodal integration of a multitude of semiotic modes that is the challenge of reading multimodal literature as it demands a multiliterate reader. To provide a methodology for addressing these aspects of reading multimodal literature, he outlines four aspects to address: the affordances of single semiotic modes, the interplay of semiotic modes, the construction of transmodal meaning, and the cultural functions of semiotic modes. I focus this section on outlining these four areas.

When addressing the affordances of singular semiotic modes, Hallet argues for the analytical advantages of transferring Halliday's metafunctions (as discussed in section 2.3.1) into analytical categories (p.29). To do so, he reformulates the metafunctions into questions. Firstly, to address the ideational function of a mode, he asks: "What is the content, type of knowledge or kind of experience that the single mode introduces into the novel and the storyworld"? (pp.29-30). For example, what information can the reader gain about the storyworld? Secondly, addressing the interpersonal function: "What kind of social or communal relation [does] this specific … mode constitute in the fictional world?" (p.30). For example, what is the social function of a modal element in a text and what does it allow the narrator to communicate to other characters or the reader? Finally, Hallet addresses the textual function by asking: How is the mode a text in its own right? How is this textual quality emphasized? (p.30). Here, Hallet considers textual boundaries, meaning how the mode is separated from the verbal text. In this way, Hallet raises the same questions as Nørgaard, albeit with a broader narratological focus. Overall, Hallet's implementation of the three metafunctions, as compared with Nørgaard's adaptation of Kress and van Leeuwen's visual grammar, highlights the difference between a narratological and stylistic analysis. Whereas Nørgaard's analytical framework provides a detailed framework for the analysis of individual images through gaze, distance, and modality, Hallet implements the metafunctions to address the narrative function of visual modes more broadly. However, Hallet's approach, in contrast to Kress and van Leeuwen's, emphasises the narrativity of visual material.

Furthermore, to address the interplay of semiotic modes, Hallet introduces three types of interrelations between semiotic modes (pp.33-34): (1) Redundant (or symmetrical), where text and image provide the same information; (2) Complementary (or

expansive or enhancing), where one mode provides more information than the other; (3) Juxtapositional (or contradictory), where one mode provides information that contrasts with another. In Hallet's model, redundancy seems equivalent to van Leeuwen and Nørgaard's use of elaboration whilst complementary matches with extension. Hallet's category of 'juxtapositional' or contradictory interrelations is a useful addition to Nørgaard's toolkit as it captures when the information provided by one mode differs from that provided by another. Hallet notes that the juxtapositional interrelation "may affect certain details of an object, but also the story as a whole" (p. 34). He gives the example of how in Joyce Carol Oates' *Freaky Green Eyes* (2003), "the information in the mother's journal contrasts with the story that was available to the narrator prior to her detection of the journal" (p.34). As such, juxtapositional links can add tension to the multimodal narrative and draw attention to the (un)reliability of information communicated by different modes.

As the narrative discourse has become a multimodal composite, Hallet proposes the need to identify in what way specific semiotic modes and the interrelations between them contribute to the development of actions, plot and story, character, space and setting, and social cultural and communicative practices (pp.35-36). Hallet points out that some modes might be plot-driving or make up the "semiotic centre" (p.35) in the novel. They can also contribute to the characterisation as they are "often directly connected with, or an expression of, an individual character's preferences, cognitive or interactional strategies or of their way of looking at the world" (p.35). The reader's experience of the storyworld can also be expressed through semiotic modes representing space and setting visually and providing spatial information through maps, photographs, drawings, and other types of documentation. Hallet points out that the multimodal narrative discourse also often reflects or interrogates social, cultural, and communicative practices and norms through the use of language, images, and media references.

Finally, addressing the cultural functions of semiotic modes, Hallet proposes that "multimodality in the novel does not simply mirror or imitate semiotic social and cultural practices in fictional form; it also reflects and comments upon them critically or self-reflexively" (p.37). He thus claims that beyond a narratological approach "it is productive to engage in a cultural and contextual functional investigation" to address the "meta-level of narration and cultural reflection" that might be present in the novel (p.37). Hallet explains that "novels that display different semiotic modes often thematise or question their representational potential and reliability, thus establishing a meta-level of narration

and cultural reflection" (p.37). He suggests four aspects of the multimodal novel's critical engagement with culture and literary form: meta-fictional functions, meta-semiosis, epistemological scepticism, and cultural critique. By meta-fictional function, Hallet underscores the commonality of multimodal novels to "thematise the way a story can be told and the degree of fictionality that is produced in the course of narration" (p.37). He adds that "fictionality and fake narratives may even form the core of the whole narrative" (p.37). Meta-semiosis refers to themes of critical evaluation in multimodal fiction. Hallet describes a tendency to re-evaluate communicative, representational, or epistemological affordances of the semiotic mode, be it verbal as well as visual modes of communication. This function is also linked to epistemological scepticism which relates to how semiotic modes are not only methods of representation but also ways of 'world-making' (p.37; cf. Goodman, 1978). According to Hallet, "multimodal novels often raise the awareness of the semiotic (symbolic) constructedness [sic] of what we call 'the world' and of the knowledge we can possibly have about it" (p.38). Using W. G. Sebald's *Austerlitz* (2001) as an example, he underscores that there is often a sense of frustration at the insight that no semiotic modes have the capacity to truly represent the world. Finally, Hallet lists cultural critique which, similarly to the other functions, refers to a reflection and critique of socio-cultural practices. He emphasises that no semiotic mode can be separated from the cultural context in which it occurs and thus always relates back in some way to the society in which it was constructed. By addressing these cultural meta-functions, Hallet points towards how "in an analysis of semiotic modes, there is always a multiplicity of contexts at work since there are processes and practices of making meaning in the fictional world in which the novel is produced and received" (p.38). Thus, Hallet's cultural functions emphasise the need to analyse not only the narrative context in which these semiotic modes occurs but how they figure and function in the reader's world as well. Like Nørgaard, Hallet adheres to the notion that it is pivotal to analyse multimodal novels within social and cultural contexts. However, in contrast with Nørgaard's detail-orientated approach to analysing the inclusion of visual semiotic modes in fiction, Hallet's transmodal narratological approach paints with broader brushstrokes, emphasising narratology's interest in form over style.

2.4.2 Multimodal Cognitive Poetics

Whereas Hallet's transmodal narratological approach to multimodal fiction closely builds on Kress and van Leeuwen's visual grammar, in her introduction of multimodal cognitive

poetics, Gibbons specifically distances her work from Kress and van Leeuwen's adaptation of Halliday's Systematic Functional Linguistics. She explains that:

> the customary use of Systemic Functional Linguistics generally results in a privileging of the surface structure of the text, and a consequent neglect of the cognitive and experiential dimension of multimodal experience for the user/reader/viewer. (2012a, p.24)

Gibbons focuses instead on the "experiential dimension" of reading and interacting with multimodal literature. Her multimodal cognitive poetics "looks at *both* the surface of multimodal novels, their graphic design and composition, and how such multimodality impacts upon readers' experiential and cognitive encounters with those novels" (p.45 emphasis in original).

In *Multimodality, Cognition, and Experimental Literature*, Gibbons constructs a framework for analysing reader experience of transmodal meaning making in multimodal literature. In her multimodal cognitive poetics, Gibbons implements central aspects of cognitive poetics, such as figure and ground, cognitive grammar, cognitive deixis and Deictic Shift Theory (DST), conceptual metaphor theory, schema theory, and Text World Theory. Since these approaches were originally developed in relation to written language, to encompass visual semiotic modes Gibbons engages with cognitive theories regarding multisensory perception, visual perception, and embodiment (p.39). The result is a comprehensive cognitive approach to multimodal literature which develops the analytical reach of cognitive poetics beyond verbal text. Whereas Gibbons offers multiple refinements of cognitive poetics to account for multimodal literature (2012a; 2016) in this section I concentrate on two aspects of Gibbons' approach: bistable oscillation and doubly deictic subjectivity. This is because these concepts did not pre-exist in cognitive poetics/stylistics (unlike other frameworks such as cognitive deixis) but are instead unique theoretical contributions that emerge from Gibbons' studies and can be applied universally to the reading experiences of multimodal fiction.

2.4.2.1 Bistable Oscillation

Gibbons pinpoints one of the major differences between multimodal and so-called traditional western literature as opacity. She explains that "standardisation in publishing heightens transparency, ensuring that the literal surface of a page is as unremarkable as possible to its reader" (2012a, p.114). In contrast, the pages of a multimodal print novel "are opaque, bearing self-conscious graphic designs that draw attention to their

materiality." (p.114). Therefore, Gibbons emphasises, readers of multimodal literature need to pay attention to both the physical page of the novel as well as descriptions of the narrative world. As a result, she posits that "multimodal texts demand a dynamic reading strategy in which the reader most 'toggle' between the mediating textual surface and cognitive worlds" (p.114). In other words, the reader shifts between imagining the narrative world and paying attention to the physical, material surface of the narrative discourse. To theorize this phenomenon, Gibbons draws on literary scholar Richard Lanham's work on hypertext fiction. He explains that "[t]he textual surface has become permanently bi-stable. We are always looking first at it and then through it, and this oscillation, creates a different implied ideal decorum, both stylistic and behavioural" (1993, p.3; cf. Gibbons p.115). Lanham refers to this phenomenon as "bi-stable oscillation" (1993), and Gibbons proposes that this notion of "looking first at it and then through it" (Gibbons, p.115) is useful regarding both digital and print multimodal literature.[13]

Whilst Lanham constructs the concept of bi-stable oscillation as a theoretical observation, Gibbons' reader response study of Graham Rawle's *Woman's World* (2005) provides empirical evidence that bistable oscillation is a perceived reader experience (p.209). Gibbons' study uses excerpts from Rawle's collage-novel which is constructed from cut-outs from 1960s women magazines. Readers were asked to fill in a questionnaire as well as to make reading notes on the excerpts. Gibbons' reader response data shows how readers' cognitive and perceptual attention appears to shift between their visualisation of the fictional text and the visual surface of the text (pp.195-196). This leads Gibbons to conclude that "[i]n multimodal novels, word and image often act as polar attractors bringing about bistable oscillation" (p.197). Hence, bistable oscillation can be understood to capture a cognitive and perceptual experience inherent to multimodal novels. This thus shows the value of bistable oscillation as a concept for analysing the reading experience of multimodal fiction.

2.4.2.2 Doubly Deictic Subjectivity

Beyond addressing how the reader toggles between imagining the fictional world and paying attention to the graphic page, Gibbons' cognitive poetic approach also accounts for

[13] The word bistable oscillation is hyphenated in Lanham's work but not in Gibbons'. Thus, because I mainly engage with Gibbons' use of the term, I do not hyphenate it in my writing, except when referring to or referencing Lanham' use of the term.

how readers' experiences of the narrative world can align with fictional characters' perspectives. To address how the reader of multimodal literature is positioned in relation to the text, Gibbons draws on cognitive deixis. According to Judith Duchan, Gail Bruder, and Lynne Hewitt (1995), cognitive deixis "stems from traditional linguistic studies of deixis, whereby linguistic elements encode a language user's position in the world" (cf. Gibbons, 2012a, p.30). Deixis is Greek for "pointing" (Stockwell, 2002/2020, p.49) and the deictic centre is the conceptual position from which the reader experiences discourse. Karl Bühler (1934) originally proposed that Origo or Deictic centre has three orientational axes: HERE/NOW/I (Galbaith, 1995, p.24). These deictic expressions encode a deictic centre in relation to perceptual (I), spatial (here), and temporal (now) fields. They are also contextual, meaning that who, where, and when the words refer to depends on who speaks them. Erwin Segal summarises that Deictic Shift Theory (DST) "states that in fictional narrative, readers and authors shift their deictic centre from the real-world situation to an image of themselves at a location within the story world" (1995a, p.15). Readers' location in the story world is, according to Segal, "represented as a cognitive structure often containing the elements of a particular time and place within the fictional world, or even within the subjective space of a fictional character" (p.15). Hence, the deictic markers in the text greatly influence the perspective from which the reader imagines the story world.

Since deixis was introduced into cognitive stylistics/poetics (Galbraith, 1995), the three orientational axes HERE/NOW/I have been conceptualised and elaborated further into six deictic fields or dimensions (perceptual, spatial, temporal, compositional, and textual deixis). Perceptual deixis, which is most relevant in regard to Gibbons' multimodal cognitive approach, refers to expressions encoding participants, such as pronouns, names and definite articles (Stockwell, 2020, p.54). Perceptual deixis has primarily been used to account for how reader's deictic centre aligns with a fictional character. However, Gibbons proposes that in multimodal literature readers' perspective can relate to those of characters through graphic devices too. To capture this, Gibbons builds on David Herman's concept of doubly deictic *you* which refers to when "[t]he deictic force of *you* is double" (Herman, 1994, p.399; cf. Gibbons, 2012a, p.77). Herman explains that: "[i]n doubly deictic contexts, … the audience will find itself more or less subject to conflation with the fictional self addressed by you" (p.399). Hence, the referential ambiguity of the 'you' means that the force of the second person pronoun 'you' is doubled, referring both inside and outside of the text. Developing from Herman's term 'doubly deictic,' Gibbons coins the term 'doubly deictic subjectivity' to demonstrate how in multimodal fiction, reader-

character perspectives can align not only through polysemous pronouns but through multimodal strategies.

Gibbons first introduces doubly deictic subjectivity (DDS) in relation to the "the 'ladder' extract" in Mark Z. Danielewski's (2000) *House of Leaves* in which the narrative text describing how Navidson climbs a ladder is also represented as a ladder on the page, creating a "concrete realisation of text" (Gibbons, 2010a, p.286; see Danielewski, 2000, pp.440-441; cf. Gibbons, 2012a, p.72). Gibbons explains:

> In the 'ladder' extract from *House of Leaves*, the multimodal design of the book results in it being rotated and handled as an object. Executing these affordances of the book is a performance that emulates Navidson's movements, creating doubly deictic subjectivity. (p.80)

Gibbons proposes that moments of doubly deictic subjectivity turn the reader into an active participant in the fiction. She argues: "The reader of *House of Leaves* does not just 'read' the novel. Like Navidson, and aligned with him through subjective and corporeal resonance, s/he seems to actively explore it" (p.81). Gibbons summarises doubly deictic subjectivity (DDS) as a concept "whereby the reader's actions become superimposed onto a character's actions" (p.141). Beyond pointing out multiple moments of doubly deictic subjectivity in *House of Leaves*, Gibbons also identifies it in other multimodal novels, such as, Steve Tomasula and Stephen Farrell's *VAS: an Opera in Flatland* (2002) and Foer's *Extremely Loud and Incredibly Close* (2005).

In her multimodal stylistics toolkit, Nørgaard adopts Gibbons' concept of doubly deictic subjectivity. Nørgaard's implementation of doubly deictic subjectivity furthers the analysis of visual devices which create reader-character alignment by using it in combination with Kress and van Leeuwen's visual modality scale. By addressing visual modality as a part of analysing moments of doubly deictic subjectivity, Nørgaard attends to the question whether the reader views *exactly* what the character views (p.31). In Gibbons' (2012a) and Nørgaard's (2018) analyses of Foer's *Extremely Loud and Incredibly Close*, both scholars point out moments of doubly deictic subjectivity or reader-character alignment in the novel which occur through various semiotic modes and devices, ranging from business cards, note-pads, books-within-books, photographs, and letters. The concept of doubly deictic subjectivity is thus foundational for analysing the specific literary affordances of multimodal devices regarding how the reader is positioned in relation to the characters in the storyworld.

2.5 Towards a Multimodal Cognitive Approach to Archival Fiction

The preceding critical review has traced the pictorial, multimodal, and cognitive turns in multimodal scholarship. As the pictorial turn marks scholarship's initial engagement with multimodality, Mitchell's and Varga's frameworks begin to offer descriptive, albeit broad, categories for text-and-image relations on the printed page. Foremost, Mitchell offers a distinction between images and pictures (further clarified by Tanderup Linkis [2019]) which offers a vocabulary for differentiating between the perceived materiality of visual semiotic modes. However, the vagueness of Mitchell's other categories for describing text and image relations makes his framework less than ideal for accounting for multimodal layouts and referential relationships. In contrast, Varga's framework—which has gone mostly unnoticed by Nørgaard, Hallet, and Gibbons—accounts for both spatial and referential relationships. Hence, Varga's three categories (coexistence, interreference, and coreference) offer a starting point for describing how visual and verbal elements are connected on or beyond the printed page and in the mind of the reader.

The multimodal turn, through the social-semiotic visual grammar presented by Kress and van Leeuwen, demonstrates an increasingly systematic approach, where visual elements are seen as semiotic equals in relation to spoken and written language. Although Kress and van Leeuwen's visual grammar demonstrates a tendency to over-impose linguistic methodologies and terminology to explore the meaning-making properties of images and visual elements, their approach has been widely adopted in multimodality studies and, in particular, in Nørgaard's and Hallet's approaches to multimodal literature. By adapting Kress and van Leeuwen's visual grammar to better address literature, Nørgaard's multimodal stylistics offers a rigorous toolkit for describing and analysing images, layout, linking, and typography through a social-semiotic lens. Nørgaard's approach offers a descriptive metalanguage to describe relationships between text and images in the fictional as well as socio-cultural setting in which they circulate. Hallet's transmodal narratology takes a broader approach to analysing the narrativity of semiotic modes, by relating them to cultural meta-functions. In my analysis of archival fiction, I am interested in both a close examination of language and other semiotic modes in the stylistic sense, and with the broader construction of the narrative discourse. I, therefore, propose that combining the detail-orientated framework of multimodal stylistics with Hallet's listing of narrative affordances of semiotic modes that warrant closer attention constructs a framework that accounts for both micro and macro features of multimodal archival poetics.

As my review of the cognitive turn shows, the reader's experience of multimodal literature is different from the reading experience of traditionally type-set works of fiction. In this thesis, I am particularly concerned with how the multimodal archival poetics of archival fiction positions the reader in relation to the multimodal text. It is thus pivotal that my methodological framework can also account for the reader positioning and experience of multimodal fiction. Whereas Hallet's begins to describe how the role of the reader has shifted from traditional reading to transmodal meaning making, his approach is foremost focused on how the inclusion of visual modes function in relation to socio-cultural structures beyond the text and the literacy demands this place on the reader. In contrast, Gibbons' multimodal cognitive poetics engages with cognitive theories and cognitive poetic frameworks to account more explicitly for the reader experience of multimodal literature. I, therefore, combine multimodal cognitive poetics with multimodal stylistics to analyse the multimodal text's surface and account for the reading experience it creates.

Henceforth, in my case study analyses, I combine theories, frameworks, and concepts by Varga (1989) Mitchell (1994), Hallet (2009, 2018), Nørgaard (2018), Gibbons (2012a) to account for the multimodal archival poetics and reading experience of archival fiction. In my analysis of text and image relations, I will implement the concepts offered by Varga and Hallet. For a rigorous and systematic analysis of individual visual modes, such as typography, images, and sketches I will implement Nørgaard's multimodal stylistics toolkit. To analyse the reader experience of archival fiction, Gibbons' multimodal cognitive poetics will be foundational for addressing how the reader is positioned as a researcher in archival fiction. This list outlines the preliminary version of my synthesised multimodal cognitive approach to multimodal archival fiction which will be further refined and added to through the analysis of each of my case study texts.

This synthesised methodology combines stylistics and narratological approaches into a rigorous methodology for analysing both macro and micro aspects of the literary texts in a systematic manner. This in turn will allow me to construct an effective methodology for analysing archival poetics in archival fiction and contribute to methodological advancement in the field of multimodal literary studies more broadly. As Nørgaard, Busse, and Montoro (2010) note, although narratology is "not to be classified as a sub-branch of stylistics, this discipline has traditionally offered plenty of working tools to stylisticians, especially those concerned with narrative fiction" (p.34). Dan Shen is one of the scholars who has most consistently advocated for the integration of narratological and stylistic approaches to literary analysis (2005, 2005/2008, 2014). There is also recent research

operating at the intersection of narratology and stylistics (e.g., Bell 2010, 2012, 2014, Gibbons, 2012a, Lambrou, 2019). I view my synthesised approach as contributing to this scholarship.

2.6 Conclusion

In this chapter, I have outlined three recent theoretical 'turns' and their effect on scholarship addressing multimodal literature. I have shown how each turn offers insights and methodological advancements for analysing multimodal texts and proposed the advantages of synthesising aspects from each to account for multimodal archival poetics and the reader experience of archival fiction. I particularly argue for a cognitive approach that is grounded in both stylistic and narratological social-semiotic frameworks. As a result, my methodology does not just add or build on one of the previous frameworks but proposes a new theoretical synthesis showing the advantages of combining these frameworks. Furthermore, to account for the archival context of multimodal archival fiction, I will also connect back to theories surrounding the archive throughout my analyses.

The following three case studies will put my methodology into practice. In each case study I test and add to my synthesised methodology to better account for how to analyse the archival poetics, archival themes and motifs, as well as the specific reader experience of archival fiction.

3

Hippolyte's Island: Ontological Ambiguity & The Book as an Archive

3.1 Introduction

In this chapter, I analyse Barbara Hodgson's novel *Hippolyte's Island* (2001) as a prototypical example of archival fiction which exemplifies a point of convergence in contemporary fiction between archival poetics and multimodal literature. By prototypical archival fiction, I refer to works that comprise both a traditionally typeset narrative discourse and a visual archive. This case study shows that, in contrast to archive fiction which narrates the experience of characters visiting archives (discussed in section 1.4.1 of chapter 1), *Hippolyte's Island* presents both the characters and the reader with a visual archive to traverse within the novel's physical codex. By implementing and adding to my methodology as outlined in the previous chapter, I analyse how the novel's archival poetics, and its visual, verbal, and thematic play with ontological ambiguity positions the reader as a researcher in *Hippolyte's Island.* As a result, I offer three refinements to previous approaches for analysing multimodal literature. Firstly, rather than adopting Hallet's (2009, outlined in section 2.4.1.1) term 'user' as an all-encompassing term for the type of role multimodal literature gives the reader, I propose that through a closer examination of archival fiction as a sub-genre of multimodal literature, we can more specifically address and refine the role of the reader in these types of texts through the concept of 'reader as researcher.' This is a concept that will run through all three case study analyses as I explicate how the reader of archival fiction is positioned as a researcher through verbal, visual, and material elements included in the narrative discourse. In this chapter, I argue that the reader-researcher in *Hippolyte's Island* is tasked with interpreting the ontological ambiguity of the material in Hodgson's fictional archive.

Secondly, to address this ontological ambiguity at work in *Hippolyte's Island*, I add cognitive and narratological frameworks for fictionality to my synthesised methodology to better analyse multimodal fictionality. Ontological ambiguity is positioned at the heart of the novel through the visual inclusion of archival material, both fictive and factual, and Hippolyte's quest to prove to his editor, Marie, that the Aurora islands—which form the focus of the narrative—exist. I therefore argue that the reader's role as a researcher in *Hippolyte's Island* is characterised by oscillation. My analysis demonstrates how

thematically, as well as materially through multimodal design, the novel positions the reader to oscillate between belief and disbelief, and constantly revise their judgements about the narrative's truth value. The reader is invited to question if Hippolyte's narrative is true within the novel and outside of it, hence if it is possible that the Auroras exist in the real world.

Thirdly, I build on Jessica Pressman's concept of 'bookishness' (2009, 2018, 2020) to show how the materiality of Hodgson's novel functions together with its archival poetics in a manner that emphasises both the archival affordances of the codex and how the book becomes the archive that the reader enters. To define this specific aesthetics of bookishness that clearly evokes archival poetics, I propose the term *archival* bookishness. As I show in my analysis of *Hippolyte's Island*, this new concept not only captures the archival qualities and the materiality of the codex, but also the material relationship between the reader and the book, and the researcher and the archive.

3.2 *Hippolyte's Island*

Hodgson is a Canadian author, illustrator, and book designer, who has written multiple multimodal novels as well as works of non-fiction and artist's books. Her third novel *Hippolyte's Island* is about the re-discovery of a group of islands—the Auroras—in the South Atlantic Ocean and, simultaneously, about publishing the account of that expedition as a book. Hippolyte Webb is a weathered Canadian traveller, writer, and amateur natural historian, who makes a living writing about his journeys. Whilst most of his travels have been to the West, this time he decides to travel South from Vancouver. On a map, he draws a line at 50 degrees south, the line passes over "three barely noticeable dots located midway between the Falklands and the island South Georgia" (2001, pp.8-9). These three dots are the Auroras. Hippolyte's quest begins when he realises that the Aurora islands are included on some, but not all, maps. He concludes that the only way to establish whether, or not, they exist is for him to travel there and explore this terra incognita first-hand. To fund his trip, Hippolyte contacts his childhood friend and now publisher, Jeremey, in New York. Jeremey enthusiastically accepts Hippolyte's book proposal and covers the expenses of his expedition.

The narrative is presented through extradiegetic third-person narration across four parts and twenty-seven chapters. Each chapter is introduced with one or multiple visual representations of one of Hippolyte's notebooks, letters, maps, or collected specimen. The first half of the novel narrates Hippolyte's travel preparations and his 3-week expedition to

the Auroras. To authenticate his expedition, Hippolyte collects, compiles, and documents every part of his journey as much as possible. According to his boat log and other documentation included within the novel as full-page spreads, he not only manages to locate the islands but also finds proof that sealers have visited them; he finds human remains and a plank from a ship called Corona. On returning home, Hippolyte is confronted by Marie, "a no-nonsense editor with a classics background" (p.32), who Jeremey has assigned to edit Hippolyte's book. Marie is sceptical about most aspects of Hippolyte's manuscript and his re-discovery of the islands. Hence, in the second half of the novel, Hippolyte is faced with the challenge of proving to Marie—and perhaps also the reader—that his discovery is not a scam through the materials he has accumulated during his expedition.

3.3 Criticism

Hodgson is among American writers like Nick Bantock, Mark Z. Danielewski, and Jonathan Safran Foer who experimented with multimodal storytelling at the turn of the millennium. However, unlike these other writers, little scholarship addresses her work. My chapter, thus, aims to remedy this neglect by situating Hodgson's novels as archival fiction. Whilst her novel *The Lives of Shadows* (2004) has been analysed by Maja Duranovic (2016) and her artist's book *The WunderCabinet* (2011), which she co-wrote with Claudia Cohen, has been explored by Kristen Renzi (2017), *Hippolyte's Island* has only been discussed in book reviews (Birnbaum, 2002; Rukavina, 2004).

In general, the reviewers mention the multimodal aspect of Hodgson's novel and how the archival material adds to the novel's quest for authenticity. For instance, Andrea Birnbaum emphasises that "it's the illustrations that contribute the most convincing evidence to the far-fetched tale, and provide their own sensory experience that is the real point of the book" (2002, p.14). Birnbaum acknowledges the importance of the visual material for the authentication of the story. This documentary power has also been noted by Alison Rukavina:

> The mystery of Hodgson's novel is not whether the islands exist or not, or even that islands could go missing in the first place, but whether Hippolyte will be able to convince his skeptics and authenticate his claims. A lack of historical and photographic evidence leaves Hippolyte's editor questioning his discovery, and the final part of the novel is about this quest for authentication. The beautiful maps, charts, and pictures appended to this lively novel add to its apparent authenticity, as they represent Hippolyte's physical evidence under question. (2004, p.188)

Whilst Rukavina notes that the visually represented maps, charts, and pictures add to the "apparent authenticity" of Hippolyte's discovery of the islands, her review does not consider exactly how this authentication occurs in the narrative.

The trope of questioning the authenticity of evidence in Hodgson's work more broadly has also been addressed by Duranovic in her reading of Hodgson's later novel, *The Lives of Shadows*. Duranovic highlights the issue of authentic media as well as the question of what type of material can be viewed as authentic including, for example, official versus unofficial documentation. Duranovic points out that in *The Lives of Shadows*, Hodgson "challenges ideas about the validity of photographs and official records by suggesting that [the protagonist] Julian's personal account … might be as important as (or even more important than) the documents issued by the city council" (p.256). Here, Duranovic emphasises Hodgson's tendency to question not only what type of evidence is classified as authentic but where authentic evidence is housed: in the private or the public archive.

The preceding reviews highlight that Hodgson uses multimodality to create ontological ambiguity. Hodgson likewise reflects that what intrigues her about writing "mix-media" texts is "the idea of blending reality and fiction" (Hodgson, quoted in Gartner, 1994, p.2). Whereas Hodgson's interest in playing with fact and fiction and issues around authenticity has been broadly acknowledged, the narrative effect and reading experience of the ontological ambiguity in *Hippolyte's Island* is yet to be explored through rigorous analysis. Addressing this gap, my analysis in this chapter is concerned both with the novel's multimodal composition of factual and fictional material, and the narrative's thematic concern with authenticating Hippolyte's re-discovery through archival material. As a result, my analysis elucidates how the reader is positioned within the fictional archive to explore it first-hand as well as to make (and revise) their own judgements about the truth-value of Hippolyte's claims.

3.4 Analysing *Hippolyte's Island* as Archival Fiction

In this chapter, I analyse *Hippolyte's Island* to show how this multimodal archival fiction positions the reader as a researcher. To examine the reader's role as a researcher, I attend to how the novel plays with ontological ambiguity through its archival poetics and its inclusion of archival material, and, taken together, how the aesthetics of archival bookishness positions the reader to explore Hippolyte's archive first-hand within the book. To analyse how the reader's role as a researcher is characterised by interpreting the novel's

ontological ambiguity, I utilise my synthesised methodology outlined in chapter 2, which I complement with a cognitive approach for analysing multimodal fictionality.

3.4.1 Entering the Archive: A Cognitive Approach to Multimodal Fictionality

Like Hippolyte's first encounter with the Auroras, readers are first introduced to the islands through maps at the beginning of the novel. Following the front page of "PART ONE: THE SOUTH" is a double page spread depicting eight maps (see Figure 3.1). The edge of a brown paper folder with the text "Auroras" stamped in red at the right side of the spread creates the illusion of viewing the maps as if they appear spread out haphazardly in an opened folder. The depicted maps show parts of South America, the South Atlantic Ocean, and the very small islands of the Auroras. The colour saturation of the visual spread of the maps is not too low (black-and-white) or too high (oversaturated) but appears natural, with a slight hint of sepia from the yellowing documents, and the visuals include a detailed background and a sense of depth perspective (see Figure 3.1). Therefore, based on Kress and van Leeuwen's eight modality scales addressing the question of how realistic (in the naturalistic sense) a visual representation is (2006, p.158, see also section 2.3.1.2), the depiction of the map-folder is characterised by high visual modality. This means that the visuals represent the world in a naturalistic and realistic manner (p.159): e.g., "what we would have seen if we had been there" (Nørgaard, 2018, p.67; cf. Kress & van Leeuwen, p.168). The layering of the maps reinforces this naturalistic coding. According to cognitive theories of attention, the layering of the maps creates occlusion through interposition, meaning that one object is visually occluded by another (Andrade & May, 2004). Jackie Andrade and Jon May suggest that occlusion generates the experience of perceived depth for the viewer because "[t]he predisposition of the visual system to perceive whole forms … means that we interpret occluded objects as being further away, rather than as being incomplete" (p.23). Occlusion thus creates the illusion of depth, although the printed page itself is flat. In the context of *Hippolyte's Island*, the layered arrangement foregrounds the material form of the maps and adds to the novel's archival theme by emphasising that they have been collected and spread out by someone—the collector—who is later revealed in the written text to be the protagonist, Hippolyte.

Figure 3.1 Full-page spread from Barbara Hodgson's *Hippolyte's Island* (2001) showing a spread of maps presented in a brown folder marked Auroras (n.p)

Furthermore, the presentation of the maps exemplifies the act of looking at and through visuals in multimodal fiction, which Gibbons refers to as bistable oscillation. As outlined in chapter 2, section 2.4.2.1, Gibbons explains that in contrast to traditional verbal-only texts, multimodal literature is not transparent but "opaque" (2012a, p.114). Therefore, "multimodal texts demand a dynamic reading strategy in which the reader must 'toggle' between the mediating textual surface and cognitive worlds" (p.114). According to Gibbons, "[i]t is this perceptual fluctuation between looking *at* the material surface of the page and looking *through* the page to immerse oneself in its content which characterises multimodal literature" (p.115). Kress and van Leeuwen's modality scale combined with Gibbons' concept of bistable oscillation captures how the reader experiences the map-spread as realistic and toggles between viewing the maps as a part of the storyworld and viewing them as an image in a novel. However, what these frameworks still do not capture is how the reader perceives the fictionality of the presented material.

Whereas "[t]he term 'fictionality' has conventionally been used in connection with fiction to describe qualities and affordances of fictional genres" (Gjerlevsen, 2016, para.1), as Monika Fludernik (2018) points out, research under the umbrella of fictionality concerns a wide array of topics, including its related opposite, variously referred to as non-

fictionality, factuality, and/or referentiality (p.70). A scholarly concern within the field of narrative studies since the 1970s (Dawson, 2015), fictionality has been discussed through three major competing approaches: semantic, pragmatic, and syntactic (Schaeffer, 2012; cf. Gorman, 2005; Gjerlevsen, 2016; Browse, Gibbons, Hatavara, 2019). The semantic approach was grounded in analytical philosophy and logic with scholars often utilising Possible Worlds Theory to explore "the truth value of the subject matter" (Browse, Gibbons, Hatavara, 2019, p. 249; cf. Lewis, 1983; Pavel, 1975, 1986; Prince, 1991; Ryan, 1980, 1985, 1991; Ronen, 1994; Doležel, 1998). The pragmatic approach, stemming from Speech Act Theory (Austin, 1975; Searle, 1975), views fictionality as a discursive or rhetorical act rather than a property of the text (cf. Walsh, 2007; Nielsen et al., 2015). Syntactic approaches focus on linguistic signposts and stylistic markers to categorize texts as fictional (Hamburger, 1973; e.g., Genette, 1993; Cohn, 1999). Such markers include, for example, narrative pronouns, spatial and temporal deixis (Hamburger, 1973), and Free Indirect Discourse (Genette, 1993; Cohn, 1999). Whereas the original three approaches have explored fictionality in traditional verbal texts in relation to logic, rhetoric, and linguistic form, the field of fictionality studies has recently expanded to also include two more paradigms, specifically cognitive (Gibbons, 2019b; 2021; 2022; Gibbons, Browse, & Hatawara, 2019; Effe & Gibbons 2022) and transmedial (Ryan 2006, 2008, 2018; Bell, 2019) approaches that aim to address fictionality as a reader experience and as a cross- and inter-media phenomenon.

Gibbons argues that an approach which accounts for readers' experience of fictionality is needed. To construct this, Gibbons' cognitive approach draws on frameworks from cognitive stylistics, including Mind Modelling, Text World Theory, and Schema theory (2016, 2019b; 2021; 2022; Effe & Gibbons, 2022). Her approach is foremost developed in relation to autofiction, a genre which plays with fictionality by combining real and invented elements and often includes "onomastic correspondence between author and character or narrator" (Effe & Lawlor, 2022, p.1). To expand the cognitive approach to account for multimodal fictionality, Gibbons (forthcoming 2023) turns to Marie-Laure Ryan's (2018) framework developed in relation to photography. Gibbons links the model of visual modality to Ryan's system of reference in order to categorise the relationship between photographs and their reference (e.g., as actual, fictional, substitutional, ambiguous, or broken). However, Ryan also argues that the fictionality of photographs can be processed by readers in relation to two distinct reading modes, an idea that Gibbons neglects. Ryan proposes that when readers encounter photographs in fictional texts, they do

so either in an "external, or generic mode" or an "internal, or imaginative mode" (p.42). She argues that "[i]n the external mode, the reader is curious about how the text was put together" (p.42) and their focus is on what is true, semi-true, or fictionalized. In the internal mode, Ryan proposes that "readers project themselves into the storyworld … and they assume that the photos are all accurate representations of its landscape or inhabitants" (p.42) unless they are told otherwise. In this way, Ryan's reading modes capture how readers may view and make judgments about the fictionality of images in multimodal texts. Nevertheless, a shortcoming of Ryan's approach is that it does not account for how readers may fluctuate between these two reading modes. To remedy this, I combine Ryan's reading modes with Gibbons' concept of bistable oscillation.

Gibbons (2012a) theorises that bistable oscillation might both contribute to and hinder immersion. She proposes that "images with what Kress and van Leeuwen call a 'naturalistic coding orientation' (1996:170) and imagistic elements that support rather than contradict the linguistic content and narrative events are more likely to assist immersion" (p.209). The concept of 'naturalistic coding orientation' is a part of how Kress and van Leeuwen explain their concept of high visual modality. Hence, Gibbons suggests that when the visual material looks realistic, readers are more likely to look *through* it into the fictional world. This act of looking through into the storyworld can be mapped on to Ryan's description of the internal reading mode. However, as Gibbons' concept highlights, this experience of reading multimodal fiction is not stable and the reader also acknowledges that they are looking *at* images in a physical book. This latter perceptual act can thus be aligned with Ryan's concept of the external reading mode where the reader is more self-aware of the physicality of the book and the novel's fictionality. Ryan explains: "If we pursue an external approach, … photos become objects, and we will ask questions such as: Where do they come from?" (p.42). Hence, in the external reading mode the visuals are questioned and scrutinised as not only representing the fictional world but originating from the reader's own world. In the case of the map-spread in *Hippolyte's Island,* the reader may toggle between internally projecting themselves into the fictional world where they view the maps within Hippolyte's folder (presented in high visual modality) and externally examining the documents as a collage in a fictional novel and questioning the truth-value of that collage. To describe this reading experience, I thus propose the concept of bistable reading modes. This concept captures how readers of multimodal and ontologically ambiguous fiction may toggle between two interpretative

reading modes: the internal, immersive reading mode, and the external, critical reading mode.

To further explore what might bring readers to oscillate between these two reading modes, I now turn to analyse how the maps are described in the narrative text. Most of the eight maps in the initial spread are verbally identified later in the narrative as belonging to the map collection Hippolyte develops as he researches the Aurora islands. The map presented as within a book in the top left of the spread belongs to "a dog-eared school atlas dated 1892" (p.9). There is also: an Italian map from 1833; a French map from 1877 (p.11); and two British maps, one of which dates from 1817 (p.18). As these verbal links are not established through image captions in close spatial proximity to the double page spread showing the maps, the relationship between text and image here is what I define as *coreferential extension.* In proposing this term, I combine Varga's (1989) and Nørgaard's (2018) terms for describing visual and verbal linkage in multimodal texts. Varga uses the term coreference to "designate the relation between separate verbal and visual advertising for the same product or between paintings and poems made to commemorate the same illustrious event" (p.42). While Varga's term can describe elements that are created by different artists, it also denotes when word and image are spatially separated so that the viewer does not encounter them together but "the verbal-visual relation between [the artists'] works exists only in the mind of the reader-beholder" (p.42). In contrast, Nørgaard's term *extension* refers to when one verbal or visual element offers new information, "linking it to the existing information in a particular way—for example temporally, or logically" (p.222). Extension thus describes the informational relationship between text and images but does not address if that link is created visually on the page or in the mind of the reader due to spatial separation. Here, the narrative text provides new information about the maps, particularly where and when they were made and how Hippolyte came to own them, yet as the text and image are spatially separated the reader makes this connection by referring back to the visual material, either by flipping back to view it again or simply recollecting it in their mind. Thus, to capture both the spatial and referential relationship between text and image, I propose the term 'coreferential extension' to capture both the spatial and informational relationship between the two semiotic modes. Furthermore, the concept of coreferential extension thus captures both the formal design of the text, hence, the proximity between verbal and visual modes, and how the reader is tasked with using information from one mode to interpret another. As such,

coreferential linkage can be understood as a significant aspect of how the reader is positioned as a researcher in *Hippolyte's Island*.

Furthermore, the inclusion of actual factual maps in *Hippolyte's Island* constructs coreferential relationships between visuals and verbal elements both in- and outside of the novel. Hence, as the maps exist in the real-world readers aware of this may also acknowledge this extra-textual coreferential relationship as confirming the authenticity of the maps. The inclusion of the maps can thus be understood as what Nancy Pedri calls this type of inclusion of factual visual material, namely pictorial intertextual relationships, or "intericonicity" (2022, p.347). Pedri confirms that "these types of images are believed to carry evidential meaning" (p.347). However, in Hodgson's novel, maps ability to function as evidence is questioned. Beyond external referential relationships, maps are also referential in themselves in the sense that they refer to the geographical areas which they claim to represent. Maps, in contrast to photographs which often have a clear referential relationship with the real world, have a more indeterminate referential relationship to what they depict (cf. Nørgaard, 2018). Because maps are not satellite images of the landscape, but *drawings* based on a cartographer's calculations and observations, they have lower visual modality than photographs. In this sense, whereas the *depiction* of the maps in the initial map-spread in *Hippolyte's Island* can be categorised as having high visual modality, looking to the reader as they would if they looked down at Hippolyte's Aurora folder first-hand, the maps themselves have low modality as they are not representing the landscape in a naturalistic way. The unreliability of maps is also emphasised through coreferential extension in the novel, Hippolyte reads that "hundreds of islands gracing legitimate maps had been, for one reason or another, left off of updates, disappearing as it were from the face of the earth" (p.16). He goes on to ask:

> Were they vanished fragments of demented sailors' imagination or had they been erroneously positioned from ignorance? Had they been born of out deception, then killed off by survey? … Perhaps they were just cartographic fantasies. (p.16)

By foregrounding the subjectivity of the seafarers and cartographers, the fictionality of the maps included in the novel is highlighted because maps are man-made, hand-drawn representations of the world, rather than, photographs which are created through mechanical processes. Whereas the maps themselves are not revealed as fake in the narrative text, the practice of map-making in general is questioned. In this way, Hodgson evokes maps to be both authenticating devices with referents in the reader's own world,

whilst simultaneously drawing attention to how maps in themselves are subjective and can, therefore, be deceiving. As such, the narrative text invites the reader to toggle between Ryan's two reading strategies, from an internal mode of looking at the visual depiction of the maps as representative of the storyworld to a more external and critical examination of maps and their ability to represent the world. The maps can thus be interpreted as both adding legitimacy to the fictional world and simultaneously contributing to illegitimating the documentary foundations of the real world. The coreferential links here, thus, invite the reader to re-evaluate the authenticity of the maps and as a result shift between interpreting them as factual and/or fictional. I, therefore, propose that this interpretative toggle between what Ryan calls the internal and external reading mode can be understood as, bistable oscillation between reading modes, meaning that the reader toggles between belief and disbelief in the authenticity of the maps. In *Hippolyte's Island*, bistable oscillation between reading modes captures how readers may interact with multimodal fictionality. Importantly, this oscillation between belief and disbelief also highlights how the reader is positioned as a researcher in the novel. Hippolyte chooses to believe in the possibility that the maps showing the Auroras are accurate. However, the novel's coreferential links prompt the reader to re-evaluate the ontological status of the maps as archived material. My analysis thus shows how visual modality, bistable oscillation, and internal and external reading modes combine. As a result, readers oscillate between internal and external reading strategies as they seek to account for the complex fictionality and referentiality of the visual material incorporated in *Hippolyte's Island*.

3.4.2 Exploring Books-within-the-Book: Archival Bookishness & Doubly Deictic Subjectivity

Beyond maps*, Hippolyte's Island* contains collages that combine documents, photographs, specimens, and other notes. Like the map-spread, these collages are often referred to in the narrative text either before or after they appear in the novel and the documents depicted are often presented as collected within books or folders. The visual notebook-excerpts scattered throughout the novel provide the reader with extra information regarding the research Hippolyte conducts before, during, and after his expedition. The third-person narration explains Hippolyte's use of multiple notebooks:

> Everything that he would encounter would have to be recorded; to that end, he found a compact red hardcover book with heavy-weight grid paper that would be perfect for keeping his boat's log, a small plastic-covered binder that would do for his

> survey notes, and he had already started several blank ledger books that would suffice as his day-to-day journal. (Hodgson, p.48)

The listing of books and binders in this excerpt not only functions to demonstrate Hippolyte's method of documentation, but it also identifies the many visuals of books that the reader encounter excerpts from within the novel. The visual presentation of the notebooks, folders, and letters in *Hippolyte's Island* are predominantly full-page or double-spread illustrations. The presented notebooks fill the page and, on many occasions, such as when encountering Hippolyte's typed letters (pp.29-39, pp.144-146, pp.157-158, pp.167-168), turning the page means reading the back of that page, or when encountering the front cover of Hippolyte's log book turning the page means opening that book (e.g., pp.55-57, see Figure 3.2).

Hippolyte's logbook is visually introduced on the right-hand page of the spread which is also the front page of Part 2 (p.55, Figure 3.2) of the novel. Here, the separate materiality of the two books—Hodgson's published novel, *Hippolyte's Island,* and Hippolyte's logbook in the storyworld—converge in multiple ways through the graphic design. Like the other front pages for each part of the novel, part, number, and the part's title are displayed in capitals. Part and number appear on all frontpages in a black strip that runs horizontally across the page. "PART TWO" is positioned in the centre at the top of the page in a black strip. However, in contrast to the other sections' frontpages, here the black border ends as it reaches the end of the book cover, not making its way across the full page as it does on the other parts' front pages. This creates the visual illusion that the border belongs to Hippolyte's logbook rather than it being superimposed over the image of it. Similarly, the title, "A MATTER OF DEGREES," is displayed in the title type font on (top of) a wrinkly bit of paper tape. The manner in which the title texts are presented as a part of the logbook, combined with the fact, that turning the page reveals the inside of the boat log creates the illusion that the two books are merged together (see Figure 3.2). Hence, here, turning the pages of the novel means turning the pages of Hippolyte's log book.

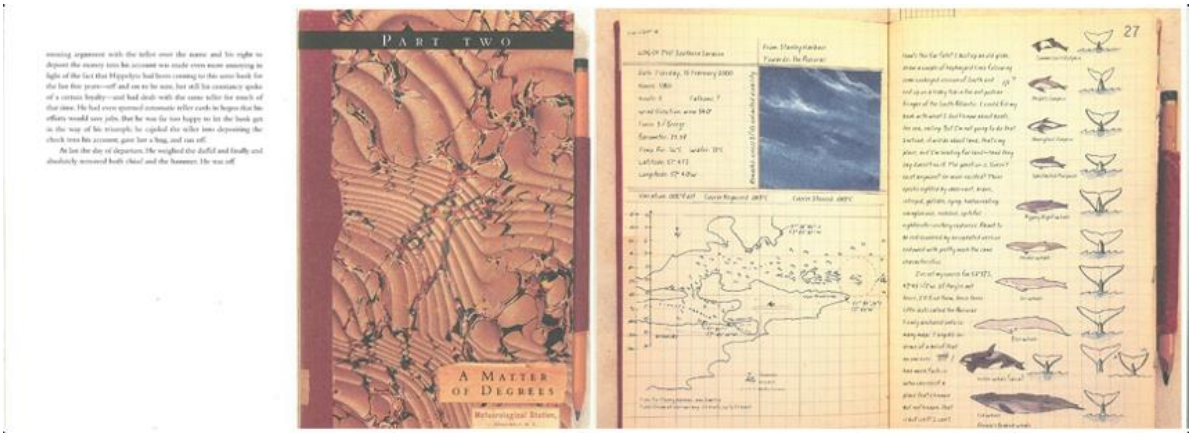

Figure 3.2: Two full-page excerpts from *Hippolyte's Island* showing the title page of Part Two and the subsequent spread depicting the inside of Hippolyte's boat log (pp.54-57).[14]

The fusion of Hippolyte's notebooks with the physical codex of *Hippolyte's Island* creates a doubling, and specifically a nesting of a book-within-a-book. To analyse this duplication of books, I turn to the concept of *mise en abyme* (Gide, 1893/1967, e.g., Dällenbach, 1977; Bal, 1978; Ron, 1987; McHale, 2006; Snow, 2016).[15] In literary studies, the term *mise en abyme* is used to "refer to an internal reduplication of a literary work or part of a work" (Baldick, 2015, n.p). Whilst, according to Marcus Snow, "the concept has increasingly been associated with 'postmodernism'" (2016, p.4), the figure of *mise en abyme* has a long literary history and can, for example, be discussed in relation to Cervantes' *Don Quixote* (1605, 1615) where the publication and criticism of the first part is self-reflexively mentioned in the second part (McHale, 2006, p.185). Brian McHale explains that "by the strictest definition, the figure properly includes only those works that, paradoxically, contain themselves" (p.176). However, building on work by Mieke Bal (1978) and Moshe Ron (1987), McHale offers a broader definition explaining that the figure must fulfil two criteria: "First, there must be a demonstrable relation of analogy between the part *en abyme* and the whole, or some substantial and salient aspect of the that whole" (p.176). Second, there must be a "diegetic downshift" (Ron, 1987, p.419, as cited in McHale p.176), meaning "the part *en abyme* must be inset one or more levels 'down' or 'in' from the primary world. It must constitute, or belong to, a secondary world, ontologically subordinated to the primary one" (McHale, p.177). Hence, the part *en abyme*

[14] When referencing visuals in *Hippolyte's Island*, I have where possible included page numbers to make it easier for readers to locate them in the text, however, these are not visible on the illustrated pages.
[15] The *mise en abyme* concept was originally coined in relation to visual art as André Gide referred to by Velázquez's painting, *Las Meninas* (Snow, p.53). In Velázquez's painting, the painter appears twice: first, in the act of painting a portrait of some young ladies in waiting; and second, through his reflection in a mirror.

is presented as created by a character rather than the narrator and is as a result nested within the story. Based on these criteria, McHale argues that novels such as "*Don Quixote* and *Les Faux-Monnayeurs*, which embed themselves, are impeccable candidates, but so [is] Lily Briscoe's painting in *To the Lighthouse*" (p.177) because it is created by a character in the novel. McHale's inclusion of artworks created within the narrative to count as a diegetic downshift makes Hippolyte's notebooks a suitable example of *mise en abyme*.

The visual and material duplication of books within the book also creates 'doubly deictic subjectivity' (Gibbons, 2012a; introduced in section 2.4.2.2) or as described by Nørgaard (2018) reader-character alignment. As one example of doubly deictic subjectivity, Gibbons analyses the flipbook in *Extremely Loud & Incredibly Close* (2005), where Foer presents fifteen pages of reversed sequential images of a man jumping from one of the World Trade Centre towers. In her analysis, she posits that "readers who engage with the mechanics of these pages, flipping them to make the figure of the falling man glide upwards, align themselves doubly deictically with Oskar" (p.161) because their actions "emulate Oskar's supposed actions in the text" (p.161). Similarly, I suggest, that when turning the page of the logbook the reader 'enters' Hippolyte's logbook. There is thus an alignment between the depicted book and the actual codex with which the reader physically engages. Like in *Extremely Loud & Incredibly Close*, the reader is invited to explore the books-within-the-book by flipping the pages in a manner that visually and materially mirrors the characters' engagement with Hippolyte's notebooks in the fictional world. In her analysis of doubly deictic subjectivity, Nørgaard (2018) adds Kress and van Leeuwen's concept of high and low visual modality to analyse whether the reader *sees exactly what the character sees*. Based on the visual modality scale, the depiction of books-within-books in *Hippolyte's Island* is characterised by high visual modality as the colour presentation is naturalistic and the image content appears as if unmediated. The colour saturation is not too low (black-and-white) or too high (oversaturated) and the visuals also include a detailed background and a sense of depth perspective. As a result, we can categorise the doubly deictic alignment in *Hippolyte's Island* as one with high visual modality, where the reader is positioned to view the material in a naturalistic way.

The material merging of the novel's physical codex with the depicted books can also be understood to underscore this naturalistic experience further, creating not only a visual alignment but as Gibbons' definition emphasises an embodied alignment between reader and character through the physicality of the codex. The high visual modality of the

notebooks and how they merge with the novel's physical codex thus creates moments of doubly deictic alignment in the novel that are both highly visual and material.

From chapter seven (Hodgson, pp.72-73, pp.82-96) in Part 2 of the novel, the reader continues to experience the narrative from Hippolyte's point of view through introductory excerpts from his logbook. These excerpts are presented in lower visual modality, meaning they are typeset in the style of the rest of the novel, yet some pages include hand-drawn sketches (see pp.82-83). In this way, the high visual modality of the first two spreads aligns the reader perceptually and materially with Hippolyte and his logbook in a way that creates a diegetic downshift into a first-hand account of his voyage and this downshift continues albeit with less visual modality with excerpts from Hippolyte's log book. In Gibbons' analyses of doubly deictic alignment in multimodal novels, she shows how graphic design choices can lead to the reader being positioned as an active participant in the narrative world. The reader-character alignment with high visual modality and material alignment in *Hippolyte's Island* also has an activating effect as the books-within-the-book positions the reader to actively interact with Hippolyte's multimodal archive on their own. The manner in which the reader is positioned to actively participate by viewing and flipping in Hippolyte's log book in the introduction to Part 2 can thus be seen as a characteristic of the reader's role as a researcher in the novel as a whole. That is, when readers have first-hand access to Hippolyte's collections as they do in these full-page spreads, they become researchers of his archive, as they are able to scrutinize his handwritten notes, sketches, photographs, and collected specimens for themselves. Hence, the *mise en abyme* in *Hippolyte's Island* results in a moment of doubly deictic subjectivity, where the reader is viewing and engaging physically with Hippolyte's nested archive, navigating through the documents like a researcher in an archive looking to learn more about Hippolyte's discovery.

Furthermore, the book-within-the-book design not only aligns readers' perspective with Hippolyte, but it also draws attention to the materiality of the codex and the archival properties of the book itself. Hence, through the depiction of books within the book, Hodgson emphasises the materiality of the novel's codex—its bookishness—in a way that creates, what I define as, an '*archival* bookishness.' Pressman first introduced the aesthetics of "Bookishness" in 2009 to refer to the literary trend among novels published since 2000 that "exploit the power of the print page in ways that draw attention to the book as a multimedia format, one informed by and connected to digital technologies" (p.465). In later work (Pressman, 2018), her definition evolved from focusing on multimodal

literature, and in her monograph, *Bookishness: Loving Books in the Digital Age* (2020), Pressman uses bookishness to capture "creative acts that engage the physicality of the book within a digital culture, in modes that may be sentimental, fetishistic, radical" (p.1). As her definition of bookishness becomes increasingly broader, Pressman analyses bookishness across a range of texts, and objects from the perspective of literary studies, book history, and media studies. She explores both how books are drawing attention to their physicality as well as how books figure within the literary texts as examples of bookishness. She groups five different ways bookishness features in literature and culture: the book as a shelter, a thing, a fake, a weapon, and finally, the book as a memorial. In her chapter on fake books, Pressman discusses J.J Abrams and Dough Dorst's novel *S.* (2013) and Aaron Reed and Jacob Garbe's transmedia piece of interactive fiction *The Ice-bound Concordance* (2016) as works that play with bookish fakery. Whilst, as outlined in chapter 1 (see section 1.4.3), *S.* has been analysed in relation to the archive (Hayles, 2015; Dale, 2018; Keskinen, 2019), Pressman's focus is on the fact that the two novels include reproductions of fake material and documents. She only briefly acknowledges the archival connection in *The Ice-bound Concordance* by linking it back to broader culture: "This is a fake archive of a fictional author but also a fake archive of print culture" (p.105). This quote captures how whilst briefly acknowledging the archival poetics in bookish novels, Pressman's main concern is with the broader culture of print, and as such she dismisses the impact digital media have had on another previously analogue institution: the archive. As a result, none of Pressman's categories for bookishness captures the archival poetics of *Hippolyte's Island*. Whereas the 'fake' category points towards the novel's incorporation of archival material, it does not capture the ontological ambiguity or the archival poetics which this multimodal *fakery* results in, and as such it misses the fictional liminality of archival fiction. Hence, by focusing solely on the book as a fake, Pressman misses how these novels also turn the book into an ontologically ambiguous archive.

Whilst not explored by Pressman in relation to the concept of bookishness, the book and the archive share some significant similarities regarding their ability to store and organise collected material. van Alphen explains that (2014, p.19):

> Although the archive as an institution is not usually associated with the medium of the book, books quite often contain archival organizations. Administrative records, for instance, can be found not only in filing cabinets but also in book form. Books and tablets are perhaps the earliest media for organization of recollection. In this sense certain art practices that make use of the book can also be seen as archival.

Hence, like other modes of archival organisation, books too have the ability to store and organise archival collections. In an interview with Kiene Brillenburg Wurth, van Alphen suggests that:

> the book is an archive in the most elementary sense: a collection that is ordered in a certain way. Collections can be deposited in books very well, especially so since books are easily distributed and are portable. (Brillenburg Wurth, 2018, p.248)

Hence, books can function as archives because they can both collect and organise material within their physical codex. Moreover, their portability makes it possible to view archival books as mini archives in themselves. As examples of archival genres in book form, van Alphen includes the photo album, the diary, the cookbook (2014, p.79) and the notebook (p.233). These include the types of books the reader has direct access to through the visual books-within-books spreads in *Hippolyte's Island*. In light of van Alphen's arguments about the archival qualities of the book-form and how this is present in *Hippolyte's Island*, I thus refine and add to Pressman's concept of 'bookishness' to capture the aesthetics of *archival* bookishness, which I define as: the ways in which multimodal novels play with modes of archival organisation thematically and through visual design in a way that combines features of the book with features of the archive. Archival bookishness thus captures how the book becomes an archive, as shown here, through the inclusion of nested books but also, as I explore in this and the following case studies, through other archival tropes and methods of organisation characteristic of the archive. As shown in my analysis of *Hippolyte's Island* so far, the nesting of archival books within the novel merges the archival material with the materiality of the novel's codex and draws attention to the book as a physical object and as an archival container. In extension, by analysing how this figure of *mise en abyme* creates moments of doubly deictic subjectivity where the reader and character's perspectives align visually and physically as they flip through Hippolyte's fictional archive, it becomes clear how archival bookishness relates both to the visual presentation of the archive in the text and how the reader is positioned to engage with it first-hand as an archival researcher.

3.4.3 Navigating in the Archive: Coreferentiality & Poly-Deictic Subjectivity

In the previous section, I have shown how through the doubling of books in Hodgson's novel's physical codex the figure of *mise en abyme* emphasises *Hippolyte's Islands* archival bookishness and positions the reader to engage with Hippolyte's collection visually and materiality from the perspective of a fictional character in a way that mirrors

the actions of an archival researcher. In this section, I add to my analysis of the function of *mise en abyme* in *Hippolyte's Island* by analysing the network of coreferential links that also contribute to how the reader engages with the visual archival material and the novel as a whole.

Firstly, the novel constructs a metatextual relationship between the manuscript that Marie is editing and the final novel that the reader is reading. For example, the book Hippolyte is writing about the Auroras is finally titled *Hippolyte's Island* (p.277). The connection between the two books is further established through the sub-heading of Hodgson's novel as "An Illustrated Novel." Elements related to the novel but positioned outside of the narrative text have been classified by Genette as paratexts, he lists for example, "the cover, the title page and their appendages (1987/1997a, p.16) as well as "the book's material construction (selection of format, of paper, of typeface, and so forth), which is executed by the typesetter and printer but decided on by the publisher, possibly in consultation with the author (p.16). As highlighted by syntactic approaches to fictionality, briefly mentioned above (section 3.4.1), paratextual elements can function as markers of fictionality because they have the power to establish whether a text is interpreted as fictional or factual. Genette explains: "A fictional text declares itself to be such by paratextual markers that protect the reader from any misunderstandings; the generic indication 'a novel' on the title page or cover is one example among others" (1993, p.79). Hence, the paratextual sub-heading "An Illustrated Novel" could initially be seen to confirm the fictionality of Hodgson's novel. However, within the novel, both the labels 'illustrated' and 'novel' are discussed between author Hippolyte and editor Marie: Firstly, Hippolyte explains that it is very important to him to include his collected material and specimens, but when Marie refers to these as 'illustrations' he is confused and emphasises: "I'm not a painter, so I have no illustrations, but there are rough sketches and photographs" (p.154). By emphasising that he is not an artist, Hippolyte underscores that his sketches and photographs should be viewed as authentic documentation rather than art. Secondly, due to Marie's disbelief in Hippolyte's voyage, she tells Jeremey: "We either turn this book into a novel or we drop the whole thing" (p.248). Hence, Marie only wants to publish the manuscript if it can be labelled as a fictional text. By self-reflexively discussing the reasons for the subheading through the publishing decisions made by Marie, Hodgson playfully adds yet another layer of fictionality to the novel's thematic concern with what is true or false, what is fact and what is fiction. Hence, the subheading: "An Illustrated Novel" becomes increasingly ambiguous as it refers both to the novel the reader is reading

and Hippolyte's manuscript within the book. As a result, these metatextual coreferential links verbally reinforce the *mise en abyme* doubling of books-within-the-book and adds to the novel's theme of ontological ambiguity.

Secondly, the metatextual relationship between Hippolyte's manuscript and the novel the reader is reading also feature in coreferential links between visual and verbal modes within the narrative text. As described in section 3.2, the first two parts of the novel are focalised through Hippolyte's point of view and his notes, logs, and letters are presented as written in first-person. However, in the third section the perspective shifts between the two protagonists, and finally, the fourth part is focalised only through Marie. These shifts are marked through free indirect and direct discourse, where the narrator presents the character's point of view and linguistic expressions. When focalised from Marie's perspective, Hippolyte's collections and books are recontextualised as: "a mess, a hodgepodge of taped-on photos, rubbed-out sketches, scribbled notes" (p.176). As Marie provides Hippolyte with feedback on his manuscript, her references to his text and his notebooks create homodiegetic and metatextual coreferential links to both visual depictions of his collection and the narrative text from earlier parts of the novel. For example, in chapter seventeen, Marie refers to text that occurs in a previous chapter, telling Hippolyte: "'You've made a stunning discovery of a seal-hunt site and a human skeleton, yet you barely accord,' she hunted through the papers, 'here it is, chapter twelve.'" (p.175). If the reader, like Marie, *hunts* through the pages of the novel back to chapter twelve, they too can reread Hippolyte's discovery of the skeleton. Hence, this chapter-reference links both with Hippolyte's manuscript that exists in the storyworld and the chapters in the actual published version of *Hippolyte's Island* (pp.125-129). As such, the coreferentiality of material in the novel not only stretches beyond the fictional confines of the novel through extratextual coreferential links to visual factual material, but also metatextually through homodiegetic links between the fictional narrative and Hodgson's published novel.

As the preceding analyses show, there are visual and textual features that reinforce the merger of Hippolyte's manuscript and Hodgson's published novel, however, there is also a key discrepancy between the manuscript Hippolyte gives Marie and the published novel in the hands of the actual reader. Whereas the reader of Hodgson's novel has access to Hippolyte's log book, Marie, originally, does not. After an incident where Hippolyte falls into the water and loses sight of both the islands and his boat, he is wary of showing his log to Marie. Hippolyte thinks this experience might discredit his voyage, whilst Marie believes that the log book would be the best way to demonstrate that Hippolyte did sail to

the islands, that is, up until she reads it for herself. Marie accesses Hippolyte's log book by stealing it from his duffle bag. Her first reaction emphasises the disorder of Hippolyte's material. Marie describes the log book as being: "as chaotic as anything else [Hippolyte] touched" (p.217). In the narrative text describing Marie reading Hippolyte's log book, the narrator refers to the dates she looks at, and how she flips back and forth between his entries, such as February 17th where he muses on the origin of her name (p.217; p.78), or how "she skipped back, choosing March 2nd at random" (p.218). These descriptions of Marie reading Hippolyte's log book both narrates her reading experience and points towards other moments in the text that the reader has encountered previously. Hence, these sentences referring to dates and chapters in Hippolyte's manuscript creates metatextual coreferential extensions back to both Hippolyte's visual spreads and the excerpts from his log book in chapter seven where the reader can access them for themselves in full. As these coreferential links are positioned multiple pages away from the visual spreads they refer to, they encourage the reader to, like Marie, navigate back and forth between text and image to compare and scrutinize them. Hence, this flipping back and forth is another example of how the reader is invited to act as a researcher in the novel.

When Marie finally reads the log book entry describing how Hippolyte lost sight of the islands, the reader has already encountered this section, both verbally and visually earlier in the novel (p.114; pp.212-214). Reading about Marie's experience of reading Hippolyte's log book entry the narrator describes first how she becomes immersed in his account, her heart pounding and her "holding her breath" (p.218). However, when she encounters the line "when I surfaced, both boat and islands were gone" (p.218; cf. p.114), the immersion is broken and Marie "shut[s] the book angrily" (p.218). She is torn between the validity that Hippolyte's log book adds to his discovery and the illogicality of him losing sight of the islands and his boat: "The whole thing made his voyage suddenly real yet, at the same time, more impossible than ever. What if he was deluding himself?" (p.219). Here, Marie's sceptical reading of Hippolyte's log book prompts the reader to revise their own judgements about the authenticity of Hippolyte's re-discovery of the islands, asking, perhaps, if we can trust his narrative account at all. As a result, these verbal and visual links to previously presented material break the linear reading practice of the printed novel and encourage the reader to, if not go back physically through the book, at least mentally revisit their initial encounter with Hippolyte's collection to consider them from the editor's perspective.

By shifting the perspective to Marie's point of view through coreferential links, *Hippolyte Island's* archival bookishness positions the reader to look at the collection from her—rather than Hippolyte's—point of view. As such, the coreferential links to the books-within-the-book creates not only a reader-character alignment with the main character—Hippolyte—but also with Marie. Hence, we do not have two subjectivities but three because when the reader encounters the visual archive, they view it from the perspective of the original collector who curated the collection, the eyes of the sceptical researcher, and their own. The reader's perspective is, therefore, not aligned with *one* fictional character as emphasised in Gibbons' use of the term, but with two. Hence, whereas Gibbons summarises that doubly deictic subjectivity captures how a "reader's actions become superimposed onto a character's actions" (2012a, p.141), I argue that this does not fully describe how in *Hippolyte's Island* the reader's perspective aligns with the perspective of multiple characters. Thus, to adequately capture this, I propose the term *poly*-deictic subjectivity to account for when a multitude of perspectives align in the narrative text. Furthermore, a result of poly-deictic subjectivity in *Hippolyte's Island* is that the reader is positioned to toggle between viewing the collected material from Hippolyte's point of view and Marie's sceptical perspective. As such, poly-deictic subjectivity also relates to the concept of bistable oscillation as verbal and visual cues may position the reader to view the text from various perceptual perspectives.

Overall, in *Hippolyte's Island*, the reader is positioned to revise their initial moments of doubly deictic subjectivity from the first two parts of the novel when their perception is aligned with Hippolyte. Cognitive studies have shown that on their first reading of a text, readers are uncritical of fictional as well as factual texts (Green et al., 2006; cf. Gilbert, 1991, 1993; Gibbons, 2021). Thus, on their first encounter readers tend to accept all information as true. According to Green et al.: "Only if they have the time, energy, and/or conclusive evidence do people reject or 'unbelieve' information that they initially accepted during the comprehension process" (2006, p.268). The coreferential links thus invite the reader to revise the information that they previously processed uncritically. In this way, Marie becomes a homodiegetic proxy for what Ryan calls the external mode of reading, asking about the composition of the text, what is real and what is fiction. This notion is reinforced in the analysed excerpt above which begins by describing Marie's reading experience as immersive—hence similar to Ryan's description of the internal reading mode—and as Marie is pushed out of this immersive experience to instead question the credibility of Hippolyte's story, so is the reader. As a result, the coreferential links in

Hippolyte's Island can be understood as positioning the reader to revise their initial interpretation of Hippolyte's archive through moments of the poly-deictic subjectivity. Hence, the *mise en abyme* figure of books-within-the-books appears to affect the reading experience in a way that encourages the reader to interact with the text in a particular way. In McHale's theorisation of *mise en abyme*, he proposes that whilst he "does not want to deny the readerly experience of vertigo and the uncanny in the face of *mise en abyme*" (p.178), he proposes an alternative view of the functions of *mise en abyme,* stating that:

> *mise en abyme* has multiple functions, varying across periods and genres, and if it is always susceptible of deconstructive reading (just like everything else), it also sometimes serves a modeling function, performing cognitive work. Potentially, it gives us cognitive purchase on phenomena both inside the text and outside it. (p.178)

McHale suggests three cognitive functions of *mise en abyme*: modelling, user's manual, and mapping. Modelling refers to when "*mise en abyme* yields knowledge of the text itself by modelling its form" (p.178). By user's manual he refers to when "*mise en abyme* yields knowledge of how the reader engages with the text" (p.178), and mapping is where "*mise en abyme* may […] yield knowledge of the extratextual world" (p.178). McHale claims that *mise en abyme* can function as "a sort of user's manual for the successful operation of the text" (p.178) as it provides cues for how the reader should engage with the text is of most relevance to my analysis of the function of the nested books in *Hippolyte's Island*. By nesting both Hippolyte's archival notebooks and his manuscript within the novel, the reader becomes positioned like Marie to critique and scrutinize the validity of his discovery of the Aurora islands. In this way, both the visually nested books-within-the-book and the coreferential links binding the novel and the manuscript together becomes a *mise en abyme*-figure that guides the reader towards how to engage with the novel as a whole, as a document to scrutinise. In extension, it positions the reader as a researcher in Hippolyte's archive. Thus, the coreferential links connecting the visual spreads with the narrative texts function to guide the reader towards how to revise their initial readings and scrutinise the material from the point of view of a researcher.

Moreover, the invitation to flip back and forth in the narrative text breaks the linear reading path in a way that also contributes to the novel's archival bookishness. According to van Alphen (2014), non-linearity is an aspect of the archive which is traditionally seen to contrast with the book. He explains: "books have a beginning and an end, and the road that leads from one to the other is linear" (p.153) in contrast to archives which have no

beginning nor end and are non-linear. Therefore, as van Alphen posits, what partly makes a work archival is an exploration of non-linear reading structures. He explains that "[m]any books, like photobooks, encyclopaedias, the Bible do not demand linear reading, foremost we think of the book as a linear medium because we are used to engage with it as such" (in Brillenburg Wurth, 2018, p.251). Building on van Alphen's observation in relation to archival artist's books, and considering the diegetic coreferential network in *Hippolyte's Island*, I, therefore, suggest that a disregard for a linear reading path can be understood as a characteristic of archival bookishness. The shift away from a linear reading path both draws attention to the physicality of the codex, its storage capacity, and the reader's ability to flip through it to examine and re-evaluate the material on their own. Hence, taken together, the multimodal composition and archival poetics of *Hippolyte's Island*, not only positions the reader to engage with the collected material first-hand, but the novel also creates a network of metatextual and coreferential links that invites the reader to revise their initial interpretations of the material through moments of poly-deictic subjectivity.

3.4.4 Looking At/Through the Photographic Picture

The previous sections have showed how Hodgson constructs a novel that plays with ontological ambiguity both visually through the inclusion of factual and fictional material, and through coreferential links positioning the reader to revise their initial interpretations of the presented archive and narrative. In this section, I address how Marie's questioning of Hippolyte's notes and documentation also extends to his documentary methods. As discussed in section 3.4.1, by combining factual and fictional material Hodgson both hints at the possibility that there is some truth to Hippolyte's re-discovery, whilst simultaneously drawing attention to the unreliability of media and documentation methods. This unreliability is also self-reflexively discussed within the narrative through Hippolyte and Marie's conversations about the authenticity and documentary power of photographs. The text explains how Hippolyte sets out to document the islands as thoroughly as possible for a lone traveller. He collects what he can, takes rolls of film with him and tries to master watercolour sketches. Photography is favoured as the most reliable method for documentation, but Hippolyte also learns how to sketch and paint. The narrator explains:

> He had his camera overhauled and bought countless rolls of film, then was struck by the idea of taking instant pictures and rushed around experimenting with Polaroid cameras and adapter backs. He splashed watercolors over acres of paper, trying to recapture any control he had ever had over the medium. Pencils were sharpened then

> dulled in practice sketches; the garbage bin overflowed with wads of abominable attempts. (p.48)

This excerpt describes some significant differences between photography and hand-drawn sketches. Whilst photography is a mechanical medium which Hippolyte can master by acquiring film and polaroid adapter backs, sketching is emphasised as an unruly medium which he needs to gain control over. Despite Hippolyte's aim of documenting his expedition thoroughly with as many photographs as possible, when leaving the islands, he acknowledges that he failed to do so. He writes in his logbook: "I have gaps in my collection of plants; I barely started on geology; I didn't photograph everything I wanted and took too many photographs of things that don't matter" (p.135). Although Hippolyte brought "countless rolls of film" (p.48), photography does not allow him to prove the existence of the islands to Marie. He not only runs out of film by the time he finds the sealers' settlement and the skull that proves that humans have set foot on the islands before, but he also photographs the wrong things. In particular, Hippolyte has overwhelmingly photographed penguins. Marie confronts him: "You've got a thousand photographs of penguins. You could have taken those anywhere!" (p.235). According to Marie, the photographs do not show the islands as a whole and therefore do not explicitly prove anything. Hippolyte's photographs are thus deemed useless as evidence because they are too specific in their depiction of penguins which in turn makes them too general.

Theorising the ontological status of images within fiction, Ryan (2006) emphasises that a photograph has a "testimonial power" (p. 45) and "it makes a determinate and almost irrefutable truth claim: 'What I am showing, really existed'" (p.38). However, van Alphen points out:

> The problem is that, like archival texts and documents, most photographs have the status of non-fictional testaments to what once was. But as images they do not articulate their content, opening up to a plurality of readings. As testimonies of the past they do not translate easily into words. (2014, p.32)

As van Alphen notes, whilst photographs might show the past, they cannot tell particulars about it, and this makes them open for interpretation and fictionalisation. The plurality of possible meanings of photographs thus destabilizes the medium's truth claims. Ryan also acknowledges photographs' ability to become fictional, suggesting that "if a medium can record reality, it can also be used to fake reality" (2018, p.38). This ontological ambiguity of photography brings critic Kendall Walton (1990) to argue against the truth-value of photographs in general claiming that "pictures are fictions by definition" (p.351). Although

he distinguishes between fictional and non-fictional verbal texts—suggesting that nonfictional texts invite belief whereas fictional invites make-believe—Walton views all pictures as always fictional. According to him, photographs are always fictional because as soon as we start to read a photograph, we imagine its content by which Walton means that viewers of images not only note colour, shapes and principles of composition, but that when seeing, for example a picture of a deer, Walton argues that: "It is when we find ourselves 'seeing a picture as a deer' or 'seeing a deer in it,' imagining seeing a deer, that we recognize it to portray a deer, to specify and make fictional the proposition that a deer is bounding across a meadow or grazing by a stream" (p.351). Hence, viewers of the photo imagine the depicted deer and as such the picture becomes a prop of make-believe. Walton's view of photographs as inherently fictitious is, therefore, partly compatible with Ryan description of the internal mode of reading images. According to Ryan, when readers view photographs through the internal reading mode, they "project themselves into the storyworld" (2018, p.42), hence, as Walton describes, rather than looking at the image as a photograph of a deer, viewers imagine seeing the deer first-hand. Respectively, Ryan and Walton thus capture how readers/viewers may instinctively view photographs as depicting the storyworld. However, what their approaches do not account for is how interpretative strategies are affected by photographs presented as material objects, which is often the case in *Hippolyte's Island*.

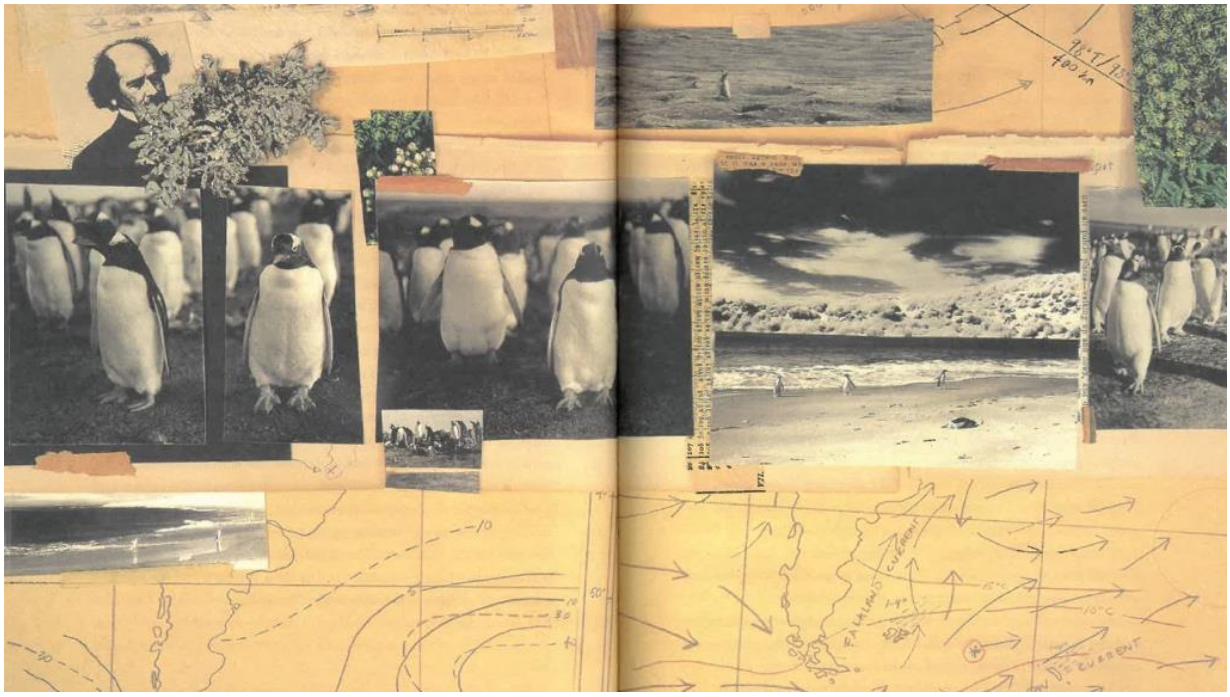

Figure 3.3 Double page-spread showing Hippolyte's photographs of penguins on top of his survey map of the islands (pp.200-201).

In Hodgson's novel, the materiality of the photographs of penguins are foregrounded both in the verbal text which describes them as "Black-and-white *prints* of penguins" (p.176, my emphasis) and the way that they are displayed on top of Hippolyte's sketched survey map of the islands (pp.200-201; Figure 3.3). As Figure 3.3 shows, the photographs of penguins are taped onto a hand-drawn survey map among smaller photographs in colour, a black-and-white portrait, newspaper clippings and a plant specimen. The majority of the spread is presented in high visual modality, meaning it looks realistic in the naturalistic sense; the map as well as the photographs of greenery, the lichen specimen, and the brown tape by which the photographs are attached are all presented in full colour. In contrast, the black-and-white photographs have lower modality than their background due to their low colour saturation. Hence, according to Kress and van Leeuwen's modality scale, the visual modality of the penguin photographs is low because "the more colour is reduced, the lower the modality" (Kress & van Leeuwen, p.159). Although, Nørgaard has argued that due to publishing conventions, black and white photographs should not be seen as having less visual modality than colour photographs because "black and white photographs inside the novel is historically the conventional choice" (2018, p.187; see also chapter 2 section 2.3.2.2), when positioned in a collage where colour photographs and black and white photographs are mixed, I posit that the latter appears to be less realistic.

Hence, in this spread, the low visual modality of the black-and-white photographs is juxtaposed to the rest of the spread's high visual modality.

Additionally, the spread highlights the difference between the visual access that readers and Marie have to Hippolyte's collection compared to the lack of unmediated access that they have to the islands. Hence, as the materiality of the photographs of penguins is highlighted, the viewer becomes aware that they are not looking at penguins but at photographs of penguins. To capture the materiality of the photographs, I turn to Tanderup Linkis' refined version of Mitchell's description of 'image' and 'picture.' As explained in chapter 2, section 2.2, Mitchell's distinction between images and pictures describes images as closer to the act of imagining, whereas pictures are deliberate acts of representations (1995, p.4 fn.5). Tanderup Linkis demystifies Mitchell's distinction further by explaining that 'image' denotes the immaterial image, whereas 'picture' refers to "embodied images" (2019, p.44) or the medium-bound image. Hence, the image appears as an imagination of the depicted object, whereas a picture is the material manifestation of that image. Applying this to the example from *Hippolyte's Island* above, the black-and-white photographs of penguins displayed on top of an otherwise colourful background can be understood as pictures. As a result, I argue that their materiality matters and affects how reader/viewers engage with photographs. Here, the low visual modality of the penguin-photographs in contrast to the high visual modality of the background foregrounds their status as objects, as material pictures bound to their medium. Their materiality is also reinforced by how many appear to be taped onto the backdrop. As such, the graphic design invites bistable oscillation between viewing the depicted penguins and looking at photographs of penguins. However, even when looking *through* the photo to see the penguins, the low modality of the photographs highlights that the experience is mediated through the medium of analogue photography. The materiality of the photographs thus also emphasises the novel's archival poetics by highlighting how the photographs are collected objects organised in Hippolyte's archive. As such, the photographic *pictures* highlight that both Marie's and the reader's access to the Auroras is mediated. Thus, in contrast to inviting an internal reading mode, the material representation of the photographs might prompt an external reading, making the reader see them as material objects. Ryan summarises that "in the external mode, the text is seen as a patchwork of truth and fiction" (p.42). Hence, the emphasis on the pictures' materiality draws attention to them as objects in a collage rather than *images* depicting the specific penguins that Hippolyte encountered

at the Auroras. As such, the photographs can, as Marie points out, have been taken anywhere and depict any penguins.

Furthermore, the manner in which the photographs have been taped onto the maps (Figure 3.3) can be viewed as an attempt to literally attach them to the island and establish the location in which they were shot. As Susan Sontag (2008) states: "[a] photograph passes for incontrovertible proof that a given thing happened" (p.5), but it cannot say how and where that thing happened. In contrast to the maps discussed in section 3.4.1, the survey map that the photographs are attached to is Hippolyte's own hand-drawn sketch of the islands. Principally, because it is a hand-drawn sketch, the map does not necessarily have a specific referent outside of the novel and therefore does not help to support Hippolyte's claims about the islands' existence. In addition, whilst the photographs of penguins have low visual modality due to their black and white colour, sketches have even lower modality due to where they figure on the representation scale which runs "from maximum abstraction to maximum representation of pictorial detail" (Kress & van Leeuwen, 2008, p.161). Due to the minimum amount of detail, Hippolyte's hand-drawn map of the islands has low visual modality in all of Kress and van Leeuwen's modality scales. The maps are also an abstraction, as they do not depict what Hippolyte himself can see but constitute an aerial visualisation of the islands and the tide. Albeit both types of maps displayed in the novel are all man-made, the hand-drawn maps made by Hippolyte can be understood as less realistic than the official maps included earlier in the novel which have extratextual referents. This is because, as a fictional map, Hippolyte's map is foremost, to use Nørgaard's term (2018), indexical of Hippolyte as it is presented as drawn by him. The indexical quality of the sketches emphasises that they have been created by a human agent, in contrast to if shot with a camera. Thus, the hand-drawn sketches highlight the subjectivity with which they were produced.

Hand-drawn sketches become an increasing part of Hippolyte's documentary method. As his expedition goes on, he becomes forced to turn to hand-drawn sketches after running out of film. When Hippolyte finds the sealer's settlement on the main island—the main proof that people have been on the islands before him—he has run out of film and is forced to sketch the human remains he finds there (p.129). The excavation site is then sketched and documented in Hippolyte's red binder (pp.130-131). Albeit, in contrast to his survey map, the excavation sketches include a lot more detail. Yet, Marie is still unhappy with this mode of documentation and exclaims: "Even one lousy photo of the [excavation] site would put my questions to rest" (p.235). Hence, despite the lack of documentary

power of photographs as pointed out by Marie, photographs are still viewed as more reliable than sketches. Hippolyte recoils at Marie's request for photographs of the excavation site arguing that he could "have gone to some archaeology department and borrowed photos of an excavation" and emphasising that "Photos can be faked, you know" (p.237). The photographs in the novel are, thus, never unquestionably accepted as factual. In this way, the reader is invited to dissect Hippolyte's collection and photographs from Marie's sceptical perspective and to constantly refresh their judgements of the truth value of specific media, photography, sketches, and written accounts. As such, the reader may oscillate between belief and disbelief regarding the authenticity of Hippolyte's documentation, as well as his claim about re-discovering the islands.

As my analysis has demonstrated, by considering visual modality—not just of the visual spread as a whole but also of its parts—and the perceived materiality of photographs we can better explore the reader-character alignment as well has the perceived authenticity and ontological ambiguity of the visuals presented within the novel. However, in *Hippolyte's Island*, the possible authenticity of the visual material is always subordinate to the verbal text describing or questioning it. The archival poetics of the novel is thus amplified through the inclusion of material with varying degrees of authenticity where the mediation of the documentary media is brought to the foreground both visually and verbally in the narrative.

3.4.5 Conducting Further Research: Ontological Refreshment

The previous section showed how the perceived materiality of the archival material in Hodgson's novel contributes both to the novel's archival poetics and ontological ambiguity. In this final analytical section, I address how *Hippolyte's Island* does not only encourage the reader to engage with Hippolyte's archive within the novel through poly-deictic subjectivity, coreferential links, *mise en abyme*, and materiality, the novel also invites readers to venture outside the text to conduct their own archival research about the existence of the Auroras. In this section, I thus explore an additional way in which the reader is positioned as a researcher in *Hippolyte's Island* by examining the three-page annotated bibliography at the end of the novel (pp.279-281). The bibliography is not presented as paratextual because, like the visuals, it is shown as having been created by Hippolyte rather than by Hodgson. There are three ways in which its homodiegetic status is signalled. Firstly, Hippolyte has written a message to Marie at the top of the page: "Marie: Some of these were more useful than others, but I've included them anyway" (p.279).

Hence, the direct address of Marie indicates that the bibliography should be understood as a part of the narrative text. Second, the bibliography is annotated by Hippolyte to explain how the listed works relate to his research. It thus also confirms the fictionality of the list. Finally, in contrast to the main narrative text in the novel, the typography of the bibliography is a typewriter font. This font has reoccurred throughout the novel in the many letters Hippolyte has sent Jeremey and Marie. In this way, drawing again on Nørgaard's (2018) terminology for typography, the typewriter font becomes "indexical" (p.87) of Hippolyte's writing. According to Nørgaard, indexical typography shows traces of its production (p.87). In this case, the typewriter font signifies both the typewriter and the typist. Especially, as the typewriter font is consistently used for texts written by Hippolyte throughout the novel, the font becomes synonymous with him. Taken together, the notes, message, and typography indicate that the bibliography at the end of the novel should be interpreted as created by Hippolyte with the intention to be read by Marie.

In terms of content, Hippolyte's bibliography includes works published in the extratextual actual world, such as Edgar Allan Poe's novel *Narrative of Gordon Pym* (1938); E.A Reeves' cartography handbook *Hints to Travellers, Scientific and General* (1906); and works specifically discussing the existence of the Auroras, such as Rupert T. Gould's nonfiction book *Oddities: A Book of Unexplained Facts* (1928). Readers who choose to follow up the references in Hippolyte's bibliography will find material that further complicates the ontological status of the islands. Whereas Poe in his novel—to Hippolyte's great anger—disregards the islands, other works, for example, Gould's *Oddities* confirm that: the islands were discovered in 1762. Gould explains that the islands were noted by a ship called *Aurora*; in 1790, the islands were seen again by the ship "Princess," which gave its name to the second of the islands; and the islands were surveyed and charted by the vessel "Atrivida*"* in 1794 (p.124). Thus, the actual world books show that the *Aurora* islands were at one point in time considered to be real.

Furthermore, the bibliography and its listed works also construct links with extratextual texts through references within the narrative text. For example, the narrator describes Hippolyte's interactions with a specific edition of a Reeves' *Hints to Travellers* (1906):

> With the logistics of getting to the South Atlantic under control, he turned to his 1906 Royal Geographical Society *Hints to Travellers*, ninth edition, mooned over the ad for the renowned but no-longer available Benson's Gold Keyless Field Watch, and perused chapters on meteorology, astronomy, and geology. (Hodgson, p.21)

The narrator's description of publisher, edition, and year suggests that this specific book is significant in the novel. The specific intertextual reference is also confirmed through the many times Hippolyte refers to *Hints*, as he shortens it, to make decisions about his expedition. The reference to the advertisement for "the renowned but no-longer available Benson's Gold Keyless Field Watch" can also be found in the edition of the book available via the *Internet Archive*, hence readers who search for the book online can get the sense of finding the exact version that Hippolyte is referencing. Like the maps at the beginning of the novel, therefore, Hodgson thus constructs extradiegetic coreferential links between both visual and verbal material within and outside of the novel to real (f)actual archival material that exists extratextually. The fact that information within the novel can be confirmed in historical sources amplifies how the novel is situated on the borderlands between fact and fiction. Hence, Hodgson not only creates collages of factual and fictional material but presents *Hippolyte's Island* as a novel exploring an actual geographical mystery.

Whilst hyperlinks are not a part of Hodgson's novel, as the preceding section shows, the bibliography does create links with extratextual, factual sources and thus invites the reader to undertake further research which contributes to the ontological ambiguity of the novel. Alice Bell (2019) explores the way that hyperlinks—meaning a digital link from one hypertext document to another—can be used in digital fiction to blur the distinction between fact and fiction. Bell describes two different types of hyperlinks in digital fiction:

> Hyperlinks in web-based hypertext fiction can be, as in self-contained CD-ROM-based hypertext, "internal," leading to a destination within another part of the same fiction, but they can also be "external," leading to an external website that already exists beyond the boundaries of the hypertext fiction. (p.250):

As external hyperlinks break the boundary between the fictional and non-fictional realm, these as the focus of her article. She defines three ontological effects of including external hyperlinks to non-fictional websites in digital fiction: ontological flickering, ontological merging, and ontological refreshment. In cases of 'ontological flickering,' Bell suggests that external hyperlinks encourage readers to "perceive the external website as relevant to both sides of the ontological boundary, if not at the same time, then in very quick succession" (p.259). Hence, the reader "uses and evaluates the extratextual source" (p.259) in relation to both the fictional text and the actual world, and as such flickers between two ontological domains in a manner that Bell discusses as "double-deictic recentering" (p.259). 'Ontological merger,' refers to when the links contribute to a blending of the

fictional and the real world. An example of ontological merging through hyperlinks is Lyndee Prickitt's digital short story *We Are Angry* (2014) which according to its website "is a fictional story. But it is built from facts" (weareangry.net, 2014). Bell argues that "this fictionalized account of a real-world event is enhanced by the incorporation of extratextual sources" (p.266). She posits that "[i]t is as though the reader is reading a hypertextual news report; all sources are there to build a case" (p.266). The result is that the ontological border between the fictional and the real world is blurred. Finally, 'ontological refreshment' refers to when hyperlinks invite an updated understanding of the ontological status of the text or story. In her analysis of Andy Campbell and Judi Alston's *Clearance* (2008), Bell explains (p.263-264):

> because [the hyperlink to an actual extratextual website] occurs at the end of the text and adds a fresh perspective on the narrative, it does not involve a flicker but rather a retrospective realignment of the reader's take on the ontological status of Iggy's [the protagonist's] take on the [storyworld] .

Hence, the hypertext links at the end of *Clearance* causes the reader to refresh their previous understanding of the ontological status of the protagonist's view of the real (extratextual) world.

Throughout this chapter, I have showed how multimodal elements and coreferential links in the novel invites the reader to toggle between belief and disbelief in the authenticity of Hippolyte's re-discovery of a group of islands. The bibliographical intertextual links to real extratextual texts discussed in this section can be understood as a final invitation from the text to the reader to reconsider their understanding of the truth-value of Hippolyte's narrative both within the novel and in relation to their own actual world. The intertextual links thus function like hyperlinks in digital fiction which connect the fictional text with real factual sources. I thus propose that the bibliography at the end of *Hippolyte's Island* can be theorised according to Bell's notion of ontological refreshment. Similar to the effect of external hyperlinks in *Clearance*, the bibliography at the end of *Hippolyte's Island* can also be seen to retrospectively refresh the ontological status of the novel's content. More specifically, the bibliography demonstrates that the texts that Hippolyte consults and refers to throughout the novel exist outside of the novel in the actual world and that some do, in fact, support the existence—or possibility of—the Aurora islands. As such, the bibliography anchors the novel's concern with the Auroras within the reader's real world. As a result, by listing the published works that are the backbone of Hippolyte's research, the reader is invited to switch from an internal reading

mode, where the list represents material within the storyworld to acknowledge, to what Ryan calls an external reading mode, how the text is a composite of actual sources from the reader's real world. Rather than just positioning the reader to oscillate between looking at and through the material to consider how and if it adds validity to Hippolyte's claims within the story, the bibliography also opens the possibility that there is also a validity to those claims in the reader's world. Whereas Bell is concerned with digital fiction, she also acknowledges that ontological refreshment can take place in other media as well, giving the example of how "a novel may end with a declaration that what we thought were purely fictional events are actually based on historical happenings" (p.264). In contrast to such concluding remarks, the bibliography in *Hippolyte's Island* does not offer such an explicit statement. However, the bibliography does suggest that if the reader wants to know more about the Auroras start here. In this way, the reader's role as a researcher might continue beyond the bounds of Hodgson's novel.

As shown in this final analytical section, the extradiegetic coreferential links stretching beyond the confines of the physical book reinforce the novel's play with ontological ambiguity, blurring the lines between Hippolyte's documentation and actual sources confirming the existence of the *Aurora* islands. The bibliography can, therefore, be regarded as an attempt to infect the reader with the characters' "archive fever" (Derrida, 1998) by which Derrida means the passion to keep on "searching for the archive right where it slips away" (p.91). Through the novel's lack of closure, Hippolyte's archive also sheds light on the archive's inability to give clarity to what is real and what is fabricated. As such, the geographical conundrum which is the Aurora islands remains for the reader to explore.

3.5 Conclusion

In this chapter, I have analysed *Hippolyte's Island* as a prototypical example of archival fiction. I demonstrated how the novel is an archive in which the reader is positioned as a researcher. I have shown how the reader's role as a researcher, archival bookishness, and the novel's theme of ontological ambiguity are intimately connected through the novel's multimodal composition. Furthermore, my analysis of the novel's construction of text and images, and factual and fictional elements show how the reader's position as a researcher is characterised by both a material toggling back and forth in the book-archive, and an interpretative oscillation between belief and disbelief regarding Hippolyte's rediscovery.

This chapter proposes an alternative to Hallet's (2009) concept of the reader of multimodal fiction as a 'user' (outlined in section 2.4.1.1). Throughout my analyses, I have shown how whilst the reader's role in *Hippolyte's Island* shares some similarities with the 'reader as user' role that Hallet sees as characteristic of multimodal literature, it also differs in some significant ways. In particular, the coreferential links between text-and-images in *Hippolyte's Island* can be understood as hypertextual as they have the potential to affect readers' reading paths. Yet, missing from Hallet's account is a consideration of what the effect of these links are. Here, I have proposed that by inviting the reader to flip back and forth materially in the book as well as between verbal and visual modes, the reader is positioned to not just navigate/use the text, but to interpret and scrutinize it in a way that reflects the actions of an archival researcher. I have also captured how the reader's role as a researcher is further underscored through the novel's play with fictionality and ontological ambiguity as well as through its bookish design.

I began my analysis of how archival poetics contributes to ontological ambiguity by showing how the full-spread presentation of the collected material in high visual modality invites the reader to engage with it through moments of bistable reading modes—toggling between what Ryan calls the internal reading mode, projecting themselves into the story world, and the external reading mode, which entails staying at surface level, looking at the text as a collage of fact and fiction. To address this device in the novel, I introduce the concept of bistable reading modes which combines Ryan's (2018) reading modes with Gibbons' (2012a) concept of bistable oscillation to capture the way that the reader toggles between different ways of looking at and through the multimodal literary text. As a result, my analysis adds to Gibbons' cognitive approach to multimodal fictionality.

My analysis has also demonstrated that the visual and material doubling of books-within-the-book and the complex network of coreferential links between text and images in *Hippolyte's Island* creates a *mise en abyme*-figure. In line with McHale's discussion of *mise en abyme*, I have shown that this doubling can be understood as a user manual inviting the reader to scrutinise Hippolyte's collection from Marie's perspective. In my analysis, I synthesised McHale's cognitive approach to *mise en abyme* with Gibbons' concept of doubly deictic subjectivity to capture the multifarious ways that the reader is positioned in relation to the books-within-the-book. In particular, I proposed the new concept of poly-deictic subjectivity in which the reader is positioned to view the archival material not only from the perspective of *one* character—as previous captured by Gibbons' (2012a) term doubly deictic subjectivity—but through both Hippolyte's and Marie's

perspective. I argued that by inviting the reader to engage with the material through the lens of Hippolyte and Marie, they are encouraged to revise their initial interpretation of the material as authentic and representing fact to question the validity of Hippolyte's discovery and methods of documentation. I showed how this also contributes to bistable oscillation between reading modes where the reader toggles between belief and disbelief in the authenticity of the included material and possibly also in the legitimacy of Hippolyte's rediscovery of the lost islands.

Furthermore, I have also explicated how this doubling of books-within-the-book in Hodgson's novel also emphasises the archival affordances of the codex that the reader flips through. This creates what I have defined as the aesthetics of 'archival bookishness' in which the book is not only valued as a physical object as theorised by Pressman (2020) but implemented as an archival container. Through my analysis of *Hippolyte's Island*, I have also shown how archival bookishness encompasses engaging with archival modes of organisation which emphasise the act of collecting and organising material. Beyond the inclusion of books-within-the-book, the archival bookishness of *Hippolyte's Island* also manifests through a breakage of the linear reading path traditionally connected with literature. Instead, the coreferential verbal-visual links invite the reader to flip back and forth in the codex to compare and scrutinize material in the same way as an archival researcher navigates an archival collection.

Taken together, these conclusions support the need to shift away from Hallet's term 'user' and instead characterise the reader of archival fiction as a researcher. By doing so I emphasise more specifically the type of critical reading, thinking, and evaluation of multimodal material that the reader is encouraged to engage in when reading such texts. To capture how the reader/researcher of *Hippolyte's Island* is positioned to toggle between bistable reading modes as well as belief and disbelief, I propose the descriptor: oscillating reader/researcher. In the next two chapters, I develop the concept of the reader as researcher and archival bookishness further by analysing two other works of archival fiction.

4

Important Artifacts: Piecing Together a True(ly) Archived Love Story

4.1 Introduction

In the previous chapter, I analysed a prototypical work of archival fiction where archival material is included in the narrative discourse. In this chapter, I explore a sub-category of archival fiction, namely the dossier novel, by analysing Leanne Shapton's novel *Important Artifacts and Personal Property from the Collection of Lenore Doolan and Harold Morris, Including Books, Street Fashion, and Jewelry* (2009; hereafter *Important Artifacts*). In contrast to *Hippolyte's Island*, a dossier novel is not narrated as such but constructed completely through archival material (McHale, 2006; Codebò, 2007, 2010, Doloughan, 2011, Lecompte-Chauvin, 2014; O'Keefe, 2015). McHale describes the dossier novel as "a collection of heterogeneous documents distributed over several narrative levels" (2006, p.179). Adhering to McHale's description, Shapton's novel collates an array of photographs, letters, and miscellaneous items within an auction catalogue. In this chapter, I explicate how, as a dossier novel, *Important Artifacts* draws attention to its archival bookishness, plays with ontological ambiguity, and positions the reader as a researcher in an analogue database.

Whereas my analysis of *Hippolyte's Island* showed how the reader's role as a researcher in Hodgson's novel is characterised by oscillation, my analysis of *Important Artifacts*, demonstrates how Shapton's auction catalogue-novel functions as an archival database in which, like a researcher in an archive, the reader is tasked with interrelating and cross-referencing the collected material. As a result, I further refine my concept of the reader as a researcher to account for how the reader is tasked with interrelating text and images, listed items, inter/intratextual references, and archival gaps to narrativize the novel's love story. To analyse the reading experience of the interrelating reader/researcher, I supplement my cognitive and multimodal stylistics methodology with Jessica Mason's (2019) Narrative Interrelation framework which draws on schema theory to account for how readers interact with intertextuality.

As outlined in chapter 3, I view the archival utilisation of the codex as a form of what I define as "archival bookishness." As shown in my analysis of *Hippolyte's Island,* archival bookishness not only reflects the materiality of the codex but the material relationship between the reader/researcher who flips back and forth scrutinising the

book/archive. In this chapter, my analysis shows how as an auction-catalogue hoax, Shapton implements the physical form of the book to disguise the novel's fictionality and its narrative form to tell an archival love story. In this way, *Important Artifacts* as a dossier novel can be seen as the epitome of what Davis calls "multimodal book-archives" (2021, p.84) by which he refers to contemporary experimental novels that "construct narratives and textual sequences through the collection and representation of reproduced texts and other artifacts, in which the book-object is presented as a container for preserving and transmitting textual artifacts" (pp.84-85). Beyond this, as this chapter will show, Shapton's auction catalogue-novel exemplifies archival bookishness in three ways: first, through how the physical book is presented as an archive; second, through the novel's extensive intertextual network of links to other texts; and third, through the motif of books as archival containers. Therefore, in line with how Pressman (2020) also accounts for bookishness as a motif in contemporary fiction, I show how my term, archival bookishness, also captures how the archival potential of books can feature, not only through the text's visual and material design, but also thematically and intertextually within the text.

4.2 *Important Artifacts*

Shapton is a Canadian author, artist, and publisher living in New York City, and her oeuvre includes multiple works of fiction, non-fiction, as well as art books. *Important Artifacts* presents the love story of Lenore Doolan—a 26-year-old Canadian food writer for the *New York Times*—and Harold "Hal" Morris—a 39-year-old freelance photographer with roots in Ireland—both living in New York. The romantic relationship is presented through an auction catalogue which auctions off their belongings accumulated during, and related to, their three-year relationship. The catalogue contains 332 auction lots comprised of memorabilia, letters, postcards, and artefacts that mark the milestones of couplehood: gifts given at annual holidays and birthdays, items of clothing worn during summer holidays, and non-seasonal milestones, such as meeting each other's friends and family, moving in together, the novelty and teething issues of living together, comparing their new relationship with past ones, and moments of disappointment punctuated by arguments. As a freelance photographer, Morris travels extensively and Doolan flies out to join him at his various assignments in L.A., Turkey, and Ireland. The distance is not only a source of romance but a contributor to arguments and doubts. Doolan feels that their relationship is often on Morris' terms, and Morris struggles to understand Doolan's heated temper. The

relationship reaches its breaking point after a pregnancy scare about which the couple fails to communicate: Doolan leaves a note, and Morris leaves the city. These narrative events are presented for the reader to piece together through the auction lots' captions and accompanying photographs.

4.3 Criticism

Important Artifacts has been analysed as a "a real-life museum" (Jakubowski, 2013, p.141), a work of archival art (van Alphen, 2014), a "pictured gallery novel" (Fjellestad, 2018, p.353) and as a souvenir of bookish culture (Pressman, 2020). Zuzanna Jakubowski analyses Shapton's novel as an example of "relational realism" (p.132) where the multimodal presentation of objects shifts literary realism's focus from representation to presentation and referentiality. Jakubowski's analysis foregrounds how "things are made to narrate 'realistically'" (p.132), by drawing on Bill Brown's thing-theory (2001), Roland Barthes' (1982/2000, 1986) work on photography, and Bruno Latour's (2005) model of relational realism. Jakubowski claims that in Shapton's novel: "Reality is not brought about by things as material objects or by things as concepts, but through the circulation of reference between them" (p.131). Furthermore, she notes that the novel allows "the reader to enter into an egalitarian dialogue with the things on display, constituting rather than representing a reality in the process" (pp.143-144). Hence, the reader is encouraged to actively engage with the novel's material to form their own opinions and understandings of the listed objects both based on the narrative and their real-world context.

In his exploration of *Important Artifacts* as a work of archival art, van Alphen (2014) is concerned with how or even *if* the novel can "tell a love story by means of archival organization" (p.123). He argues that:

> Because the novel consists of a listing of discontinuous objects, it is the opposite of a narrative account that relates the continuous development of one event after another. If one reads it as a narrative account, then it is one that is radically elliptical. (p.127)

As the preceding quotation shows, van Alphen is reluctant to acknowledge *Important Artifacts* as a narrative. He argues that lots in an auction catalogue lack conventional ordering and, therefore, "the imposed order is arbitrary" (p.91). Furthermore, van Alphen argues that the elliptical nature of Shapton's novel emphasises the active role of the reader:

> Reading the auction catalogue and its descriptions of the listed lots, the reader is placed in the position of someone who uses or consults an archive. On the basis of the documents and information found in the archive a particular history is

> reconstructed. But of course, many of the pieces that are necessary for a unified reconstruction are missing. (pp.125-127)

Hence, van Alphen observes that the reader is asked to fill gaps in the narrative akin to how an archival researcher consults an archive, trying to piece documents together to get a clear picture of events. Furthermore, van Alphen argues that "since the auction catalogue offers the objects once owned by a couple that broke up, the narrative model of the love story is activated to make sense of the disparate objects in the list" (p.127). He suggests that "the coherent, unified plot is ultimately the result of the generic model of the love story not present in the auction catalogue but activated by reviewers or other readers who try to make sense of the listed objects" (p.127). Hence, rather than being essential to the text, van Alphen argues that the love story model is imposed upon it by the reader.

In her analysis of *Important Artifacts* as a "Bookish it-text" (p.64), Pressman views Shapton's auction catalogue as an "aesthetically innovative bookish object that presents itself as a souvenir of the time before digitalization" (2020, p.83). Her reading of Shapton's novel is thus foremost concerned with how its bookish design and content maintain the status of the book in our current digital age. Although her focus is on the book as a souvenir, Pressman briefly acknowledges the active role of the reader/buyer. She argues that the "reader—framed by the book as a potential buyer—pieces together the story of this couple by considering what they left behind" (p.80). In this way, like van Alphen, Pressman acknowledges the agency of the reader in Shapton's novel.

Also emphasising the active role of the reader, Fjellestad argues that "[t]he reader/viewer is compelled to create links between the various lots, between various snippets of verbal and visual information, to interpret hints and clues, and last but not least, to fill numerous blanks" (2015, p.211). In her analysis of the visual-verbal relationships in *Important Artifacts,* Fjellestad explores the novel as an example of pictured ekphrasis, and as an assemblage of heterogeneous items (2018, p.355). She pinpoints that "in Shapton's novel every verbal-visual detail seems to be invested with meaning" (p.346). This openness is not only caused by the novel's multimodality, Fjellestad also suggests that "the mere listing of book titles opens up a profusion of narrative possibilities in the way that intertextuality does" (p.346). Hence, Fjellestad emphasises how intertextual references invite readers to explore possible narrative links between *Important Artifacts* and other texts. In line with this, Fjellestad teases out some of the possible interpretations evoked through intertextuality in Shapton's novel, such as visual and narrative links between Shapton's novel and Pamela Moore's *Chocolate for Breakfast* (1957). Fjellestad thus

begins to point towards the narrative effects of the vast network of intertextuality in the auction catalogue-novel.

Whereas Fjellestad (2018) and Jakubowski (2013) have addressed the auction catalogue-hoax in relation to museum aesthetics, and Pressman focuses on Shapton's novel as "bookish," like van Alphen, I view *Important Artifacts* in relation to the archive, archival modes of organisation, and archival poetics. Furthermore, by reading *Important Artifacts* as a work of archival fiction, I explore the archival themes of the novel and how the act of collecting and discarding is emphasised through the auction catalogue's bookish aesthetics—what I call, the novel's *archival bookishness*.

Additionally, in contrast to van Alphen's questioning of the narrative quality of Shapton's novel, in this chapter, I show how the archive and narrative work together. Whereas van Alphen argues that Shapton's auction catalogue cannot be understood as a narrative and that the love story model is imposed on the text by the reader, I propose that the archival poetics of Shapton's auction catalogue in fact shows how archive and narrative forms can work in symbiosis and how the novel's archival poetics and bookishness positions the reader as a researcher. As outlined above, scholars have recognized that the auction catalogue format of Shapton's novel encourages an active reader. However, this has not been the explicit focus of previous analyses nor shaped their methodological approaches. In contrast, to address how the reader is positioned to piece together the novel's narrative through multimodal auction lots and a verbal and visual network of intertextuality, I adopt a multimodal cognitive approach and add to my methodology to account both for the multimodal composition and the reader's experience of intertextuality and referentiality in Shapton's novel. To do so, I first incorporate schema theory into my methodological framework for analysing archival fiction. Schema theory provides a framework for discussing how specific elements of a text can activate specific schemas through textual and multimodal cues (Stockwell, 2002, 2003; Gibbons, 2016). Secondly, I add Mason's (2019) Narrative Interrelation framework to my synthesised methodology to address the reader experience of intertextuality. By taking a cognitive approach to intertextuality, I explore how we can analyse both the narrative effects and reader experience of the network of intertextuality and referentiality in Shapton's dossier novel.

4.4 Analysing *Important Artifacts* as Archival Fiction

To address my focus on how the reader is positioned as a researcher in *Important Artifacts* tasked with interrelating auction lots and intertextual references in Shapton's auction

catalogue-hoax, I begin by analysing the ontological ambiguity of the novel's book cover, its archival bookishness, and how it presents the auction catalogue as a love story; Secondly, I attend to how Shapton's dossier novel creates complex networks of referentiality and intertextuality within and beyond the novel; Thirdly, I demonstrate how the presentation of the narrative as a multimodal list invites the reader to make connections and interrelations between both verbal and visual cues as well as to notice broken connections which function as gaps in the archive.

4.4.1 Judging the Book by its Cover: A Schema Theory-Approach

Before analysing the narrative text, I address how the book design and paratextual features of *Important Artifacts* foregrounds the novel's play with ontological ambiguity and its archival bookishness. The novel's front cover features two decorative yellow poodle figurines (also presented in LOT 1181). There are three verbal texts on the cover: the novel/auction catalogue's full title, *Important Artifacts and Personal Property from The Collection of Lenore Doolan and Harold Morris, Including Books, Street Fashion, and Jewelry*; the date and place of the auction, "*Saturday, 14 of February 2009, New York*"; and the auction company and its places of business: "Strachan & Quinn Auctioneers, New York, London, Toronto." As discussed, in regard to the subheading of Hodgson's novel (see section 3.4.3), these texts and visual features are what Genette refers to as paratexts, as the markers exist "between the inside and the outside" (1997a, p.2) of the fictional text. More specifically, Genette classifies these as *peri*texts, meaning paratexts on the outside of the book (cover, title page, appendages, book format, paper type, typeface etcetera) predominantly created by the publisher (p.16). As discussed in relation to fictionality in section 3.4.3, paratexts have the power to influence whether a text is interpreted as fictional or factual. Genette posits that paratexts can be used to protect readers from misunderstanding what type of text they are reading, but he also points out that paratextual markers are not "obligatory and constant and so exclusive that nonfiction cannot borrow them" (p.83); meaning, there can be instances when "nonfiction fictionalizes itself, and that by abandoning them, fiction defictionalizes itself" (p.83). Hence, paratextual markers can both guide and mislead the reader. However, while Genette's discussion of paratextual elements acknowledges the centrality of the reader's interpretation of the peritexts, Mason points out that Genette's structuralist approach to paratexts accounts only for layout and space as opposed to offering an account of how that is cognitively processed. That is, he asks: "where is it in the text rather than what do readers think about it" (Mason, 2019,

p.99). To move beyond describing the graphological layout of paratexts to consider how they affect reader experience, I, therefore, (following Mason) turn to schema theory as it allows for a discussion of how readers might interpret these textual cues in their understanding of the novel.

Schema theory was originally developed as a psychological model by F.C Bartlett (1932), and it was later implemented in Artificial Intelligence research by Schank and Abelson (1977) as well as introduced into the study of discourse analysis and stylistics and literary analysis (cf. Cook, 1994, p.9; Stockwell, 2002, 2003; see also Rumelhart, 1975, 1980; Miall 1989, 2006; Culpeper, 2001). Although schema theory research has diverse applications and various theoretical incarnations, Bell summarises that "all derivations of schema theory rest on the premise that when faced with any situation, individuals activate a knowledge store—a schema—which is based on previous experience and culturally learned" (2014, p.144). Hence, schema theory is grounded in the understanding that humans constantly draw on previous knowledge (schemas) to process, perceive, and infer how to engage with or interpret current situations or discourses. Whereas schema theory did not originally have a stylistic dimension, Peter Stockwell (2002, 2003) mobilises it into an applied stylistic framework. He explains that schemas evolve through *accretion* meaning "the addition of new facts to the schema" (p.79); *tuning*: "the modification of facts or relations within the schema" (p.79); and *restructuring*: the construction of new schemas. Furthermore, schemas can also be reinforced or disrupted depending on if new information confirms or challenges schematic knowledge. Adding to Stockwell's list, Mason also includes "schema activation" to address the process by which "an individual is prompted by some cue to begin the dynamic construction of a particular schema and thus activating their salient knowledge" (2019, p.65). Schematic processes are activated by what Schank and Abelson (1977) call headers: "textual cues that can relate to elements of the script in question" (Jeffries & McIntyre, 2010, p.129). According to Stockwell (2003, p.256), at least two headers are needed to activate a schema and the more elements that confirm the reader's schema the more confident they may feel in their interpretation. In recent developments in cognitive stylistics, schema theory has been used in varied ways to address, for example, how readers: bring varied knowledge from outside of the linguistic construct of the text (Cook, 1994); construct imagined storyworlds (Semino, 1995); make sense of genres such as science fiction (Stockwell, 2003), love stories (Steen, 2003), hypertext fiction (Bell, 2014), and multimodal fiction (Gibbons, 2016); or make intertextual links (Mason, 2019).

Within the context of multimodal fiction, Gibbons (2016) implements schema theory to analyse the multimodal mixing of genres in Grady Hendrix's *Horrorstör* (2014), a horror story posing as a retail catalogue. She addresses how the novel makes use of both the physical book design, the size of the codex, and visual and verbal paratextual markers to appear as a furniture company catalogue. Similar to *Horrorstör*, *Important Artifacts* too mixes fictional and factual genres. Like *Horrorstör*, the physical format of *Important Artifacts* also deviates from the conventional size of a print novel. Like a conventional auction catalogue, the novel has a soft cover and is slightly larger and wider (7 x 9") than conventional soft cover novels (typically sized 5 ½ x 8 ½" according to Friedlander (2010; cf. Gibbons, 2016, p.21). The peritextual features of *Important Artifacts*, from the book format, paper quality, title, the inclusion of a date and, perhaps most importantly, the lack of attribution to an author, contribute to the novel's disguise as an auction catalogue. As Jakubowski observes: "Produced on low-quality paper, reproduced in black and white, the physical object of the book attempts to turn the fiction that it is an auction catalog into a 'reality' in its own right" (p.142). Hence, the design of *Important Artifacts*—from the cover, the book size and material—disguises the fictional nature of the work and presents it as a non-fictional auction catalogue. The novel's physical appearance thus includes multiple important schematic headers which cue the reader to activate their auction catalogue schema and simultaneously draw attention to the text's ontological ambiguity.

By hiding its fictional status through its physical and graphic design, the novel is a prototypical example of what Gibbons calls an "ontological hoax" (2012b). As defined in chapter 1 (section 1.4.3), ontological hoaxes often use multimodality to conceal their fictional narratives as factual and authentic. Furthermore, because the auction catalogue is at the centre of the novel's story and material format, *Important Artifacts* also draws attention to its bookishness. This brings Pressman to discuss Shapton's novel as a "Bookish it-text" (p.64). In it-texts, the book is a "charismatic object that propels action and commands the narrative's plot to develop around it" (p.66). Pressman argues that:

> Bookishness turns our attention to the materiality of books so that we can appreciate the book as a thing whose thingness and thereness matter—matter in ways we measure through a range of values, emotional and economical. (p.84)

In her analysis of how bookishness matters in Shapton's novel, Pressman foremost addresses how the novel's presentation as an auction catalogue combine emotional and economical values. However, this trope of disguising the novel's fictionality through its

book design also relates to what I call archival bookishness and it can be understood as a characteristic feature of historical works of dossier fiction, such as *The Baffle Books* by Lassiter Wren and Randle McKay, and *Murder Off Miami* (1936) by Dennis Wheatley and J.G Links as well as contemporary works, like D.A Stern's *Shadows in the Asylum: The Case Files of Dr. Charles Marsh* (2006) and Mark Frost's *Twin Peaks: The Final Dossier* (2017). These works all visually present themselves as dossiers, meaning the book cover is designed to look like a folder in various ways. Whereas Shapton's novel is not visually presented as an archival folder, the catalogue format combines consumer culture with an archival mode of organisation. Additionally, in line with how the dossier is defined within archival studies, namely, it presents "[a] group of documents assembled to provide information about a specific topic" (Pearce-Moses, 2005, p.132), Shapton's auction catalogue stores files on a specific topic, in this case, material related to a couple's love story. Hence, like a dossier novel, Shapton is using archival poetics to disguise *Important Artifacts*' fictionality.

Beyond drawing on genre conventions from non-fiction through the auction catalogue-hoax, the front cover of *Important Artifacts* also activates a love story schema through multiple visual and verbal schematic headers. Firstly, the title mentions the names of a woman and a man as owning the property for sale which might indicate that they are/were in a heterosexual relationship together. Secondly, the date of the auction, 14th February, is Valentine's Day, famously marketed as the day of love and courtship. The date thus emphasises the possible romantic connection between the two people mentioned on the cover. Thirdly, the two depicted porcelain dogs—possibly a male and a female dog because one wears a bejewelled collar, or necklace, and the other one does not—can be seen to represent a heterosexual romantic couple. Hence, the novel's front cover not only functions to hide the novel's fictionality through its material and verbal disguise as an auction catalogue, but verbal and visual headers also draw attention to the text's thematic concern with love and couplehood. As a result, to makes sense of Shapton's auction catalogue readers may activate their love story schema. In van Alphen's (2014) analysis of Shapton's novel discussed above, he suggests that the reader reinforces their love story model onto the narrative. However, van Alphen does not address or examine how the reader activates these models (or schemas) based on cues in the text. In contrast, my analysis of the book cover has explicated which, and how visual features and paratextual markers serve to activate the love story schema for readers. Hence, the love story schema

is not imposed onto the text by the reader as van Alphen suggest but rather the love story schema is cued to the reader through visual, verbal, and material cues on the book cover.

Once the reader has begun to engage physically with the codex, the ontological hoax begins to show some cracks. As pointed out by Genette (1997a), as well as argued by Henrik Skov Nielsen et al. (2015), paratextual indices can both confirm fictionality as well as "be ambiguous and not all-decisive" (p.67). Turning the book around reveals more ambiguous paratextual cues: firstly, on the spine, the author's and the publisher's names are given; secondly, on the back cover, more textual clues point towards the texts' fictionality. At the top of the back cover is a three-line caption: "GOING, GOING, GONE…" (Shapton, 2009). For a reader just about to begin reading the novel, the phrase might gesture towards the auction context and the traditional auctioneer's final call before finalising a sell, thus reinforcing their auction catalogue schema. After a reader has finished the novel, or for readers with a very activated love story schema, the phrase might also reference Doolan and Morris's relationship and break-up, as well as how Morris repeatedly leaves Doolan to go on various job assignments. Hence, these words can retrospectively be read as a minimal synopsis of the novel. Thus, this exemplifies how the schematic headers on the cover of Shapton's novel often function to both reinforce the love story schema and the non-fictional auction catalogue-hoax simultaneously in a very sophisticated way. Below the synopsis are endorsements from contemporary fiction writers, including Dave Eggers, Maira Kalman, and Amy Sedaris, who, whilst not declaring that the book is fiction, Eggers praise Shapton's innovative rendering of "the dissolution of a love story." Most unambiguously stating the fictional status of the book is the barcode at the bottom-left corner which reads "FICTION/GRAPHIC NOVEL." The peritexts on the back cover therefore influence readers to "tune" (Stockwell, 2003) their original schematic assessment of non-fictionality, opening it up to the possibility of fictionality. In this way, the paratextual markers on the back cover have the opposite effect to the defictionalizing paratexts on the front cover. In contrast to those, the paratextual cues on the back cover situate the auction catalogue as a published fictional work.

Furthermore, the paratextual features of the book cover can contribute to that the reader toggles between interpreting the book as factual or fictional. The book cover design of *Important Artifacts* thus draws attention to the book as a physical object and positions the reader to oscillate between interpreting it as a fictional narrative text and a real non-narrative auction catalogue. Hence, whereas some paratextual features function to defictionalize the novel, others, like the ones on the back cover reveal the novel's fictional

status. In addition, taken together, the auction catalogue cover invites readers to activate their love story schema through both visual and verbal cues that highlight romance and couplehood.

4.4.2 Entering the Archive: Intertextuality & Narrative Interrelation

While the book cover foregrounds the novel's play with genre and ontological ambiguity, the first four pages further refine reader expectation regarding what type of archival love story they are embarking on. As the reader enters the catalogue, they encounter two title pages and two sets of epigraphs. The novel begins with a title page, which shows the novel's title, author's name, and publisher. This title page is followed by the first epigraph which is a quote from Graham Greene's novel *The End of the Affair* (1951) and a motto by the eighteenth-century German poet and philosopher Novalis:

> "That ashtray stood beside the bed. On the lady's side."
> "I'll certainly treasure the memento," I said.
> "If ashtrays could speak, sir."
> "Indeed, yes."
>
> —Graham Greene, The End of the Affair
>
> We seek the absolute everywhere, and only ever find things.
>
> —Novalis
>
> (Shapton, 2009, n.p)

In common for the two quotes is their focus on objects and things' ability to tell stories. The Novalis quotation points out that when looking for the full truth—or in this case, the full story—things are what we find. Combined with Greene's quote, which muses on the notion of if things could "speak," the epigraph suggests that the auction catalogue contains both things with stories. The type of story these items will tell is further suggested through the title of Greene's novel: *The End of the Affair,* in combination with the front cover's cues towards love and couplehood, these headers might influence readers to activate and add to their love story schema. For example, Jakubowski interprets the effect of the initial quotations in *Important Artifacts* to be that they: "open the work to the discourse of the language of things and the literal end of an affair" (p.136). Jakubowski thus clearly tunes her love story schema and scenario in light of the intertextual reference to Greene's novel by interpreting the novel's title as referring to the end of a romantic relationship**.**

Examining epigraphs in fiction more generally, Mason explains that "epigraphs, if read, do offer readers one of their first flavours of a Base [the novel in question] and an

initial opportunity to begin narrative schema accretion of tone, register and potentially themes of the forthcoming text" (2019, p.99).[16] Building on previous attempts to account for the reader experience of intertextuality (cf. Hartman, 1995; Fairclough, 1992), Mason proposes a data-driven approach, situated within cognitive poetics which draws on reader response theories and empirical research, and schema theory (p.9). In contrast to previous formalist definitions—such as Genette's description of intertextuality as "a relationship of copresence between two text or among several texts: that is to say, eidetically and typically as the actual presence of one text within another" (1997a, pp.1-2)—Mason provides a broader definition by viewing intertextuality as "any interrelation made between two or more individual, or chunks of, narratives, as perceived by a reader" (p.32).[17] Thus, whereas Genette discusses intertextuality in terms of quotation, plagiarism, and allusions, Mason proposes that an intertextual reference can be "any articulated, examinable product of narrative interrelation" (p.21). These references can, according to Mason, be produced by readers in "booktalk" (Erikkson, 2002) when they talk about books they have read, or—as is in the case of the epigraphs above—be embedded in the text. In her cognitive framework for analysing intertextuality Mason coins the term "narrative interrelation" to refer to the reader's mental process: "the cognitive act of making a link between a narrative and at least one other" (p.21). These interrelations may be "spontaneous" (p.21) in the mind of the reader or be prompted by an intertextual reference in text. Mason's narrative interrelation framework thus offers a way of distinguishing between the intertextual references in the text and the narrative interrelations made in the mind of the reader. To categorise how explicit intertextual links are in a text Mason introduces a visibility scale for points of narrative contact (p.76). Point(s) of narrative contact are the catalyst for narrative interrelations. Mason explains that "[i]f a narrative interrelation links two or more narratives, the point of contact *is* that connection; without recognising a *point of narrative contact,* a narrative interrelation cannot occur" (p.75). The visibility scale ranges from invisible to highly visual point of narrative contact and Mason explains that "[t]he

[16] Because "intertextual references always involve at least two 'narratives'" (2019, p.41), Mason introduces the term "Base" to refer to "the narrative under primary discussion by a reader" (p.41). As Mason's study includes real readers' booktalk, her definition focuses on Base as the main text discussed by the reader, however, as my approach is foremost concerned with the written text, still in line with Mason's usage, I, foremost, use the term to refer to the narrative text in which the intertextual reference occurs.

[17] The origin of the term is often credited to Julia Kristeva (1980), whose work combined Ferdinand de Saussure's (1916/1974) and M. M. Bakhtin's (1963/1981, 1963/1984a; 1968/1984b) theories of language and literature. However, Genette's (1997b) later definition is more congruent with how intertextuality today is commonly used.

visibility of a point of narrative contact can separate intertextual reference from narrative interrelation" (p.76) meaning if the intertextual link is present in the text (highly visual) or foremost appears in the mind of the reader (invisible). To address this further Mason presents four categories of narrative granularity: generic unmarked, generic marked, specific unmarked and specific marked (p.78). She explains that "[a]n intertextual reference can be considered marked if it is likely another individual will be able to identify, through some visible word or phrase, which narrative or group of narratives were interrelated by the writer or speaker" (p.79). The most visibly marked reference is a direct mention of a book title, but Mason also includes "names of characters, plot events, themes, places, objects or lines of text or dialogue which appear in the narrative" (p.79). In contrast, unmarked references are more subtle and implicit. Mason explains that it can be very difficult to discern if invisible references are text-driven or reader-driven, meaning that "the reader or listener has made a narrative interrelation based on what they perceive to be a specific unmarked reference where none in fact exists" (p.83). Furthermore, Mason points out that readers' interpretations of intertextual references are deeply individual and based on their 'mental archives' and the 'point(s) of narrative contact' that they make between the two texts. By 'mental archive,' Mason refers to our "internal personal library where every book, film and tale looks exactly how you remember it" (Mason, 2014, p.189; cf. 2019, p.72). To account for "an individual's version of a text in the mind" (2016, p.165; cf. 2019, p.72), Mason proposes the term 'narrative schema.' She explains that this term "offers a tool to describe and analyse differences between individuals' working knowledge of the same text and consider how readers interrelate these different versions of stories they encounter" (p.70). Hence, narrative schema accounts for the fact that different readers will remember or forget different parts of narratives based on what resonates with them, their previous life experience or simply how long ago they read the text.

Returning to the analysis of *Important Artifacts*, the quotation from Greene's novel can be categorised as a marked reference because the novel's title is referenced in the text. As a result, this marked intertextual reference explicitly prompts the reader to activate their narrative schema for Greene's novel. Readers' mental archive and previous knowledge and familiarity with Greene's novel (and Novalis's work) will then influence what points of narrative contact they infer between the epigraphs and Shapton's novel. As mentioned above, for Jakubowski the title of Greene's novel: *The End of The Affair*, reinforces her narrative schema that Shapton's novel is about a breakup. However, someone who has read Greene's novel, and has a good recollection of it in their mental archive, might also recall

the sad circumstances which prevent the protagonist from being with his love interest. They might even remember that the ashtray mentioned in the quote did in fact not belong to the lovers but was gifted by the protagonist's private investigator as a memento. Readers with a developed narrative schema for Greene's novel can, therefore, find a variety of narrative interrelations between Greene's and Shapton's novel according to their own recollection of the novel. Based on the infidelity in Greene's novel, for instance, a reader embarking on Shapton's novel might even suspect that one of the partners will have an affair, although there are few other cues pointing towards this reading later in the novel.

On the other hand, readers unfamiliar with the details of Greene's novel are likely to make assumptions, like Jakubowski, based solely on the novel's title which reinforces the reason for the auction to be Doolan and Morris' breakup. The title *The End of The Affair*, thus invites the reader to tune their love story schema based on their narrative interrelation. Gerard Steen (2003) emphasises that the activation of a love story schema offers the reader a "scenario" in relation to which new information is assessed; "Scenarios are complex conceptual structures consisting of sequences of action concepts, which actions are to be performed in recurrent situations with a particular goal" (p.68). For the romantic love scenario, the goal is "to have and possibly keep another person" (p.69). Furthermore, Steen suggests that love scenarios tend to have a typical narrative structure which he summarises through three main stages:

> they either do or do not want each other, then they either do or do not get each other, and finally they either do or do not keep each other. These are the issues that explain almost any love story and they form a causal chain that is the basis for our interest in any story. (p.69)

Hence, as readers of *Important Artifacts* activate their love story schema, they may also interpret information in relation to the possible love story scenarios if the couple will get together and stay together or break apart. By only interpreting the title of Greene's novel, this header may thus cue readers to assume that the couple does not get to keep each other.

Following the quotes by Greene and Novalis is a second title page, which does not feature the author's or the publisher's name but the words "Strachan & Quinn Auctioneers" and the time and date of the auction (Valentine's Day, 2009). The lack of reference to the writer and publisher signals that the reader is now entering the fictional—or rather, the pretence of the factual—world of the auction catalogue. Following this title page is a second epigraph which is a note and a transcribed postcard. The note is signed off by Strachan & Quinn and states: "We have decided to introduce this catalog with text from

a postcard written in 2008 by Harold Morris" (2009). According to the book cover and title page, in the timeline of Doolan and Morris' relationship, the postcard is dated one year before the auction is held. It reads:

> Dear Lenore,
> I'll be in town for a few days next month on assignment. It would be good to see you. I've written letters to you, but they are still in my drawer.
> Remember we ran into each other at the Oyster Bar a year ago, and walking home that night you asked: Is there a relationship you ever had that you regretted ending? I didn't say anything, but I wish I had, Yes, you. That would be my answer.
> I don't know what your situation is now. Jaclyn and I are taking a break. Alone again!
> Your
> Hal

In this postcard, Morris writes to Doolan, now his ex, at a time when his new relationship is not going well. To romanticise old relationships whilst in a new one is later revealed as one of Morris' common tendencies, his friend writes in a letter to him: "You always do this, you start something new and then you start missing your ex" (LOT 1045, p.19). Morris' postcard can, with hindsight, thus be read as Morris repeating a habit of romantic self-sabotage. Read at the start of the novel, however, the postcard shows that a couple have broken up, but it also opens the possibility that they might try again. In contrast to critics, like Jakubowski and Fjellestad, who read the novel as a story of the dissolution of a relationship, this second epigraph thus introduces some ambiguity about the couple's relationship status at the time of the auction. Considering Morris' regrets as shown in the postcard, the auction date, 14th February—Valentine's Day—becomes less ironic (which is how it is interpreted by Fjellestad [2018, p.343] and Jakubowski [2013, p.136]) and more romantic. Hence, the second epigraph could suggest that auctioning off their collected artefacts is as a drive for a tabula rasa to start again. If first-time readers interpret the postcard in this manner, they might be tempted to look for clues in the book as to whether Doolan and Morris might get back together. The letter thus shapes the reader's approach to researching the auction catalogue as a means of reconstructing the couple's love story. The second epigraph of *Important Artifacts* introduces some ambiguity regarding how to interpret the marked intertextual reference to Greene's novel: *The End of the Affair*. Hence, the two epigraphs framing the auction catalogue thus affect how readers construct their narrative schema for where they think the love story in Shapton's novel is headed. Furthermore, these contrasting epigraphs underscore how texts are open for interpretation, and how the reader needs to draw on their mental archive of other texts to make sense of

the love story within the auction catalogue. By inviting the reader to make these types of intertextual interrelations, the novel primes the readers to act as archival researchers in the fictional archive with the intent of figuring out what type of love story they are reading.

These two sets of epigraphs opening the novel also connects the catalogue with two, according to Derrida, inherent archival impulses: archive fever and archival death drive (Derrida, 1998, p.11). As Jimerson explains, personal records are often created and saved for sentimental reasons: "They aid our memory, they represent important aspects of our lives, and they contribute to our sense of identity, both individually and collectively" (2009, pp.125-126). Jimerson also points out that "romantic souvenirs and letters might be discarded after a relationship ends. The impulse to destroy often equals the desire to preserve documents and records" (p.126). In Shapton's novel the desire to collect is combined with the compulsion to discard. The auction catalogue brings the couple's important artefacts together and, simultaneously, provides the medium to disperse them. In the auction catalogue hoax, the archive fever is exchanged for what Derrida calls an archival "death drive" (p.11): the desire to destroy the archive, in this case, once the relationship is over. Regardless of whether readers interpret Morris's postcard as a sign that the couple might try again, the auctioning off of their belongings can be understood to indicate that getting rid of their shared material past is necessary for moving on, either together or apart. Hence, the auction catalogue hoax highlights both the archive fever of collecting a shared history, and the desire to destroy that archive. Whereas Derrida points out that the archival death drive is often a quiet endeavour (1998, p.10), Shapton's ontological hoax turns this archival destruction into a highly public affair.

4.4.3 Reading the List: Visual and Verbal Interrelations

The preceding analysis has shown how the double epigraphs opening the auction catalogue-novel foregrounds the complex network of intertextuality and the reader's task to interrelate texts. In this section I address the beginning of the novel to show how the novel's archival poetics commences from the book cover and shapes the reading experience. Within the novel, the ontological hoax of the auction catalogue continues as the narrative is presented through 332 auction lots. Most of those lots, are illustrated with photographs, including photographs of photographs and photographs of artefacts. In contrast to *Hippolyte's Island* where black-and-white-photographs are juxtaposed against images with high visual modality, in *Important Artifacts* all photographs are in black-and-white. Because all the photographs in the novel are black-and-white, the saturation level

does not function as a marker of low visual modality (cf. Nørgaard 2018; Kress & van Leeuwen, 2008). Instead, the consistent monochrome presentation can be understood as a publishing choice coherent with the auction catalogue genre. The softcover, low-quality paper, and the black-and-white printing emphasises that the catalogue is an ephemeral print product and thus reinforces the readers' auction catalogue schema. Hence, despite the low visual modality, the monochrome presentation contributes to the ontological hoax of the novel as a non-fictional print catalogue.

Another example of how the novel disguises its fictional status and narrative form is through its multimodal list structure. Each lot is numbered and consists of a title, and a description mainly concerned with the physical appearance and condition of the lot, the starting bidding price, and often a description clarifying the artefacts' sentimental value. In this way the narrative text is presented to the reader as a list of auction-lots. As van Alphen points out, the list as an organising principle is "the simplest form of archival organisation" (2014, p.18) and the listing of items can thus be understood contributing to the text's archival poetics. More specifically, the list of auction-lots starts with two individual photographs of Doolan and Morris, followed by an invitation to a Halloween party, and "[a] group of photographs" (p.4) of Doolan and a friend dressed up for the party. On the following page is a photo of Doolan and Morris together at the party, a photo of a cocktail napkin with Doolan's email address written on it, and finally, a letter from Doolan's sister. The photographs are linked to verbal captions via the lot numbers which appear in close proximity. In terms of the spatial proximity and division of information between the modes, the linking relationship between the verbal and the visual elements of the lots in the novel can be defined as *interreferential extension*. In contrast to the term "coreferential extension" which I introduced in chapter 3 (section 3.4.1), here I combine Varga's (1989) term "interreferential" and Nørgaard's (2018) linking category "extension" to capture the intermodal linking relationship between lot captions and lot images. In line with Varga's term, interreferential, the images and the text are separated but on the same page. Furthermore, Nørgaard's term *extension* captures how the verbal text provides new information regarding what the image depicts, and the image in turn provides visual information about the actual item for sale. The numbering of images and captions also make it straightforward for readers to connect images with their verbal description. In this way the entire narrative discourse of *Important Artifacts* is presented as a multimodal list.

Although lists have been described as "inherently nonnarrative elements" (von Contzen, 2016, p.246) or as breaks in the narrative (Hamon, 1982), Brian Richardson

argues that "the two genres of the list and the narrative can work in tandem or, at times, merge closely together" (2016, p.328). Discussing contemporary culture, Richardson notes that:

> lists are emerging as a medium of interest, especially unusual lists that reveal character eccentricities or those that imply an intended set of events and thereby disclose a potential narrative or provide a summary quasinarrative of events that may have already taken place. There are several websites devoted to just such weird lists. Some of these have a strong narrative component that quickly becomes evident as the list begins to suggest a causally connected sequence of events. (p.328)

Hence, due to the causality of the listed items, lists can resemble narratives. Robert Belknap (2004) even claims that "narrative in general may be conceived of as an elaborate listing of events in a sequence" (p.3). Like Richardson, he thus points out the similarities between lists and narratives. However, in Shapton's novel it is not events that are listed but items. Yet, the information about the items often also provides information about the events during which the item was acquired, gifted, used, or broken. As the lot descriptions provide some narrative information about the events when these photographs were taken, they can be understood as what Richardson describes as "quasinarratives" (p.328), meaning almost narratives, or perhaps more usefully what Abbott (2008) calls, "narrative building blocks" (p.13). If we consider that the bare minimum of a narrative is "*the representation of an event or a series of event*s" (Abbott, p.13), drawing on Abbott's description, these short captions in *Important Artifacts* can be combined as "building blocks out of which all the more complex [narrative] forms are built" (p.13). Hence, in Shapton's novel, each quasinarrative combined creates the complex story of Doolan and Morris' relationship.

When considering the auction lots as narrative building blocks, the initial lots in the auction catalogue can be understood as establishing the novel's protagonists through two respective photographs of Doolan and Morris. Lot 1001 holds a snapshot of Doolan stretching diagonally into the frame whilst looking straight into the camera. Her gaze meets that of the photographer and the viewer of the photograph. This meeting of the gaze between the represented participant (the photographic object) and the interactive participant (the viewer) creates, what Kress and van Leeuwen (2008, as outlined in chapter 2, section 2.3.1.1) call, a moment of "direct address" whereby the person in the image "demands" something of the viewer, such as an emotional response of some kind (pp.117-118). Doolan's whimsical pose can be interpreted as inviting the viewer to see her as a friendly and playful person. Her light-hearted pose is contrasted with the official

documentation of Morris who is introduced through his passport photo in which he too meets the gaze of the viewer but in a less playful, more serious manner. The lot describes the passport photo of a 39-year-old Harold Morris as "taken in 2002, prior to a photography assignment in the Philippines" (LOT 1002, p.4). Whereas the playful photograph of Doolan can be seen to signify an aspect of her bubbly personality, Morris' photo is, foremost, representative of his travelling lifestyle. In this way, the two photos represent two different archival modes, the private (Doolan's snapshot) and the public and official (Morris' passport photo). These two contrasting photographs also reinforce the recurrent motif already present through the auction catalogue-hoax of mixing the private and the public as the couple's very private artefacts are presented in the very public setting of an auction.

Whilst the first two lots introduce the protagonists; the following lots provide added narrative detail about how they meet. Through the listing of an invitation card, two photographs, a cocktail napkin and a letter, the reader can infer the following narrative events: Doolan is invited to Halloween party (LOT 1003), Doolan goes to Halloween party with a work colleague (LOT 1004); Doolan meets Morris (LOT 1005); Doolan gives Morris her email address on a cocktail napkin (LOT 1006); Doolan corresponds with her sister about the meeting (LOT 1007). Furthermore, through the ordering of the list of lots, showing first the protagonists individually and later the first photograph of the two of them together, the structure confirms Steen's love story scenario of girl meets boy. Steen describes that the simplest love scenario begins with: x wants y, does y wants x? (p.69). Although it is unclear if Morris asks for Doolan's email address or if she gives it to him of her own accord, the exchange of contact details suggests that either one or both want the other, or at least that they want to meet again. Furthermore, the final lot in the first page-spread, a letter from Doolan's sister Ann, contextualises many of the previous lots: Ann discloses that Doolan and Morris have met before and comments on Morris's costume choice, asking: "*Should we be alarmed he was Harry Houdini? Perhaps he'll always come back to you OR he's a master of escape…*" (LOT 1007, p.5,). By ascribing her knowledge schema of the escape artist Houdini onto Morris' character Ann emphasises Morris' possible commitment issues, his travelling lifestyle, as well as the prospect of him becoming a returning figure in Doolan's life. Hence, similarly to the postcard-epigraph, Ann's letter gestures to two possible love story scenarios, one where the couple is separated and one where they are reunited. Just like how Ann interprets Morris' Halloween

costume to suggest what type of boyfriend he will be, for each auction lot the reader is encouraged to tune their narrative schema regarding Doolan and Morris' relationship.

As suggested through the epigraphs' focus on things, and further underscored through the auction lots, it is through the listing of things that the narrative is constructed in the mind of the reader. In her discussion of material in the archive, historian Caroline Steedman concludes that "as stuff, it just sits there until it is read, and used, and narrativized" (2001, p.68). Hence, it is the reader/researcher's task to reconstruct the narrative by interrelating the auction lots' captions. This narrative construction is somewhat aided by the list because the list, together with dated postcards and letters, turns the auction catalogue into a chronologically organized archive and narrative. Hence, in contrast to the conventional arbitrary listing of an auction catalogue, emphasised by van Alphen (as discussed in section 4.3 above), my analysis shows how Shapton has strategically created a narrative through the chronology of the list. Through the list, the novel constructs its narrative account based on a fundamental organising principle of the archive—*respect des fonds* or The Principle of Provenance. As outlined in section 1.2.1 of chapter 1, the Principle of Provenance means that material should be grouped based on place of origin and arranged in the same order as it was accumulated (Jimerson, 2009; Spieker, 2008). The provenance of the items in the auction catalogue in *Important Artifacts* is clearly stated in the title through the prepositional phrase "*from The Collection of Lenore Doolan and Harold Morris.*" The order in which items are presented also overwhelmingly corresponds with the order in which items were accumulated and used by the couple and this continues throughout the novel. Within the context of the archival novel, Codebò argues that "[a]rchives and novels privilege different dimensions (the former space and the latter time)" (2007, para.14). He thus focuses on the differences between the two, yet he goes on to acknowledge that:

> Researchers can still discover the temporal sequence of a series of documents, but only after piercing through the first layer of archival organization. Indeed, in the archive, space becomes a tool for storing time. Events that developed in time, such as the day-to-day operations of a given administration, are turned into files or folders and placed in spatial locations on shelves. (para.14)

Codebò describes how spatial relationships can be converted into temporal relationships through the actions of an archival researcher. Whereas Codebò focuses on how the archive can represent temporal sequences, Shapton's novel exemplifies how narrative can implement spatial archival organisation to represent temporality through the accumulation

of things. Whilst not storing files and folders on shelves in the archive, the multimodal list in *Important Artifacts* constructs a spatial narrative of archived items representing a temporal sequence of events. As Fiona Doloughan points out, whilst traditional definitions of narrative have focused on their temporality; "[t]he privileging of the temporal over the spatial can be challenged in light of the possibilities for narrative construction afforded by the new technologies" (2011, p.9). The multimodal design of *Important Artifacts* supports this, as in the case of Shapton's multimodal list structure, the temporal narrative unfolds spatially through the auction lots. In her analysis of another dossier novel, Xiaolu Guo's *UFO in Her Eyes* (2009), Doloughan also concludes that "the unorthodox framing and presentation of the narrative does not ultimately undermine its narrative structure" (p.27). In my analysis of Shapton's ontological hoax, I have shown how despite the novel's inclusion of at first seemingly unconnected items, the list provides the dossier with a narrative structure. The list is therefore particularly significant as it contributes to the novel's archival poetics and upholds its illusion of a non-fictional, non-narrative auction catalogue whilst simultaneously presenting a narrative through its order that corresponds with the chronology of the relationship. As a result, the reader is positioned as a researcher tasked with interrelating the listed items as narrative building blocks of the love story.

4.4.4 Navigating in the Analogue Database: Intratextual Cross-referencing

Whereas van Alphen argues that Shapton's novel is at first encountered by readers as a seemingly unordered list, as my analyses above have demonstrated, when reading the lots in the order of the list, a chronologically told narrative unfolds. Whilst the chronological list offers guidance about how to interrelate the auction lots, in this section I address how the reader also needs to actively cross-reference the lots, their items, and lot captions to reconstruct the details of the love story.

LOT 1012 functions as an example of the type of cross-referencing the auction catalogue-format invites readers to participate in. The lot consists of a group of Polaroid photographs layered on top of each other in a lattice, in a similar style to the photographs discussed in LOT 1004, but here the photos are placed on a studio backdrop. The layering of the photographs creates occlusion through interposition (Andrade & May, 2004), as the items on top obscure the ones below. As in the presentation of maps in *Hippolyte's Island* discussed in section 3.4.1 of chapter 3, this layered presentation of photographs emphasises the materiality of the Polaroids through the creation of perceived depth. In this way, the lattice allows both image content and the photographs as objects to be foregrounded. In

terms of their material presentation, the Polaroid photographs also carry connotations of analogue photographic immediacy, because in contrast to traditional analogue processing techniques the Polaroid camera offers a short, almost instant, developing time. As such, the materiality of the photographs, together with their image content—Doolan trying on outfits—suggest that the photos were taken to be reviewed shortly after. The caption to LOT 1012 explains that the lot contains "six Polaroids of Doolan trying on various casual outfits, taken by her friend, fashion stylist Jessica Frost" (p.7). However, the caption on its own does not offer any clear information as to why these Polaroids were taken. More information is provided in the caption of LOT 1014: "A photograph of Doolan and Morris at Thanksgiving dinner. Photographer unknown. Small tack holes in corner. 4 x 6 in. / $10-20 / Doolan is wearing an outfit seen in Lot 1012" (p.8). The caption contextualises the polaroid photographs further by presenting the outfit that was chosen out of the six options shown in the photos in LOT 1012. Hence, the second photograph (LOT 1014) makes evident the reason for the photoshoot in the first place: choosing what to wear for a special event. The phrase "various casual outfits" now reads quite ironically as the premeditated styling of casualness is revealed.

Above in section 4.4.3, I have used Varga's term "interreference." to describe the general referential relationship between images and their image captions. However, because Varga's concept is designed to describe intermodal links between visual and verbal elements in order to address verbal links and account for the interrelations between lot captions, I turn to Mason's narrative interrelation framework. Through her comprehensive definition of intertextuality, Mason posits that just as readers can make interrelations between distinct texts, they can also "make links between pages, plot events and multiple narratives within a single novel" (2019, p.170). To specifically address "endogenous links" (Hartman 1995, 2004; as cited in Mason, 2019), Mason refers to these types of homodiegetic links as 'intratextual' (p.170). In explicating this concept, Mason underscores that the term does not imply that intratextual references have a separate function or effect to intertextual references, rather it provides a metalanguage to discuss the two types of references which is useful for a descriptive analysis. In Mason's discussion of intratextuality she uses the example of Stephen King's *It* (1986) and argues that intratextual points of contact in King's novel "encourage readers to see patterns and parallels between distinct narratives within the overarching story" (p.171). Hence, she proposes that "basic comprehension of the plot is largely reliant on readers making intratextual connections between the multiple narratives within the novel" (p.171). By

considering each auction lot as a separate narrative, I argue that Shapton's novel can also be understood as relying on the reader making intratextual interrelations to comprehend the full narrative. Hence, although belonging to the same narrative, each auction catalogue listing can be seen as a quasinarrative or plot event, as each listed item provides some new information often linked to a specific event in the couple's relationship, like their first Thanksgiving together. Moreover, in order to construct the narrative of Doolan and Morris' relationship the reader needs to cross-reference the auction lots captions and interrelate the narrative information from each lot. Whereas this initially occurs through the chronology of the list, the marked intratextuality in LOT 1014 highlights how each auction lot can create narrative interrelation between lots in a way which contributes to the reader's narrative schema. The intratextual reference in LOT 1014 can be defined as "marked", because similar to how marked intertextual references link explicitly to another text through a title or quote, the lot caption of LOT 1014 specifically refers back to LOT 1012: "seen in Lot 1012" (p.8). By contrast, the intratextual links between lots can be less explicit, mentioning objects or events rather than explicit links to lots. This is evident, for example, in the linking between the DVD in LOT 1013, which is contextualised further by "A handwritten note" in LOT 1015 as a gift the new couple had bought for their hosts at Thanksgiving, only to find out that they already owned it. The link to the DVD is, however, only clear when reading the quoted excerpt from the note in which Doolan writes: "*Hilarious they already had Strange Brew*" (p.8).[18] This linkage makes it evident that whilst some intratextual links explicitly refer to other lots, others only refer to the relevant item and can therefore be understood as less overt. Furthermore, this lattice of intratextual referential relationships between auction lots thus underscores how the reader is tasked with interrelating narrative material from lots and cross-referencing them with each other to construct their narrative schema of *Important Artifacts*. In this way, the listed items both work as micro narratives on their own and gain narrative meaning in relation to other lots. As a result, the reader/researcher is tasked with making these connections and interrelating the auction lots through both marked and unmarked intratextual references.

As the auction lot captions provide limited information, ranging from only describing the object to providing a bit more information through commentary or quote from letters or notes, it is up to the reader to piece together a narrative. However, as shown in LOT 1012

[18] The mention of the DVD *Strange Brew* (1983) is also a marked intertextual reference through which the reader can infer information about Morris's friends as the type of people who own this Canadian comedy by Rick Moranis and Dave Thomas.

and 1014, by referring to each other, relationships between lots are established and can be confirmed by readers as they cross-reference the auction lots with each other. Within the context of archives in general, John H. Hodson (1972) explains: "The significance of archives lies not only in the matter of each document but in the interrelationship of documents within a group" (1972, p.4). Hence, he suggests that finding interrelationships between material is characteristic of the role of the researcher in any archive. Returning to *Important Artifacts,* the collated nature of Shapton's dossier novel positions the reader to partake in these types of archival activities. Hence, the reader, as the researcher in the archive, is encouraged to infer narrative information not only from individual lots but through the connections that can be made between them as a group. This act of interrelating and cross-referencing auction lots with each other also reinforces the spatial aspect of Shapton's novel and invites the reader to pursue the text like a database where each catalogue entry can be read in relation to another. As I outline in section 1.2.3 in chapter 1, Manovich explains: "As a cultural form, the database represents the world as a list of items, and it refuses to order that list" (p.225). Manovich argues that new media objects are databases because they allow users to view, navigate, and search material in a non-linear manner (2001, p.219). He argues that whilst linearity was the dominant cultural form of the modern age—through narrative text and film—in our current digital age the database is the new, dominant, symbolic, and cultural form. Whilst Shapton's novel is presented as a print object—one that is drawing particular attention to its bookishness by disguising itself as an auction catalogue—the catalogue format also invites the book to be parsed in a non-linear manner. Hence, although the chronological listing of items adheres to the Principle of Provenance, the cross-references between auction lots also invites a type of spatial reading inherent to the database form. Manovich suggests "database and narrative are natural enemies" (p. 225). He thus suggests that they work against rather than with each other. Jim Collins, by contrast, suggests that: "Databases may be nonnarrative, but they can instantly become narratives" (2013, p.209) through the ways that they are used within our digital culture. Relating database to the archive explicitly, and in relation to archival videogames, Melissa Kagen (2020) posits that if Manovich's claim is right, "then players are the narrative force that unites them [database and narrative] by connecting one archival scrap to another" (p.1012). She also emphasises the agency of the creator of the artwork pointing towards the intentionality of the constructed archive/database. As shown through my analysis of verbal, and verbal-visual links in the novel this is also true of Shapton's fictional archive. The text's multimodal composition

positions the reader to make narrative interrelations between auction lots both through the chronological order of the list and through a spatial reading path of cross-referencing auction lots with each other. As a result, the auction catalogue becomes an analogue database in which the reader is positioned to piece together the narrative based on their own reading path.

4.4.5 Interpreting the Books within the Book: Verbal and Visual Intertextuality

Whereas my analyses in the previous two sections have focused particularly on links and interrelations readers make between elements within the novel, in this section I return to analyse intertextuality and links that stretch beyond the bounds of the novel to show how these also contribute to the reader's interpretation of Doolan and Morris' love story. The novel's extensive concern with intertextuality is especially evident through many auction lots that contain books and other cultural texts. In fact, 49 of the 330 lots in the auction catalogue contains books: 127 titles in total, including novels, plays, poetry collections, cookbooks, and non-fiction. The books within the book thus introduces the reader to a network of intertextuality and supplement Shapton's novel with an array of texts, and by extension opens it up to a vast variety of narrative interrelations.

The extensive network of intertextuality in *Important Artifacts* also adds to the novel's aesthetics of archival bookishness. Shapton both includes books with archival qualities, such as journals (LOT 1026, 1047) and recipe books (LOT 1162), and explores how the physical codex can function as storage, not only through the auction catalogue format but the many types of books displayed within the book. Many novels in the catalogue contain, for example, handwritten notes (LOT 1010, 1045), scribbled messages (LOT 1019) or song lyrics (LOT 1043, 1072), as well as plane tickets (LOT 1077). The fact that lots containing books also often include written notes with extra narrative information does not only make them, as Fjellestad calls them, "vehicles" (2018, p.346) for narrative information; rather, the lots containing books also highlight how books as physical objects can often become places of storage: archives. The books become mini archives or time-capsules as letter drafts, tickets, or postcards make their way in between their pages. Hence, books can become archives not only due to explicit modes of archival organisation, through lists, albums, or ledgers, but simply as archival containers where each page is used as a slot in a filing cabinet. The auction lot captions reveal how the characters keep received and unsent letters within the pages of their books. The utilisation of the books as storage containers provides the auction lots with extra narrative

information in a clever way, because although it is just the book itself that is for sale, the notes situate and contextualise the books in the context of the love story. Hence, it is the archival affordances of the books that make them believable *vehicles* for extra narrative information. Accordingly, just as in *Hippolyte's Island*, where Hodgson reproduces Hippolyte's notebooks within the physical codex of the novel, Shapton's novel explores how the physical codex functions as archive, both through the auction catalogue-hoax and the lots of books listed therein. Consequently, both of these works of archival fiction thematize archival bookishness by using books as archival containers.

In addition, the listing of books also demonstrates what the two protagonists were reading during their relationship and create a network of intertextuality that invites readers to make connections and comparisons between the couple's love story and the narratives they read. Like the intertextual reference to Greene's novel in the second epigraph, the intertextual references within *Important Artifacts* are what Mason would define as "marked references" (p.104). All the novels are listed with titles making the references "highly visible" (p.76) to readers, regardless of whether they are familiar with specific texts or not. As outlined in section 4.4.2, the points of narrative contact (p.76) that readers make between the novels listed in Shapton's auction catalogue depends on the readers' mental archive and their narrative schema for the mentioned text. While the intertextual references establish relationships with other texts, through the listing of books in the auction catalogue, they also underscore how identity and literary preference are closely intertwined. According to Collins (2013), "the idea that we are a product of our libraries has been part of the humanist education project all along" (p.208), meaning that what we read says something about who we are. Collins gives examples of biographies that are written based on what the biographical subjects read, such as Thomas Wright's biography of Oscar Wilde, *Built of Books* (2010), and Anka Muhlstein's *Monsieur Proust's Library* (2012). In *Important Artifacts* the connection between books and identity is particularly explored in relation to romantic relationships. The lots following Doolan and Morris moving in together contain the books in their individual libraries (LOT 1202, 1203) and one lot consists of "Duplicate paperbacks" (LOT 1204, p.80). The lot of duplicates can be seen as representative of how the character's possessions and lives become intertwined as they have moved in together and become a serious couple. In addition, the duplicates can be read as representing how Doolan's and Morris' narrative preferences overlap and by extension how romantically compatible they are. Mason explains that "narrative preferences are intrinsically associated with romantic suitability" (p.136). Hence, there is a

notion that couples that have a shared literary taste are more compatible than those who do not. The lot of duplicate paperbacks in *Important Artifacts* includes seven novels, whereof two by Graham Greene, including *The End of the Affair*. The reappearance of Greene's novel (quoted in the epigraph, as discussed above in section 4.4.2) creates a coreferential and intratextual link between the first epigraph and the auction lot. Thus, the novel's significance is reinforced; it not only sets the tone for *Important Artifacts*—influencing readers to read the auction catalogue as a love story heading towards a breakup—but it also represents how Morris and Doolan might have felt connected through their shared appreciation of Greene's work. Readers who pick up on this second mentioning of the novel might thus refresh their schema for how Greene's novel is relevant in regard to Doolan and Morris' relationship, reading it as a marker of compatibility and by extension as a reason for why the couple might give their romance a second chance.

While intertextuality allows readers to consider the compatibility of the couple, the marked references also invite inferences about the characters as individuals based on what they read. Books that clearly belong to Doolan and Morris respective are for example, Doolan's collection of Edna O'Brien novels (LOT 1308, p.121) and Morris' lot of plays by Harold Pinter, and Tom Stoppard (LOT 1309, p.121). The two lots provide a sense of the characters' own personal tastes. In his analysis of *Important Artifacts*, van Alphen also explores the narrative significance of intertextual references through books gifted from one character to another. This is the case with LOT 1179 which contains *Cindy Sherman: The Complete Untitled Film Stills* (2003). The auction lot caption explains that the book was given to Doolan from Morris with the note: "She reminds me of you… Merry Xmas 2004, love Hal" (p.67). According to van Alphen, the inscription "can be read as a hint about an inclination towards masquerading, an inclination that Doolan then shares with Sherman, who has built her whole artistic oeuvre on such a masquerading practice" (p.124). He argues that "[i]f this reading of the lot inscription is right, then Doolan's masquerading could have been fuelling the love affair or, the opposite, have become a serious problem within the affair" (p.123). While he does not use the terminology of intertextuality explicitly, van Alphen's analysis of the text, interrelates the points of narrative contact between the Cindy Sherman-book and *Important Artifacts* to infer Doolan's character.

In his cognitive model of characterisation, Stockwell explains that mind-modelling "involves a positive active role in taking textual clues and shaping them into a person somewhere on the prototypical scale of personness" (2020, p.179). Mason expands on Stockwell's concept of mind-modelling to discuss intertextuality. She argues that marked

intertextual references can prompt readers to mind-model characters, authors, and other readers:

> we may mind-model why the character has made the reference, but we might also model why the author has had the character make the reference, as well as possibly how other readers may interpret the character's reference, and even what other readers might think about why the author has had the character make the reference! (p.97)

Hence, intertextual references can make readers inclined to mind-model fictional as well as actual people in their own world. In his analysis, van Alphen focusses on what Morris' comparison between Doolan and Sherman reveals about Doolan as a character. In the quotations above, he begins by addressing Morris' motivations for comparing Doolan to Sherman, drawing on his own knowledge of Sherman. He concludes by inferring the authorial intention and what the inclusion of the books says about Doolan and Morris' relationship. van Alphen's discussion therefore offers evidence of how a reader (albeit a professional one) uses the intertextual references like a researcher in the archive, drawing interrelations between texts in the archive to infer the personality of the documented persons.

In addition to arguing that Sherman's book reveals aspects of Doolan's personality, van Alphen's interpretation of the significance of Sherman's book allows for the possibility that Doolan's masquerading can be both good and/or bad for the relationship. As each reader's narrative schema for Sherman might differ, to further understand how masquerading features in the relationship, and how this may become evident to the interrelating researcher, I argue that we also need to consider references to masquerading across and between lots to capture how the intertextuality network functions in the auction catalogue. Although not discussed by van Alphen, his reading of LOT 1179 as indicative of Doolan's interest in masquerading can be supported by the couple's tradition of dressing up for Halloween, as well as more explicitly in LOT 1280, "A series of photographs of the couple" (p.108), where Doolan and Morris pose like famous couples. The caption explains that the series of black-and-white photographs were taken by Doolan when she "cast herself and Morris in the roles of Ted Hughes and Sylvia Plath, Ernest Hemingway and Martha Gelhorn, Richard and Linda Thompson, Woody Allen and Diane Keaton, and the couple in the Duane Michals' photograph 'This photograph is my Proof.'" (p.108)

By having the characters pose as other famous couples, Shapton draws attention to the fictionality of all the photographs in the novel. As Ryan explains, "staging alone does not make a photo fictional: family portraits are also staged, but they are not fictional because the people stand for themselves" (2018, p.38). However, Ryan classifies a photo as fictional when the "human participants, like actors, pretend to be somebody else, and the photographer is the instigator of this pretence" (p.38). Hence, although family photographs can be staged in the sense that family members are posing in front of the camera, this type of staged photo is not, what Ryan calls, fictional as the depicted persons are not pretending to be somebody else. However, in Shapton's photographs two people are portraying Doolan and Morris. Furthermore, in this specific lot, there is an added layer of fictionality as the human participants/actors are not only posing as Doolan and Morris, but they are also posing as Doolan and Morris posing as famous couples. As the characters pose as romantic couples in the same way that the actors pose as the characters, LOT 1280 creates a visual micro version of *Important Artifacts* which reflects the narrative form of the rest of

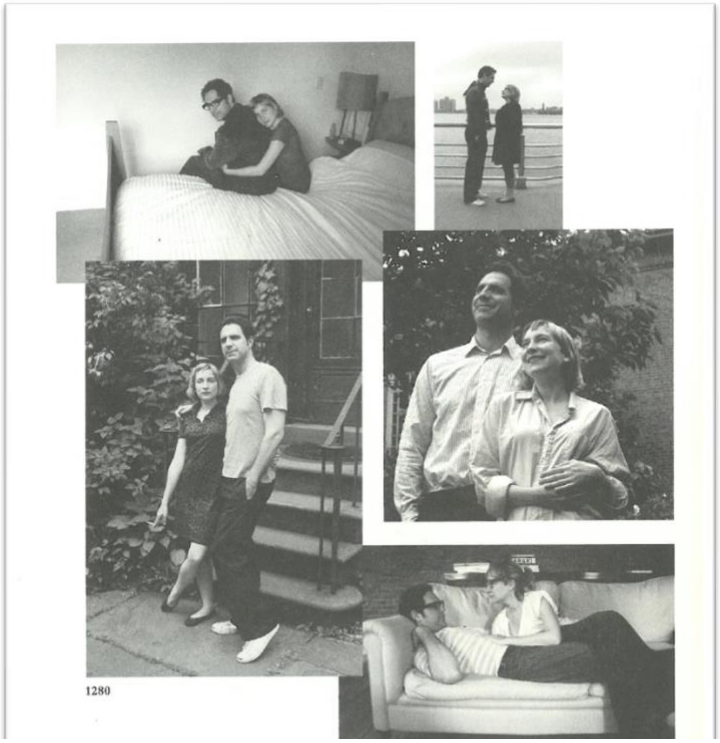

Figure 4.4 Full-page from *Important Artifacts* showing LOT 1280 "A series of photographs of the couple" (p.108).

the novel. In this way, the series of photographs romanticise the broken relationships, their tragic—or even destructive—love stories, as well as reinforce the trajectory of Doolan and

Morris' relationship as heading towards a breakup. This self-reflexivity is present through both visual and textual intertextual references as the fictional posing by Doolan and Morris in LOT 1280 echoes Sherman's photographic work, *Cindy Sherman: The Complete Untitled Film Stills* (1977-1980/2003), in which Sherman poses as stereotypical female roles based on Hollywood movies from the 1950-60s. In this way, Sherman's book not only adds to the characterization of Doolan but functions as a self-reflexive nod to Shapton's own experimental form of visual and verbal storytelling.

Furthermore, the lot caption describes that this photoshoot of roleplaying is produced by Doolan rather than Morris. That Doolan is named as the instigator thus supports van Alphen's reading that Doolan is the driving force for masquerading in the relationship. The staged photographs also have coreferential links with other lots in the auction catalogue. For example, one of the couple's Halloween's outfits shown in LOT 1260 is Annie Hall (played by Diane Keaton) and Alvy Singer (played by Woody Allen). The photo thus references Woody Allen's (1977) movie *Annie Hall*. Further references to the movie *Annie Hall* can also be found in LOT 1016 which contains unused movie tickets to see it, and LOT 1302 enclose a VHS copy of the film. The multiple references to the movie thus encourage the reader to infer that the film has not only played an influential role in the courtship, but perhaps also that the relationship struggles of Annie and Alvy in *Annie Hall* reflect those of Doolan and Morris in *Important Artifacts*. A point of narrative contact between the two texts is that both couples demonstrate an unhealthy interest in ex-lovers, and both relationships begin to deteriorate once the lovers move in together. Whereas van Alphen's analysis focuses on Doolan's similarities with Sherman from only looking at one lot in isolation, my analysis demonstrates that the intricate lattice of inter- and intratextuality throughout Shapton's novel can support and/or refute the narrative interrelations inferred by readers based on their own mental archives. Hence, through the intratextual links between auction lots, Shapton makes some intertextual links more visible and relevant than others. In this way, readers without a narrative schema for individual works have multiple chances to notice relevant aspects of Doolan and Morris' love story through other texts, items, and lots. As my analysis of this complex network of visual and verbal intertextuality explicates, the reader of *Important Artifacts* will tune their narrative schema for Shapton's novel through the points of narrative contact that they identify and interrelate throughout their reading process.

Taken together, the saturation of marked intertextuality in Shapton's auction catalogue creates an unsurmountable number of points of narrative contact for readers to

find or infer. Focusing on the way that intertextuality affects the reading experience, Mason explains that marked intertextual references can construct an "implied reader who has a narrative schema for the marked narrative present within their mental archive" (2019, p.90, cf. Iser, 1974). Hence, a reader that can identify the narrative points of contact that the author/speaker had in mind when mentioning the text. In Shapton's novel, it might initially seem tempting to assume that the implied reader should have read all of the 127 books listed in the auction catalogue and have a somewhat accurate narrative schema for them to be able to establish their narrative relevance to the novel. However, the many listed books within Shapton's novel can also be seen to illuminate how, when readers engage with any text, they draw on knowledge schemas of other texts. Additionally, due to the number of intertextual references across verbal and visual modes, the space and freedom for reader interpretation is significantly larger in *Important Artifacts* than for a literary text that only constructs intertextual links with one or two other texts. Thus, as my analysis in this section—and throughout this chapter—indicates the vast intertextual network does something beyond constructing an implied reader: it positions the reader as a researcher within an analogue database where they can explore the intertextual references that resonate with them and their mental archive.

4.4.6 Exploring the Gaps in the Archive: Interpreting Interreferential Lacunas

In the previous sections I have focused on the unsurmountable amount of information provided by the auction lots. In this section, I, therefore, explore another archival trope, namely gaps in the archive by addressing the lots that are not accompanied by a photograph of the item for sale. Out of the 332 lots that constitute the auction catalogue, 58 of these are unillustrated and 3 lots have even been removed (LOT 1064, 1065, 1200) without any explanation. The unillustrated lots contain, for example, handwritten notes and letters, printouts of e-mail conversations (often under the pretence that they contain address information or directions justifying the need for a carbon copy); even some physical objects such as a Mousepad (LOT 1029), a collection of CDs (LOT 1040), and a lava lamp (LOT 1291) lacks an illustration. Depending on the reader's reading path: whether they look at photographs first and then read their lot caption, or if they read the auction catalogue as a list, they may or may not notice the number of lots that are not illustrated by a photographic image. However, when looking at the unillustrated lots in particular a pattern emerges. By doing so, it becomes possible to see that many of the lots that are "not illustrated" (p.59) relate to Doolan's career as a food-columnist for *The New York Times*,

and her cake column, “Cakewalk.” 17 auction lots contain newspaper clippings from her column, dating from March 2003 to November 2006. These are all listed at the starting price of $5-10 but, more importantly, they are all not accompanied by a photograph. Similarly, Doolan’s work-related correspondence is unillustrated, one example being the National Newspaper Awards (invitation and program in LOT 1156, p.59) where Doolan was nominated for her column about blancmange. As explained in the caption of LOT 1156, the event takes place around the same time as Doolan’s birthday, which she had planned to spend with her mother after the recent passing of her grandmother. However, as Morris is at an extended job assignment in Turkey, he offers to “fly [Doolan] out for a long weekend to spend [her] birthday with [him] there” (p.59). The bottom caption for LOT 1156 explains: “As Doolan was in Istanbul, she could not attend the award ceremony” (p.59). Like many other lots in the novel, this example shows that Doolan’s career takes a backseat to Morris’ work. Hence, once a reader begins to look at the unillustrated lots concerning Doolan’s job, they begin to reveal a pattern: the events surrounding her career are often ‘unattended,’ either by Morris or them both, and the professional aspect of Doolan’s baking, her column, is underrepresented in the catalogue through the unillustrated lots.

Although the unillustrated lots in Shapton’s novel are not represented as blank spaces in the page layout of the auction catalogue, there is a type of visual and verbal negation that happens here since this part of Doolan’s life remains unrepresented in the archive of her relationship with Morris. In the context of multimodal literature, negation has previously been discussed by Gibbons (2012a) and Nørgaard (2018; see section 2.3.2.1). Nørgaard introduces the term ‘visual negation’ (2018, pp.147-154, 309, 161) as a counterpart to verbal negation (e.g., Clark & Clark, 1977; Lakoff, 2004) to examine white spaces in multimodal literature. However, as the negation in the Shapton’s novel mainly manifests through the verbal text it can be accounted for through theories of verbal negation. In stylistics, verbal “negation is usually understood in contrast to affirmative constructions” (Gibbons & Whitely, 2018, p.236; cf. Jefferies & McIntyre, 2010). Meaning that a negated structure inverts or denies the meaning of another lexical item or construction (Crystal, 1991). Linguistic negation can occur on the syntactical, morphological, or semantic level. In cognitive terms, ‘negation’ refers to the psycholinguistic observation that making sense of “negative constructions in language cognitively involves the establishment of the positive counterpart in the construction as well as the cancellation of it” (Nørgaard, p.147; cf. Clark & Clark, 1977, p.110).

According to Lakoff's (2004) well established example of verbal negation, the statement: "Don't think of an Elephant!" demonstrates how "an elephant is both established and negated in the mind of the addressee when making sense of the proposition" (Nørgaard, p.148). In cognitive stylistics, negation is thus discussed as a foregrounding feature (Lakoff, 2004). Stockwell describes it as such because it "forces us to pay attention to the thing which is being negated" (2020, p.79; cf. Clark & Clark, 1977). He elaborates that negation in literature can create what he calls a "conceptual lacuna" (p.80):

> This is a tangible gap, a sense that there is not simply a space but something missing that was previously occupying the space, or that ought to be there. A lacuna is a positive absence: something that was there and has been removed, or should be there and isn't, rather than the millions of things that are simply irrelevant and not mentioned in the context. (pp.80-81)

Stockwell describes a lacuna as marking the space where something ought to be but is not, hence it is not simply that information is omitted but that something has been removed.

Returning to the analysis of *Important Artifacts*, whereas most of the auction lots in the catalogue are illustrated, the ones that are not can therefore be seen as missing their visual counterpart. This lacuna becomes evident not only through the missing image but also in the lot caption. In contrast to the illustrated lots the unillustrated lots have an extra line of caption before the price of the lot is stated, reading: "*Not illustrated.*" (p.59). This descriptive phrase is syntactically negated by the negative particle *not.* "Not illustrated" thus marks the lacuna by pointing out what should be there but is not. Considering Stockwell's discussion of conceptual lacunas as felt absences, the unillustrated lots in the auction catalogue can be understood as reflecting a lacuna in Doolan and Morris' relationship, particularly Morris' disregard for Doolan's professional life. In this way, the unillustrated lots create broken interreferential links between lots and their non-existent illustration. This lack of an interreferential link highlights the absence of visual space that Doolan's profession is allowed in the relationship. To capture the reading experience and narrative effect of broken links, I therefore combine Varga's framework with Stockwell's concept of 'lacuna' to propose the term 'interreferential lacuna.' This term denotes the opposite to fulfilled visual and verbal links that function to provide or confirm narrative information. Instead, as with a verbal lacuna, the lack of visual representation directs the reader's attention to a documentary omission. Hence, rather than connecting two elements, the referential lacuna points out a gap. Consequently, the unillustrated lots can be seen as an aspect of the novel's archival poetics because they are emblematic of gaps found in

archives. Despite the overwhelming number of documents they contain, archives are also places characterised by gaps and missing pieces of evidence. Steedman explains "in actual Archives, though the bundles may be mountainous, there isn't in fact, very much there. … In the Archive, you cannot be shocked at its exclusions, its emptinesses, at what is not catalogued" (2001, p.68). Although Steedman discusses state archives, particularly in England and France, her observations regarding the gaps of information in the archive are equally relevant when reading Shapton's archive and other works of archival fiction. Similarly, in her analysis of archival videogames, Kagen writes that "[t]he gaps in the archive, where the historian has the space to knit the story together, are also where the story happens in an archival adventure" (2020, p.1012). Although the archival adventures examined by Kagen are videogames the observation rings true for archival fiction as well and emphasises the readers' active role of piecing together present and absent fragments of information. Correspondingly, O'Keefe explains that as readers of dossier fiction "we are allowed to 'fill in the gaps' ourselves. We don't need to be informed of certain things, because we can inform ourselves based on the evidence" (2015, para.10). Hence, through these unillustrated lots, Shapton creates interreferential lacunas that draw readers' attention to archival gaps. In turn, these archival gaps become felt absences for the reader to fill with narrative meaning.

4.5 Conclusion

In this chapter, I have analysed *Important Artifacts* as a dossier novel that through its ontological hoax-design plays with archival poetics, archival bookishness, and ontological ambiguity. By analysing these aspects of the text, I have shown how the novel positions the reader as a researcher in an analogue database. Building on previous critics' observations about how *Important Artifacts* demands an active reader, I have taken a cognitive approach to further explicate the reader experience of Shapton's auction catalogue-hoax. To do so, I have implemented my multimodal cognitive methodology with the addition of schema theory and Mason's Narrative Interrelation framework.

I began my analysis by using schema theory to attend to the novel's ontological hoax to show how its visual design, paratextual elements, and materiality cue readers to both explore the novel's ontological ambiguity and activate their love story schema. Building on my observations regarding archival bookishness from chapter 3, this chapter has also shown how archival bookishness extends beyond the design of the novel's physical codex and implementing books as archival containers, to also include

intertextuality. In my analysis of the epigraphs, I implemented Mason's cognitive approach to intertextuality to begin to show how the novel's vast intertextual network positions the reader as a researcher tasked with making narrative connections between Shapton's novel and other texts. My analysis of the multimodal narrative discourse further explicates how, through archival modes of organisation, the novel's network of verbal-visual relationships and inter/intratextual references creates a structure similar to a database in which the reader can choose their own reading paths to navigate and piece together the archived narrative.

By combining Mason's narrative interrelation framework with Varga's descriptive framework for analysing text and images, my analysis shows how the reader needs to interrelate both interreferential links between visual and verbal modes, intratextual links between verbal auction lot captions, and intertextual references to published books and text beyond the novel. Whilst the novel's format constructs a multimodal list that adheres to the archival Principle of Provenance, its catalogue structure also presents the reader with an analogue database that they can pursue spatially. To capture this reader positioning, I propose a second type of reader/researcher that I call the 'interrelating researcher.' In contrast to the reader/researcher, described in the previous case study, who oscillates between judgements of the text's authenticity, the reader-as-researcher in Shapton's novel is left without the guidance that the narrator in Hodgson's novel provides and must interrelate the presented material on their own. Consequently, the interrelating researcher is tasked with piecing together archival material into a narrative similar to how a researcher in the archive engages with multiple sources. As historian Thomas Masters emphasises: "Archival research … is not the passive recording of objective data but a reader's constructive, subjective ordering and making meaning out of what he or she chooses to examine" (2010, p.157). He elaborates that "Archival research is a form of reading … [which] requires locating repositories, finding materials, and examining them" (p.157). Hence, rather than linear reading, archival research is characterised by cross-referencing material from separate sources. In the context of dossier fiction, Lecompte-Chauvin describes the reading experience of another dossier novel, namely, D.A Stern's *Shadows in the Asylum* (2006), in similar terms. She explains that reading the novel is like walking in "an untreated archive" (p.114) where "[t]he reader must decode, through the accumulation of information, scattered clues that will allow them to solve the riddle" (p.114).[19] The

[19] French original: "On se promène dans ce roman comme dans un fonds d'archives non traité. Le lecteur doit décoder à travers l'accumulation d'informations éparses les indices qui lui permettront de résoudre l'énigme." (2014, p.114).

interrelating reader/researcher can thus perhaps be understood as characteristics of the reading experience of dossier fiction (cf. Lecompte-Chauvin, 2014; O'Keffe 2015). Furthermore, my multimodal cognitive analysis of Shapton's dossier novel has explicitly demonstrated the types of cognitive processes that the multimodal archival poetics of Shapton's dossier novel positions the reader to engage in.

In addition to showing how the reader is tasked with interrelating the archival material, in order to construct Doolan and Morris' love story, I have also established how Shapton engages with the archival trope of gaps. Whilst the overwhelming number of items displayed in the auction catalogue can be understood to highlight the theme of over-collecting, as my analysis of unillustrated lots reveals meaning can also be found in the archival gaps. To account for these visually excluded auction lots and address the effect of incomplete referential relationships, I have added the term *interreferential lacuna* to my framework for analysing verbal and visual links. By combining Stockwell's (2002/2020) cognitive poetic approach to negation with Varga's terminology for describing text and image relations, I propose that the concept of 'interreferential lacuna' captures a specific type of multimodal negation, in which the broken links between verbal and visual modes create a felt absence. Ergo, the interrelating reader/researcher does not only find narrative meaning through what is included in the archive but also through what has been omitted.

5

Lost Children Archive:

Descending into an Inventory of Echoes5.1 Introduction

In this final case study chapter, I analyse Valeria Luiselli's novel *Lost Children Archive* (2019) as a work of multimodal archival fiction in which the reader/researcher descends into the fictional archive. Luiselli's novel exemplifies how archival poetics and multimodal elements are increasingly being explored in literary fiction which traditionally have a more conventional typesetting (Collins, 2020). This is Luiselli's first novel to contain multimodal features, such as newspaper clippings, maps, and Polaroid photographs. In the context of this thesis, Luiselli's novel is the least multimodal, and as such it allows me to further explore verbal, formal, and stylistic evocations of archival poetics within contemporary archival fiction.

As in my previous case studies, my analysis addresses the reader's role as a researcher, the novel's play with ontological ambiguity, and its aesthetics of archival bookishness. In comparison with previous case studies, the role of the reader/researcher in *Lost Children Archive* combines aspects of the type of research the reader of *Hippolyte's Island* and *Important Artifacts* engage in. I will show that, like Hodgson, Luiselli uses archival material to position the reader in the archive first-hand, and like Shapton, she creates a complex network of intertextuality which contributes to the novel's archival bookishness. Furthermore, whilst ontological ambiguity is also a trope of Hodgson's and Shapton's novels, in this chapter, I argue that in Luiselli's novel this ambiguity is specifically achieved through metalepsis. I show how through the reader's archival descent, narrative and archive merge in a way that blurs ontological boundaries and diegetic levels in the novel.

To capture the role of the reader in *Lost Children Archive* and account for how they are positioned in relation to the archive, in this chapter I propose a third type of reader/researcher, namely the descending researcher that is pushed deeper and deeper into the novel's visual and verbal archive. By analysing the role of the descending reader, my analysis shows how the archive in Luiselli's novel is not only material through the novel's archival bookishness, but that it is also an abstract place where history, fiction, and the present converge.

5.2 *Lost Children Archive*

Valeria Luiselli is a Mexican novelist and essayist living in New York City. *Lost Children Archive* is a fictional reimagining of Luiselli's own family road trip across the USA in 2014 during the peak of the children's crisis at the border of the U.S and Mexico. The novel has received international attention, winning the Dublin Literary Award (2021) and the Rathbones Folio Prize, as well as being longlisted for the 2019 Booker Prize and the 2019 Women's Prize for Fiction. *Lost Children Archive* is a travelogue about the family's trip from New York City to Arizona where their paths will split. The names of the family members are not disclosed; instead, they take on new names on the trip. The husband's son, a 10-year-old boy, calls himself "Swift Feather" or "Major Tom" and the wife's daughter, a 5-year-old girl, goes by the name "Memphis." Divided into four parts, the novel's narration alternates: part I, "Family Soundscape" is narrated by the wife and mother; part II, "Reenactment", by the boy; part III, "Apacheria", is told through a mixture of narrative voices; and Part IV, "Lost Children Archive" consists completely of archival material including a transcribed recording by the boy. Dispersed across the novel, seven chapters take the form of seven inventoried bankers boxes that the family have brought on their trip. These boxes collate the couple's research, as well as one empty box for each of the children to fill along the way.

The parents are both soundscape artists; the husband an acoustemologist, and the wife a radio journalist.[20] Throughout the trip, they work on their respective sound projects. Whereas the husband is relocating to Arizona with his son to work on a project about the native American tribe, The Apache Warriors, the wife plans to return to New York City with her daughter to finish her project about refugee children lost during the U.S-Mexican refugee crisis. Her project began as she translated immigration documents for a friend whose two daughters went missing after making their way to the U.S and were placed in a detention centre. On the road trip, the children hear stories from both parents' research projects, and the 10-year-old boy begins an archival project of his own. He documents the family's final time together to give his sister material to remember him by after their impending separation at the end of the road trip. The family's narrative also runs alongside excerpts from a fictional book read by the mother and the boy: *Elegies for Lost Children*

20 'Acoustemology' is a compound word conjoining acoustic and epistemology, it was coined by ethnomusicologist Steven Feld (1996), to refers to "a sonic way of knowing and being in the world (Rice, 2018).

by Ella Camposanto. The reader encounters excerpts from the book which depicts seven children's journey on the roof top of Gondolas towards what might be the U.S border. The reader of Luiselli's novel has first-hand access to almost the full content of *Elegies,* which according to the female narrator consists of 13 elegies, out of which the reader has full access to all except the twelfth elegy. As a result, *Elegies* features as an almost complete book-within-the-book of Luiselli's novel. Through the family members' different research projects, and Campostanto's novel, *Lost Children Archive* weaves together the historical trauma of the Indian Removal Act —the law, authorized by President Andrew Jackson in 1830, that enabled the systematic removal of Native American tribes in the south to federal territory west of the Mississippi River—and the current political and humanitarian calamity of the refugee crisis at the U.S.-Mexican border with the family's own journey towards a separation.

5.3 Criticism

As a multi-award-winning work of fiction *Lost Children Archive* has attracted both in-depth book reviews (Kisner, 2019; Wood 2019; Zhou, 2019) and scholarly criticism. Richard M. Cho (2020) analyses *Lost Children Archive* alongside W.G Sebald's *Austerlitz* (2001) as works of autofiction that construct "imagined records of sociohistorical events" (p.285). Cho identifies three characteristics of archival autofiction in *Lost Children Archive*: the use of photographs to reference and authenticate the narrative text; the disappearing narrator who acts "as a conduit rather than as a storyteller" (p.284); an interest in supplementing archival silence to raise awareness of sociohistorical traumas. Cho pinpoints that "the narrator often disappears into the background, sometimes completely" (p.280). He suggests that in *Lost Children Archive,* this happens particularly through "an imagined literary allusion … that overtakes the main narration at various points in the book" (p.281) through Camposanto's *Elegies for Lost Children*. Cho emphasises that by including a second narrative voice in the form of the fictional novel, Luiselli's narrator can avoid the complications of telling a story that is perhaps not hers to tell and instead "give direct voice to those suffering from the crisis" (p.282).

Like Cho, Stuelke (2021) acknowledges the archival features of *Lost Children Archive*, describing it as an "archive novel" (p.44), by which she means:

> a novel that explicitly styles itself as an archive, and exposes novel writing as a curatorial practice of research and imagination, laying bare its sources (even as they double as the product of the characters' own research and archival practices). (p.44)

Stuelke's definition of an archive novel emphasises how the characters' archival research is presented within the narrative discourse. Whilst she describes the explicit curation and compilation of various texts in the novel; the visual inclusion of archival material is not explicitly acknowledged or analysed. The focus of Stuelke's essay is instead to explore *Lost Children Archive* in the "age of Amazon" (45): she reads the novel as an "alternative to the reductive data and narrative regimes generated by the convergence of literary life managed by Amazon with the reading and interpretive practices of the US settler state" (p. 45). By focusing on two recurring intertextual references in Luiselli's novel—Jack Kerouac's *On the Road* (1957), and Cormac McCarthy's *The Road* (2006)—Stuelke analyses the novel in the tradition of the Western frontier road novel and "the settler fantasies of 'playing Indian'" (p.45) particularly emphasised through the children's play.

David James (2021) analyses *Lost Children Archive* as a work of "sentimental activism" (p.390) that "repurposes sentimental engagement to stage a deeply self-conscious examination of the politics of compassion" (p.391). By sentimental activism, James means a prompt to not only reconsider "sentimentalism's stylistic and ideological metabolism, but also a sober look at the yearning for consequentiality that humanitarian fiction shares with literary-critical practice at a time when transformative impact of both has never seemed more uncertain" (p.392). He emphasises "Luiselli's determination to implicate her readers" (p.392) in the refugee's trauma through her sentimental discourse. He goes on to argue that the novel "recuperates the ability of fiction to compel us to listen to otherwise silenced and placeless selves in extremis, with the goal of provoking in readers not only compassion but also incensed opposition" (p.396) to how these stories are or can be told. He thus suggests that the novel thematically questions the possible impact of fiction or documentaries on the political climate and the refugee situation.

Paul Benzon (2021) discusses Luiselli's novel as an "undocumentary novel" focusing on how Luiselli explores questions of paperlessness and 'undocumentation' in relation to the child refugee crisis. He proposes that:

> we might see the poetics and politics of undocumentation in *Lost Children Archive* as concerned not with capture via audiovisual media or with paper inscription but with loss and disappearance—with failure of the substrate to record and bear witness, whether it be celluloid, silicon, or paper. (p.221)

Hence, Benzon thus focuses his analysis of what is not documented in the novel. Continuing in this vein, this is also the focus of his discussion of the novel's inclusion of Polaroids. He views the Polaroids as "undocuments" (p.222) which he argues become

flattened through their inclusion in the novel's codex. He instead focuses on the photographs that are not visually included in the novel as "testify[ing] to a history that cannot be contained or captured on photosensitive film, much less on paper" (p.222). Whilst Benzon's analysis predominantly focuses on the ways in which Luiselli's novel is not a literal archive, he concludes that the novel manages "to hold that which can never be archived" (p.223).

As the preceding discussion shows, the critical engagement with *Lost Children Archive* has predominantly focused on the novel's political and sociohistorical themes, largely neglecting the novel's multimodal expression. Therefore, the visual inclusion and readers' cognitive processing of archival material has been underexplored. Whereas James analyses how Luiselli's sentimental activism emotionally involves and implicates readers, he does not address how the multimodality of the novel contributes to this endeavour. Whilst Cho discusses the novel's inclusion of photographs as an authenticating device, he does not address the visual presentation of the bankers boxes which the reader can navigate on their own. Similarly, Benzon only briefly describes the materiality (or lack thereof) of the Polaroid photographs before attending instead to the images not visually included in the novel. By not attending to the presentation of visual archival material in the novel, I argue that previous scholarship does not account for how the reader is positioned as a researcher in Luiselli's literary archive. To remedy this oversight, my chapter implements my synthesised multimodal cognitive stylistics methodology to address both the visual inclusions of archival material and the reader experience and positioning in relation to these. Furthermore, I build on Cho's and Stuelke's observation regarding the important narrative effect of the inclusion of *Elegies of Lost Children.* Whilst as Cho acknowledges, there are moments when the nested narrative "overtakes the main narration" (p.280), so far scholars have not carried out a systematic analysis of how the novel shifts perspectives between the fictional family of archivists and the nested archived voices. To analyse these perspective shifts in a systematic way that also accounts for the reader experience, I turn to Cognitive Deixis and Deictic Shift Theory (DST). By incorporating Cognitive deixis into my multimodal cognitive stylistics methodology, I can further attend to how both verbal and visual deictic shifts contribute to how the reader is positioned to descend into the novel's visual, material, and abstract archive.

5.4 Analysing *Lost Children Archive* as Archival Fiction

In the analytical part of this chapter, I begin by introducing and applying cognitive deixis and Deictic Shift Theory to the initial excerpts of *Lost Children Archive*, I then analyse the novel's intertextual relationship with *Elegies of Lost Children* which contributes to the novel's archival bookishness; thirdly, I explicate how the reader is positioned as a researcher exploring the archival material first-hand; fourthly, I explore the reader's final descent into the archive as a metaleptic merging of storyworlds; and finally, I address how the ontological ambiguity of the merging storyworlds is reinforced through the visual inclusion of photographs.

5.4.1 Entering the Archive: A Cognitive Deixis Approach

In order to analyse how the novel shifts between various perspectives, I begin my analysis by introducing the cognitive framework that will guide my analysis, namely cognitive deixis and cognitive shift theory (Zubin & Hewit, 1995; Galbraith, 1995). As briefly outlined in chapter 2, section 2.5.2, cognitive deixis operates from the premise that "when one reads a narrative as it is meant to be read, he or she is often required to take a cognitive stance within the world of the narrative" (Segal, 1995, p.15, cf. Galbraith, 1995; Zubin & Hewit, 1995; Herman, 2002). Erwin M. Segal elaborates that "[a] location within the world of the narrative serves as the centre from which the sentences are interpreted" (Segal, 1995a, p.15). This conceptual location is the deictic centre to which the reader projects. Originally, Bühler (1982) suggested three orientational axes for the Deictic centre (or Origo): HERE/NOW/I (Galbraith, 1995, p.24). A deictic centre is thus encoded in relation to the spatial (here), temporal (now), and perceptual (I) fields. These deictic fields are contextual, meaning that who, where, and when the words refer to depends on who speaks them. To Stockwell, "[o]ne way of understanding how we can shift our viewpoint to see things as others do or as characters in literature would, is by recognising our capacity for deictic projection" (2020, p.52). He explains that we also engage in these types of perspective shifts in everyday interactions through utterances such as, "'on your left,' or 'it's behind you'" (p.52) in which we describe spatial relations based on another person's deictic centre. In this way, deixis is a central concept to capture the context-dependency of speech (Stockwell, 2020). Furthermore, the difference between deictic expressions in real versus fictional discourse is that when reading fictional text "the precision or not of the deictic expression cannot be verified with reference to an actual world, since the utterance itself serves to create that world and orientate the writer and addressee within it" (p.52).

Hence, when reading, deictic markers in the text greatly influence the perspective from which the reader imagines the story world.

Since deixis was introduced into cognitive stylistics/poetics (Duchan, Bruder, & Hewitt, 1995), the orientational axes HERE/NOW/I have been conceptualised and elaborated further into six deictic fields or dimensions: perceptual, spatial, temporal, relational/social, compositional, and textual deixis (Stockwell, 2002/2020). Perceptual deixis refers to expressions encoding participants, such as pronouns, names and definite articles (Stockwell, 2020, p.54); spatial deixis are expressions locating the deictic centre in space; temporal deixis are expressions anchoring the text in time; relational or social deixis, similarly to perceptual deixis, are "expressions that encode the social viewpoint and relative situations of authors, narrators, and readers, including modality and expression of point of view and focalisation, naming and addressing of social relationships in register" (p.54); compositional deixis is "expressions that foreground the texture of the texts" (p.54), for example foregrounding genre conventions, iconicity, or intertextuality; Textual deixis refers to expressions or features that "foreground the textuality of the text" (p.54). These include "explicit 'signposting' such as chapter titles and paragraphing, co-reference to other stretches of text, reference to the text itself or the act of production" etcetera (p.54).

Lost Children Archive includes multiple markers of textual deixis, for example, through explicit signposts that divide the novel into different sections. First the novel is divided into four parts, then each part, in turn, is divided into multiple chapters, and finally, each chapter is divided into sub-headed paragraphs. The novel begins with "PART 1: *Family Soundscapes,*" followed by the chapter title: "RELOCATIONS" including two epigraphs, and finally, following the subheading "DEPARTURE" the narrative text begins. The headings RELOCATIONS and DEPARTURE clearly establishes the novel's concern with travel and migration. Together these textual deictic markers add categorical descriptors to the narrative text and draw attention to the textual aspect of the narrative as a printed novel. The extensive use of subheadings can also be understood as evoking archival poetics of categorizing and organising the text into smaller almost indexical paragraphs. Some subheadings, like 'ARCHIVE' and 'DOCUMENT' are also repeated multiple times throughout the novel perhaps inviting readers to find connections between those paragraphs, or at the very least they function to emphasise the novel's concern with documents, documentation, archives, and archiving.

The first paragraph positions readers to make their first deictic shift into the fictional world and the text's deictic centre. It reads:

> DEPARTURE
> *Mouths open to the sun, they sleep. Boy and girl*, foreheads pearled with sweat, cheeks red and streaked white with dry spit. *They occupy the entire space* in the back of the car, spread out, limbs offering, heavy and placid. *From* the copilot seat, I glance back to check on them every so often, then turn around again to study the map. *We advance* in the slow lava of traffic toward the city limits, across GW bridge, and merge onto the interstate. An airplane passes above us and leaves a straight long scar on the palate of the cloudless sky. *Beyond* the wheel, my husband adjusts his hat, dries his forehead with the back of his hand. (p.5, my italics)

The initial sentence is written in present tense and describes a sleeping "they." The third-person pronoun specifies that the sleeping persons are other than the speaker, hence, the perceptual deictic centre is located with the person looking at the sleepers. The narrating-I is first introduced in the fourth sentence which provides perceptual and spatial deictic markers that indicate that the boy and girl are viewed by the narrator seated in the car's co-pilot seat. The anonymous homodiegetic narrator describes how she glances between the children in the backseat and the map as the car is driving through a city heading towards a motorway. Whilst the city itself is not mentioned by name, "GW bridge" may function for some readers as a spatial deictic marker for George Washington bridge in New York City. The paragraph also includes social/relational deictic markers as the narrator refers to the driver as "my husband" (p.5) this combined with the use of "we" suggests that the people travelling together is a family. Taken together, the novel's opening paragraph establishes a storyworld narrated in present tense through the perspective of an anonymous homodiegetic narrator travelling in a car together with her family.

Segal (1995a) explains that "[t]he DC [Deictic centre] does not remain static within the story but shifts as the story unfolds" (p.15). To analyse when deictic shifts occur, Stockwell refers to the concept of 'edgework.' This term was first introduced by Young (1987) and later implemented by Segal (1995b) and Stockwell (2002/2020). Stockwell explains that "shifting deictic centres depend … on identifying the boundaries of deictic fields" (2020, p.58). Segal proposes that the boundaries between different discourses are "usually, but not always, clearly marked" (1995b, p.72). Stockwell has developed this further, outlining prototypical indicators of deictic shifts across perceptual, spatial, social, textual, and compositional deictic fields. For example, a shift in textual deixis may include "chapter titles and paragraphing, co-reference to other stretches of text, reference to the text itself or the act of production" (Stockwell, p.54). Thus, a textual deictic shift occurs at the end of the initial paragraph where there is a line break, and a new sub-headed paragraph begins titled "FAMILY LEXICON." Whilst the textual deictic marker creates a

textual deictic shift which separates one paragraph from the other, within the narrative text the perceptual deictic centre remains with the narrating-I as the narrator muses on what she and her husband will say to their children one day in the future. The remaining perceptual deictic centre thus functions as what Stockwell calls an "anti-shift device" (p.63), hence deictic markers that confirm that the deictic centre remains the same.

Moreover, deictic shifts can occur in many different directions across storyworld space, time, and diegetic levels. Galbraith explains that deictic shifts occur, for example, when fictional characters tell stories about their past, speculate about the future, or tell fictional stories themselves. In these instances, the reader's deictic centre shifts into a different temporal, spatial, or perceptual deictic centre. She proposes (1995a, p.47):

> a story (or a reader) can always potentially change frames in one of two directions. One may emerge from one deictic plane to a higher or more basic-ontological-level deictic plane, as an awakening from a dream or looking up from reading. … Conversely, one may submerge from a basic level to a less available deictic plane, such as episodic memory (known as 'flashback' in fiction), fictional story world (this may be a fiction within the fiction), or fantasy.

To describe this phenomenon, Galbraith borrows two terms from computer science: POP and PUSH (p.47). A POP refers to when the reader moves up a diegetic level or when they exit a deictic field due to a deictic shift such as a character awakening from a dream or simply when the reader's deictic centre shifts back to their real world as they put down the book they are reading. It can also include metafictional moments when the narrator highlights that the reader is reading a text. In contrast, deictic PUSHes project the reader further into the narrative world: According to Stockwell, this can include "flashbacks, dreams, plays within plays, stories told by characters, [and] reproduced letters" (2020, p.57). In *Lost Children Archive*, the third paragraph with the sub-heading "FAMILY PLOT" (p.6) introduces a temporal deictic shift back in time to when the parents met. The narrator describes how she and her husband "met four years ago, recording a soundscape of New York City" (p.6) The shift from present to past tense cements the fact that the events described happened in the past. According to Galbraith's model this shift would be described as a temporal PUSH, in which the reader is PUSHed to an earlier moment in time within the story. However, Dan McIntyre (2006) has critiqued multiple aspects of Galbraith's metaphors of PUSH and POP to account for how the reader shifts between

deictic fields, particularly how Galbraith describes the two terms.[21] For POPs Galbraith gives the example of emerging from a deictic plane, such as a dream, whereas to describe PUSH, she refers to flashbacks. McIntyre rightfully points out that these types of shifts are very different, whereas PUSH is described as a shift "along the temporal continuum" (p.108) of the story, POP shifts between discourse levels. McIntyre thus points out that "[t]he terms PUSH and POP suggest there are two processes involved in moving between deictic fields when actually there is only one" (p.110). The reader is PUSHed into and then POPped out of a deictic centre. Rather than implementing Galbraith's terms, McIntyre therefore opts for the term deictic "shifts" (p.121). An issue that McIntyre brings attention to but does not explore further is that PUSH and POP appear to function on an axis of depth where the reader gets PUSHed further into the storyworld (or a lower diegetic level) or is POPped out of it, yet some PUSHes appear to function on a horizontal axis as the deictic centre shifts back or forward in time. In my discussion of deictic movements, I therefore use PUSH and POP to describe deictic moves between diegetic levels—particularly nested narratives or materials—and the term 'shifts' to denote shifts occurring in the same storyworld. Hence, I categorise the change in temporal deixis in "FAMILY PLOT" as a temporal shift which positions the reader at an earlier point in the story.

As analysed thus far, the traditionally typeset narrative discourse of *Lost Children Archive* introduces the storyworld from the perspective of the narrating mother with temporal shifts back in time to describe the family's history leading them to the moment when they are leaving New York City in a hot car. Furthermore, based on the initial pages of the novel, *Lost Children Archive* might not appear as explicitly experimental as *Hippolyte's Island* and *Important Artifacts*, yet through the sub-headed paragraphs Luiselli's novel engages with archival modes of organisation and thus begin to evoke the novel's archival poetics.

[21] McIntyre also critiques the asymmetry of the terms: PUSH is a transitive verb whilst POP is intransitive. This means that "PUSHing is something that is done *to* the reader whereas POPping is something that the reader does without authorial prompting" (p.109). The claim that POPping happens without 'authorial prompting' can be attributed to the examples often given that the reader POPs out of the storyworld when they put the book away. However, both Galbraith and Stockwell also explore POPs between intrafictional levels of the narrative, and they mention irony and metafictional devices as examples of when the reader might be POPped out of a storyworld by the narrator or implied author's voice (Stockwell, 2020, p.50). Hence, textual irony or metafictional features can be considered as an authorial prompt intending to POP the reader out of the storyworld.

5.4.2 Reading the Book-within-the-Book: Free Direct Reading Presentation

In the previous section I focused my analysis on the opening of Luiselli's novel, in this section, I address the initial presentation of Camposanto's *Elegies for Lost Children,* which is a fictional book nested within the pages of *Lost Children Archive.* By analysing the presentation of the book-within-the-book, I explicate how Luiselli's novel evokes archival bookishness and positions the reader in relation to its fictional archive.

As demonstrated in chapters 3 and 4, books-within-books are a reoccurring trope in the case studies of archival fiction analysed so far. As I have shown, this nesting of texts within the novel's physical codex creates a specific type of "aesthetics of bookishness" (Pressman, 2020) that I call *archival bookishness*, as it highlights how the codex can function as an archival container and create intertextual links with other texts and works. In chapter 3, I showed how in Hodgson's novel, the reader is presented with Hippolyte's many notebooks, and in chapter 4, how in Shapton's auction catalogue, books are both listed in the lots and feature as containers storing ephemera that provide further insight into the couples' love story. Luiselli similarly nests books and archival material within the physical codex of *Lost Children Archive* and, as in Shapton's novel, the nested books are used as mini archives within the storyworld. For example, before the mother begins to read the *Elegies for Lost Children,* the little red book functions as a developer box for the boy's polaroid photographs. After the boy's first photographic attempts when the Polaroids come out overexposed, the mother reads the camera's instruction manual which explains that the Polaroid needs to develop in complete darkness, preferable "inside a special black-box, available from the Store" (p.67) or "it can be placed between the pages of a book and kept there until all its colors and shades are fully fixed" (p.67). Hence, similarly to how notes and items are kept within the covers of the books in Hodgson's and Shapton's novels, *Elegies* is originally introduced as an archival container storing the boy's Polaroid photographs. Later in the novel, the Polaroids are presented visually in the bankers box belonging to the boy (pp.351-377, discussed in section 5.4.5). Not only does *Elegies of Lost Children* store the boy's photographic archive, but the narrative text of *Elegies* is also stored within the pages of *Lost Children Archive.* The fictional narrative is almost completely embedded as book-within-the-book of Luiselli's novel. The first five excerpts are initially presented in the woman's parts of the novel and are later repeated and continued in the boy's narrative as he reads elegy 1-9 and 11-13. Thus, the inclusion of *Elegies* creates two types of archival bookishness, firstly, by how the fictional novel is

used as an archival container, and secondly, through how excerpts of the novel are presented within the main narrative discourse for the reader to experience first-hand.

Elegies for Lost Children is introduced as an Italian novel by Camposanto, translated into English by Aretha Cleare. According to its foreword, described by the mother, the novel is "loosely based on the historical Children's Crusade, which involved tens of thousands of children who travelled across, and possibly beyond Europe, and which took place in the year 1212" (p.139). Even though the Children's Crusade is an actual (albeit somewhat disputed) historical event, the author and translator of *Elegies* are fictitious. The nested novel can therefore be categorised as what Mason calls a "dummy narrative" (2019, p.57), which she defines as "a text or story which is invented within a Base [the main novel] and did not exist independently at the time it was referenced" (p.56).[22] As dummy narratives do not exist in the actual world, when readers encounter them, they have no previous narrative schema of them. As a result, "the author of the Base has control over what information about [dummy narratives] readers have available to accrete their narrative schemas" (p.158). Yet, *Elegies'* connection to a real historical event allows readers to incorporate their possible knowledge schema of the children's crusade in their understanding or expectations of the *Elegies*. In contrast to the historical Children's Crusade, the narrator of *Lost Children Archive* explains (p.138):

> In Camposanto's version, the "crusade" takes place in what seems like a not-so-distant future in a region that can possibly be mapped back to North Africa, the Middle East, and southern Europe, or to Central and North America (the children ride atop "gondolas," for example, a word used in Central America to refer to the wagons or cars of freight trains).

This description of Camposanto's novel suggests a temporal relationship between *Elegies* and *Lost Children Archive*. The temporal deictic descriptor "not-so-distant future" suggests that the temporal-now in Camposanto's novel is not simultaneous with the *now* in Luiselli's novel, but rather that the dummy narrative is set sometime in the near but unspecified future. Regarding the spatial deictic centre of the text, this is also not clearly defined. Whilst the narrator lists locations from across the globe: "North Africa, the Middle East, and southern Europe, or to Central and North America" (p.138), because of the reference to 'gondolas' she concludes that the novel is likely set in Central America. Subsequently, the spatial and temporal deictic markers describing *Elegies* align the novel

[22] Whilst intertextuality is not the main focus of this chapter, I borrow Mason's metalanguage to differentiate between *Elegies of Lost Children* and *Lost Children Archive*.

closer with the spatial and temporal setting of *Lost Children Archive* than with the historical event of the children's crusade. In this way, the two texts appear closely aligned. This alignment between the two texts is further highlighted when the reader accesses the dummy narrative first-hand. The novel presents the narrator's initial reading of the novel's first elegy as follows:

> I flip through the pages of the book one last time, making sure there are no more pictures between them, and then I study it. I look at its spare cover once more, skim through the text on the back cover, and finally open it up to the first lines of the story:
>
> (THE FIRST ELEGY)
> *Mouths open to* the sky, *they sleep*. *Boy*s *and girl*s: lips chapped, cheeks cracked, for the wind whips day and night. *They occupy the entire space* there, stiff but warm, lined up like new corpses along the metal roof of the train gondola. *From* behind the rim of his blue cap, the man in charge counts them—six children: seven minus one. The train *advances* slowly along tracks parallel to an iron wall. *Beyond*, on both sides of the wall, the desert stretches out, identical. Above, the swart night is still. (p.142, my italics)

As my italics in this quote and the excerpt from DEPARTURE above (quoted in section 5.4.1) highlight, the beginnings of *Lost Children Archive* and *Elegies* are connected through syntactical parallelism. The repeated elements include lexical choices but foremost the syntactical structure. Both excerpts start: "Mouths open to the sun[sky], they sleep. Boy[s] and girl[s]" (p.5 [p142]). Hence, while there are some differences between the initial sentences—'sun' is exchanged for 'sky', boy and girl are pluralised—the sentences are structurally almost identical. These syntactical similarities, therefore, suggest a close relationship between the two texts. Short proposes that, as a foregrounding device, parallelism often invites readers to look for connections between the repeated elements (2013, p.15). In this case, both excerpts introduce the children at the centre of the novels: the boy and the girl (singular) map onto the boys and girls (plural) that make up the 'lost' children in Camposanto's novel. The initial clause of the third sentence is identical across the two excerpts: "They occupy the entire space" but the spaces they occupy are different. In this way, the two sections construct different narrative worlds whilst still adhering to a similar syntactical structure including markers of spatial deixis. The texts use the same markers of spatial deixis, namely prepositions such as, 'to,' 'from,' 'above,' and 'beyond,' but they point to drastically different places as cars are exchanged for gondolas and the parental guardian is exchanged for a coyote. As discussed in section. 5.4.1, the excerpts

present the children from the perspective of their guardian. For example, in the fourth sentence a specific point of view or the perceptual deictic centre is introduced. In *Lost Children Archive,* the sentence is narrated from the first-person narrator: "From the copilot seat, I glance back to check on them every so often" (p.5). In *Elegies,* the children are viewed by the coyote and described through third-person narration: "[f]rom behind the rim of his blue cap, the man in charge counts" (p.142). The narration then shifts to direct report of the man's thoughts as he counts: "six children: seven minus one" (p.142). Although both characters are presented as guardians of the children, the man's counting emphasises that he has already failed to keep them all safe. This foreshadows perhaps, firstly, how the mother will lose the two children when they run away, and, secondly, more permanently, how she will lose the boy at the end of the road trip when she and the father separate. Hence, the close intertextual relationship between these two novels is established through the syntactical parallelism of their openings which reveals both stylistic and thematic similarities between the texts. In this excerpt, the connection between the dummy narrative and the Base is formally amplified through the echoing effect. Consequently, this pattern of syntactical repetition with lexical differences emphasises the connection between the children whilst simultaneously reinforcing that they exist in very distinct storyworlds.

Furthermore, this initial excerpt from *Elegies for Lost Children* not only constructs a significant intertextual link between the two novels, but as a nested narrative it also projects or PUSHes the reader into a lower diegetic level. As outlined above (section 5.4.1), deictic cent]res can move in multiple directions, like McIntyre, I use deictic *shifts* to describe when a reader's perspective moves (on the horizontal axis) between perceptual, spatial, or temporal fields. However, to capture how a reader is positioned to project into a nested storyworld (hence on the vertical axis), I draw on Galbraith's original terminology PUSH and POP. As Galbraith explains, "one may submerge from a basic level to a less available deictic plane" (1995, p.47), including for example reading "a fiction within the fiction" (p.47). The textual deictic markers which contribute to PUSHing the reader into the nested storyworld consists of a number of features.

As the quoted excerpt above shows, the narrator's description of beginning to read the novel is followed by colon and a new sub-headed paragraph which presents the first elegy in full. In this way, the first elegy is presented in the same way as reported speech in the mother's narrative, meaning that a reporting clause followed by a colon introduces the reported text or utterance. Earlier on the same page, for example, the narrator records a voice note: "I switch on my recorder and record a single voice note:" (p.143). Following

this is a new paragraph with the recorded lines. As the speech is presented with a reporting clause but without being marked by indented commas, this type of discourse presentation is what Leech and Short's speech and thought (and writing) presentation model (1981/ 2007) categorizes as Free Direct Discourse. However, Leech and Short's model does not specifically account for the presentation of text happening here because the subsequent text is not spoken, thought, or written by the character. Instead, it is read. I thus propose the new category of Free Direct Reading Presentation to more accurately account for the text presentation and subsequent reader positioning in *Lost Children Archive*. By *Reading* presentation, I refer to text that is presented as being read by a character in the narrative. Whilst it might seem easy to conflate presentations of spoken and read discourse in line with linguist Norman Fairclough's (1992, p.118) argument that "'discourse representation' includes both representations of speech and writing" (cf. Semino & Short, 2004, p.47), I propose that reading presentation can be explored as a specific type of discourse presentation because it shares features with both Speech and Writing Presentation. Semino and Short explain:

> WP [Writing Presentation] is 'like SP [Speech Presentation] but more so' in the sense that canonical faithfulness claims associated with DS [Direct Speech] apply more strongly to DW [Direct Writing], and that this strengthens the association of the various faithfulness claims with the different presentational categories on the writing presentational scale. (p.50; cf. Bray, 2010, p.389)

Like Writing Presentation, Direct Reading Presentation can also be seen as more faithful to its source because there is an assumption that the read text is quoted verbatim. As text can both be read quietly or out loud to others, reading presentation also shares similarities with direct speech. Whereas Bray (2010) acknowledges that reading—particularly letters—feature in epistolary fiction, he does not specifically address moments when read text is reported, either quoted or paraphrased. Instead, he only mentions examples from Jane Austen's *Pride and Prejudice* where letters are discussed and described as being read, focusing instead on the production of the text, hence the writing. Thus, Bray's discussion of writing presentation does not capture the presentation of material *read* by characters within the text. By contrast, my new category of Free Direct Reading Presentation addresses how the reader is positioned to read material that the character is also reading. Hence, the Free Direct Reading Presentation creates a textual deictic shift through punctuation and layout, which clearly separates *Elegies* text from the main narrative text.

By extension, through the reporting text, colon, and the following direct quotation from the text, the Free Direct Reading Presentation further aligns the reader with the perceptual perspective of the character as the reader now "sees" what they see, thus creating a moment of doubly deictic subjectivity. When encountering the excerpt from *Elegies*, the reader's deictic centre is aligned with the narrating protagonist through the verbal text which describes how she looks at the cover of *Elegies*, skims the back cover, and then opens the book to the first page (p.143). Furthermore, as the narrator and reader read the "(FIRST ELEGY)" the deictic centre PUSHes the reader into the storyworld of Camposanto's novel. In contrast to *Hippolyte's Island* where Hippolyte's books are presented in high visual modality and merging with the materiality of the novel's codex, this moment of doubly deictic subjectivity in *Lost Children Archive* is characterized by lower visual modality. According to Kress and van Leeuwen's eight visual modality scales that address colour (saturation, differentiation, modulation), contextualisation, representation, depth, illumination, and brightness (2008, pp.160-161, see also section 2.3.1.2), the presentation of the *Elegies*-excerpts can be understood as low. This is because the reader does not—as in Hodgson's presentation of Hippolyte's notebooks—encounter a naturalistic depiction of the book and text which the narrator is reading. However, the presentation of the text is still somewhat realistic in the sense that the elegies appear as printed text similar to how they would be typeset in the fictional book. Nonetheless, as the reader does not *see* what the character sees the visual modality cannot be characterised as high.

Despite low visual modality, there is a cross-modal element to the presentation of *Elegies* and the moment of doubly deictic subjectivity. As the reader encounters the second excerpt, they are invited to not only read along quietly with the narrator but are made aware that the narrator is reading the excerpt out loud into her recorder. She explains: "I reread the first elegy to myself again, and then begin reading the second one, out loud and into my recorder:" (p.143). Afterwards, the second elegy appears, in the same formatting as the first one, and, again, presumably verbatim. As the excerpt is both read and spoken by the narrator Free Direct Reading and Free Direct Speech occur together. In this way, the reader not only encounters the read text visually within the novel, but they are also deictically positioned to imagine the narrator reading the excerpt aloud to herself. Therefore, the reader-character alignment here has what Nørgaard calls "a cross-modal nature" (2018, p.151), in which one mode stands in for another. Nørgaard's example of cross-modal reader-character alignment comes from her analysis of Foer's multimodal

novel *Extremely Loud and Incredibly Close* (2005) where a conversation between the protagonist Oskar's mother and his therapist is presented as experienced from Oskar's point of view through the inclusion of blank spaces representing the words Oskar cannot hear (Foer, p.204). In Foer's novel, the audial gaps in Oskar's experience of the conversation are visualised through the gaps on the page. Similarly, albeit not through visual gaps, the Free Direct Reading Presentation of the elegies in Luiselli's novel positions the reader to imagine the text as spoken aloud. Hence, because the reader reads the nested text knowing that the character is reading it out loud, this creates not only a visual doubly deictic subjectivity—readers see/read the same text that the character reads—but also an audial one—readers are prompted to imagine the narrative text as spoken by the narrator into a voice recorder. At this moment in the novel, therefore, the archival material that was previously bound to its material form now takes on a sonic form and the reader toggles between projecting into the nested storyworld and being aware that they are reading what the narrator is reading. As a result, this initial deictic PUSH into the storyworld of *Elegies* creates a complex echoing relationship between the beginning of Luiselli's and Camposanto's novels, and moment of doubly deictic subjectivity between the reader and the reading narrator.

This echoing relationship between the two texts can be understood further in relation to the novel as a whole. The female narrator early on establishes a linkage between echoes and archives, this is evident in her own conceptualisation of the archive as a valley:

> I suppose an archive gives you a kind of valley in which your thoughts can bounce back to you, transformed. You whisper intuitions and thoughts into the emptiness, hoping to hear something back. And sometimes, just sometimes, an echo does indeed return, a real reverberation of something, bouncing back with clarity when you've finally hit the right pitch and found the right surface. (p.42)

She posits that the archive is a valley where archival material communicates back to the researcher who listens and, perhaps, asks the right questions and thereby creates the right pitch or surface for the archival material to echo against. The syntactical parallelism between *Elegies* and *Lost Children Archive* can then be understood as a textual example of this valley of echoes. The Base narrative and the dummy narrative echo against each other in a way that amplifies the similarities and differences between the two storyworlds.

5.4.3 Shuffling in the Box-Archive: Poly-Deictic Subjectivity

So far, my analysis has focused on verbal textual deictic markers to establish how *Lost Children Archive* uses deictic PUSHes to position the reader to engage with the collected material first-hand in the narrative discourse. In this section, I turn to analyse the most concrete and visual archive in *Lost Children Archive*: the seven bankers boxes that the family bring with them on their trip. The boxes are the most experimental and multimodal feature of the novel, and through them the reader is positioned to explore the family's archive visually and materially.

The seven bankers boxes originally belong to the husband who purchased them when his interest in the Apache warriors began to take the form of a serious research project (Luiselli, p.20). The mother begins to use one of them to store her research about the child refugee crisis, and the two children soon claim a box each to "collect stuff on the way" (p.24). The boxes travel in the trunk of the family's car, as what the wife calls "an appendix of us" (p.24). However, in contrast to an appendix placed at the end of a text, the boxes in the novel are scattered throughout the narrative as stand-alone chapters. The reader first encounters the husband's four boxes (pp.33-34; pp.69-70; pp.109-110; pp.147-149), then the mother's box (pp.241-57), the girl's (pp.341-344), and finally, the boy's box of Polaroid photographs (pp.351-375). The presentation of the boxes is visually distinct from the other chapters in the novel. They are presented with a title page stating "BOX" followed by a number between I-VII. On page 33, the reader encounters a simplified, iconic representation of the box as a thin, black, rectangular shape. As this thin black border is not present outside of the box-chapters, the visual presentation of the boxes clearly differentiates the box-chapters from the novel's narrative text. Based on Kress and van Leeuwen's eight modality scales, the depiction of the boxes scores low due to their simple design of black and white lines. This indicates that what the reader sees is not a realistic representation of the boxes. Luiselli merely represents the box through its most basic components: four black lines as opposed to a photograph of a box. Yet, the rectangular shape in Luiselli's novel, which is reinforced by the text "BOX" still invites the reader to understand the visual as representative of one of the physical bankers boxes brought on the trip. Hence, whilst not a multimodal design in high visual modality, the graphic design of the box-chapters creates a clear textual deictic shift which separates the box from the narrative text.

As the box chapters show, turning the box-chapter's title page the next page reveals another page framed by the same thin, black line. By consistently placing the box's title page (or lid) on the right-hand side page leaf of the page spread the novel's layout reinforces this experience of opening the box. On two occasions, this design results in leaving the left-hand side blank (p.240; p.340). Because the box's title page is consistently positioned on the right-hand page, the reader never encounters the box's content before turning the page. In this way, the novel's materiality mimics the materiality of the box because in order to engage with the boxes' content the reader, like the characters in the novel, needs to lift the lid. Hence, although the box and the book do not visually merge like the depicted books in Hodgson's novel, the boxes' simplistic design, and the placement of the title page on the right-hand side of the spread evokes both the form and function of the box as turning the page equates to lifting the lid. By visually nesting the boxes within the novel's physical codex, Luiselli plays with the archival affordances of the codex in a manner that emphasises archival bookishness. More specifically, the book becomes an archival container as the pages take on the qualities of the most ubiquitous archival storage medium: the box.

In addition to contributing to the novel's aesthetics of archival bookishness, the box-chapters also position the reader to engage with the family's archive first-hand. As the reader encounters the boxes on the right-hand side of the novel and turning the page mirrors the action of opening the box's lid, this creates a perceptual deictic shift to the perspective of the collector, and a moment of doubly deictic subjectivity between character and reader. In her analysis of the concrete text design of the 'ladder extract' in Danielewski's *House of Leaves* (Gibbons, 2010a, 2012a), Gibbons explicates how the page's graphic design creates a moment of doubly deictic subjectivity. She argues that the text design creates a reading path characterised by cluster hopping as readers' eyes jump up the rungs in a way that parallels the way that the narrating character places "hand over hand" (Danielewski, 2000, p.440) when climbing the ladder (Gibbons, 2012a, pp.71-77). Drawing on neuroscientific findings that demonstrate that there is "a strong connection between sensorimotor process and linguistic comprehension" (p.76), Gibbons suggests that "[r]eader involvement in the narrative world of *House of Leaves* is intensified by this corporeal encounter" (p76). The reader is not only reading the text but is positioned "to actively explore it" (p.81). Like the ladder extract in *House of Leaves,* when the reader interacts with the book/box in *Lost Children Archive,* their actions emulate the characters' actions: handling the book-object—here, turning the page—mirrors the action of opening

the box. As each box-chapter begins with this type of title page, each box creates a moment of doubly deictic subjectivity where the reader's and character's actions align. However, the inside of each box is presented slightly differently dependant on who its owner is.

The husband's boxes consist of a listed inventory. The content is listed across three categories: notebooks, books, and a folder with "facsimile copies, clippings, and scraps" (p.34). Each category is marked by a silcrow (e.g., §), which is a typographical character commonly used for referencing numbered sections in legal documents or to cite legal code. The inventory then lists the titles of the husband's notebooks and books kept in the box along with descriptions of his clippings and scraps. Through this design and structure, the box-inventory evokes archival methods of organisation and thus archival poetics. Hence, the box is not only utilised as a storage container but shows underlying archival organisational principles. It is this type of "principle of organisation" (p.64) that van Alphen (2014) argues makes boxes archival rather than just storage. Furthermore, the listed items provide insight into the husband's research and personal reading preferences. As such, it functions similarly to how the auction lots containing books in Shapton's novel (analysed in section 4.4.5) invites the reader to mind-model the books' owner. Furthermore, the inventory also creates a perceptual shift into the husband's deictic centre. This is significant because no other part of the novel is told from his perspective. The husband's four box-inventories are thus the only moments in the text when the reader accesses his perspective without the mediation of the narrating wife or son.

As the box-chapters are spread out through the novel, the reader visually encounters some before and some after they have been mentioned in the narrative text. For example, the first box-chapter showing the inventory of the husband's first box appears in the novel before the wife describes how she explores her husband's boxes in secret. She explains that "maybe, by shuffling around in [her] husband's boxes like this, once in a while, when he's not looking, and by trying to listen to all the sounds trapped in his archive" (p.42), she might find the accurate form for her project about the child refugee crisis. In contrast, in part II of the novel, which is narrated from the perspective of the husband's son, the reader reads about the boy's break-in into the mother's box before encountering her box visually. Whilst the rest of the family is asleep, the boy goes looking for *Elegies for Lost Children*. He brings Ma's box, voice recorder, and big road map from the car into the house. He explains:

> I was about to close the box again and get ready to read when something came over me, which I cannot explain. I felt like I needed to see what else was in that box, look at all the things that I knew were always under the little red book, things I wasn't allowed to look at so never did. But no one was watching me now. I could shuffle the things in the box around all I wanted. As long as I put everything back in its place after, Ma would never even notice. (p.235)

Similarly, to how the mother describes shuffling around in the husband's box as a part of her research process, the boy seems intrigued by the possibility to look at all the things he was usually not allowed to. The reoccurrence of the word "shuffle" also emphasises the plasticity of the box-archive and the possibility to arrange and rearrange material to create various connections between them. As discussed in chapter 4, Master argues that the archival researcher constructs meaning through the way they examine and rearrange their source material (2010, p.157).

Six pages after reading about how the boy borrows the mother's box in the night, the reader encounters the mother's box visually as a chapter in the novel. Like when encountering the father's boxes, the graphic design of BOX V creates a moment of reader-character alignment as the reader turns the page and thus opens the box. However, in contrast to the presentation of the father's boxes where items are verbally listed in categorical sections, in the mother's box many items are presented visually. Also, whereas in the father's boxes items of the same kind are grouped together, this is not the case in the mother's box. Instead, the order in the mother's box is: §MAP, §MAP, §CLIPPING/PHOTOGRAPH, §LOOSE NOTE, §BOOK, §CLIPPING/POSTER, §NOTE, §FOLDER, §CLIPPING/POSTER, §BOOK etcetera. When turning the title page of box V, the mother's box, the reader encounters the hand-drawn map the boy makes before waking up his sister and heading out to find the lost children. This presentation of the two maps creates a mixed visual modality of the material in the box. The relatively high visual modality of the (albeit black-and-white) photograph of the maps clashes with the simple black frame around it, which represents an iconic depiction of the box. Both maps are presented in lower visual modality due to their colour saturation. Whereas the monochrome presentation of the other material in the mother's box could be connected with it being photocopied, the boy's map is described as and looks like it has originally been hand-drawn. On the image the lines are in different shades of grey, and in the verbal description of the map, readers learn that it is produced in colour with a line in red—indicating the route taken by the children—and blue—illustrating the route he imagines "the lost children in Ma's book might take" (p.238). This discrepancy between the verbal

coreferential links and the visual image means that the depiction of the map can be understood as having low visual modality. Although, as Nørgaard (2018) argues, low visual modality when due to printing and publishing conventions should not be considered as such, it is still worth noting that there is a discrepancy between the verbal and visual presentation of the boy's map which is most likely due to publishing conventions.

The visual inclusion of the mother's collected photographs, notes, and posters means that instead of a list the BOX-chapter is spread out across multiple pages, often with only one image on each page. As each page is presented with the same thin black frame present on the title-page, this creates a sense that the reader is seeing only the outlines of the box's shape as if viewing it from above. The box's content can thus be interpreted as being seen from above. My analysis in chapter 3 (section 3.4.1) showed how the presentation of the maps in *Hippolyte's Island* created moments of occlusion, meaning that the objects appear layered and therefore obscure the reader's view of the full object while also creating the illusion of depth on an otherwise flat surface. In the visual presentation of BOX V in Luiselli's novel, however, the occlusion takes on a material dimension with each silcrow representing a layer in the box and subsequently a page in the novel. Through Deictic Shift Theory this can be conceptualised as a textual deictic PUSH where each page positions the reader deeper in the represented box. Hence, in contrast to the diegetic level PUSHes caused by the Free Direct Reading presentation and the *Elegies*-excerpts, the deictic PUSH here emphasises the convergence of the archival box and the novel's physical codex. The textual deictic markers thus PUSH the reader into the boxes, inviting them to peruse the collections from the perspective of the rummaging character. Hence, this archival bookish-design creates a material deictic PUSH that emphasises the reader's active role as a researcher in Luiselli's novel. This design thus creates the brief illusion of the reader descending deeper into a material archive. Once the reader reaches the end of the box-chapter there is a subsequent textual deictic shift as the text's layout returns to the original chapter layouts and, as a result, the reader POPs out of the nested archive into the Base, or simply put, the original narrative level again.

According to my analysis of the graphic design of the box so far, the mother's box appears to lack what van Alphen argues is the crucial element that turns a box from a mere storage container into an archive, namely an archival organising principle. However, when also considering the coreferential text, it becomes evident that the ordering of BOX V instead suggests a different organisational logic: spatial rather than categorical. After having looked around in the box and spread out all its content on his bed, the boy describes

how he puts the things back in the box: "I put it [the hand-drawn map] at the top of the pile of things inside Ma's box, right on top of her map of the two X's" (p. 239). This description contrasts with the original ordering of the box by the mother, who narrates that she filled it with "a few photos, some legal papers, intake questionnaires used for court screenings, maps of migrant deaths in the southern deserts, and a folder with dozens of 'Migrant Mortality Reports'" (p.24) and finally a few books at the very top of the box. However, when the reader visually encounters the box in the novel, these books are now spread around in the box between loose notes and clippings. The migrant mortality reports are also presented outside of their original folder, now placed after (or under) the two maps. This new ordering of material is later confirmed in the next description of when the mother opens it. In this instance, she describes the messy state of the trunk: "I thought I'd look in my box for my map. Everything was out of place in the trunk, a mess" (p.301); "My box was open. My map wasn't there. Instead at the top of the open box, there was a map, a map the boy had drawn by hand, and stuck on it was a post-it note saying: 'Went out, will look for lost girls, meet you later at Echo Canyon'" (p.301). Although the reader does not encounter the post-it note, the order in which material is presented in the mother's box-chapter—the boy's map followed by the mother's map—highlights how the visual presentation of the mother's box has narrative significance. As the verbal coreferential links confirm, the visual inventory of BOX V represents the order in which the mother encounters them, and by extension, draws attention to how the box has been ordered by the boy. Consequently, when readers encounter the box, they do so from the perspective of the character who collated the box and the character that broke in and shuffled around the box. In addition, the description of the mother re-visiting the box after the son and the daughter have gone missing adds a third alignment between the reader and the mother. In this sense, it is possible to conceptualise this perceptual alignment of reader and character to be both with the mother and with the son, creating a moment of poly-deictic subjectivity as the reader is not perceptually aligned with one but two characters. In this sense, when the reader encounters the boxes their deictic projection toggles between alignment with the original collector and the character who rummages around in that box.

In addition, by diverting from the archival organisational grouping of items based on what type they are, BOX V represents an archive that has been disturbed, rummaged in, and shuffled around. By shuffling the content of Ma's box, the boy finds an alternative reading of the materials kept there. When looking through the folder with "migrant mortality reports" he finds a map marked with two Xs. While looking at another map in the

same folder, the boy seems to understand that the dots indicate migrant deaths. However, he reads the two Xs as marking the spot where the lost children are, presumably alive. He describes finding and interpreting the Xs:

> Then I noticed that on this map, right in the center of the valley between the Dragoons and the Chiricahuas, Ma had marked XX with a pen, and then made a big circle around the two X's. It was the only map where she'd made any markings. I wondered what that meant. I thought about it for a long while, and out of all the possibilities I came up with, I think this was the one: Mama had made those marks because she was sure that some lost children were there. Two children: XX. (p.237)

The boy's description of the Xs on "this map" (p.237) maps onto the map presented in the mother's box, meaning that the reader too can locate the same circled Xs that they boy views on the mother's map. This convergence of spatial deictic markers underscores the reader-character alignment and the experience that the reader views what the character is looking at. The boy interprets the two Xs to indicate where Ma thinks Manuela's missing daughters are. As the boy shuffles the material in the box and draws on his understanding of map-reading, he concludes that it is a treasure map where *X marks the spot* rather than the location of another dead migrant. His shuffling thus creates an alternative story, to the one the mother intended when marking the Xs in the first place. The map allows him to imagine the possibility of a meeting spot, a place where the children from Ma's book, Manuela's missing daughters, and he and his sister can all be found together. The boy's actions thus reflect how archival researchers create and construct narratives from the archive rather than finding singular true stories within them. As Masters (2010) highlights, the researcher reconstructs a narrative from the archive through the material they choose to look at. Furthermore, he suggests that the researcher and the archive influence each other. He proposes that "[a] researcher's investigation gradually assembles the archive, while in turn the archive shapes the research and the researcher." (Masters, p.158). Hence, the research is influenced both by the researchers' views and motivations as well as by the material available in the archive in which they are looking. Applying Masters' notion to my analysis of *Lost Children Archive*, it becomes evident that both the mother and the boy are active participants in the construction of BOX V. Whilst it was the mother who made the X-marks, the boy interprets them in a way that brings him to create his own map and head out in the night together with his little sister to look for the lost children. Therefore, the spatial presentation of archival material which depicts the aftermath of the boy's rummage reveals a story: the story of the boy's break-in and the connections he makes of the material within the box. Thus, the messy box cannot be seen as *only* storage but rather

as *storying* the traces of the boy's trespassing into the mother's box. In this way, Luiselli transforms a storage container into a story container.

5.4.4 Descending into Echo Canyon: Metalepsis in the Archive

As analysed above, the reader is positioned to explore archival material both through Free Direct Reading presentation and the visual presentation of boxes in the novel. These devices position the reader to experience the archival material from a perceptual point of view shared with the researching characters. However, whereas the reader's engagement with archival material and nested narratives has previously been predominantly perceptual deictic shifts marked by textual deixis, in this section I address how in the final parts of the novel the archive become visually inseparable and intertwined with the main narrative. I explore this merger of archival material and the Base narrative as a verbal archival poetics which highlights how Luiselli brings archival voices to the forefront of *Lost Children Archive* in a way that PUSHes the reader/researcher deeper into a fictional archive and creates a metaleptic merger with *Elegies of Lost Children.*

In the third part of the novel, the boy runs away with his sister looking for the lost children he believes are marked by the Xs on the mother's map. The third chapter in PART III: APACHERIA titled "Echo Canyon" describes the final stretch of their journey. In the Echo Canyon-chapter, the boy's first-person narration is presented as one continuous sentence, spanning 20 pages and there are no visual textual deictic shifts. ECHO CANYON begins: "And south into the heart of light we walked, Memphis, you and I, close together and quiet, like the lost children walked somewhere too, under the same sun maybe" (p.319). Here, the reader experiences the narrative from the boy's deictic centre through first-person narration in which he addresses his sister Memphis directly as "you." The boy compares himself and Memphis to the lost children in Camposanto's novel *Elegies* by positing that the children are, perhaps, all walking "under the same sun." The spatial deictic marker "under the same sun" suggests the possibility of them all existing in the same world. As the siblings move across the desert towards Echo Canyon, their path intersects with the children of *Elegies*. Memphis asks her brother to tell her about the lost children, and the boy narrates:

> I said yes, I'll tell you more about them, they're coming to meet us and we'll meet them over there, look, and then I took my binoculars from my backpack and said here hold these tight and look through the lenses, look over there, see, focus, look over there, toward these black thunderclouds gathering over the valley (p.321)

The boy's reply after the reporting clause ('I said') is presented through Free Direct Discourse, and it is full of the spatial deictic marker 'there.' The lost children are positioned distally "over there" by the black thunderclouds. Around the thunderclouds, birds are circulating, and the girl asks if they are eagles to which the boy says: "yes of course they are, those are the eagles, the same eagles the lost children now see as they walk north into the desert plain" (p.321). Whereas the girl asks about the type of birds, when the boy describes them, they are not only eagles but "*the* eagles," the definite article makes it clear that the boy is pointing toward a specific set of eagles that the lost children can see too. The eagles circling the thunderclouds in the sky thus becomes a shared deictic point that exists in both the siblings' world and the imagined or fictional world of the lost children. The eagles also represent the Eagle Warriors that their father has told them about. The Eagle Warriors are a group of young "fearsome" (p.74) Apache children who "lived in a place called Echo Canyon, a place where the echoes are so loud and clear that even if you whisper, your voice comes right back to you, crisp" (p.74). The inclusion of the eagles thus creates an intertextual relationship between the story the boy tells his sister and the ones they have heard from their parents throughout the trip. The parents' two separate research projects are thus brought together in this part of the novel in a way that highlights the theme of relocations present across the three storylines: the Apache tribe was subjected to the relocation act; the refugee children are fleeing across the Mexican-U.S border; and the two siblings are journeying across the country on a road trip that will end in their separation. The desert on the way to Echo Canyon, therefore, becomes a spatial and temporal meeting place for these three groups of displaced children. A place like an archive where histories come alive.

As the narrative text continues, the reader's point of view shifts closer to the perspective of the lost children. Although they are continuously described through third-person narration, the voice and sentence structure of the boy's narration (for example, references to "you" and "I") and his characteristic conjunctive listing of things and events disappears. The deictic shift occurs when the boy narrates how he and Memphis look up at the eagles:

> the same eagles the lost children now see as they walk north into the desert plain, beating muscled wings, threading in and out of black thunderclouds, they see them with their bare eyes, the five of them, as they walk onward, under the sun, keeping close together and silent … (p.321)

In this excerpt, the deictic centre shifts to the lost children, yet exactly where this shift occurs is difficult to pinpoint as the narration uses third person, describing the children, as the boy also would in his narration. However, there is a notable repetition—an echo—evident here that underlines the deictic PUSH into *Elegies of Lost Children*. The description of the children: "the five of them, as they walk onward, *under the sun*, keeping *close together and silent*" (p.321 my italics) echoes, through lexical parallelism, the beginning of the ECHO CANYON-section which describes the two siblings: "And south into the heart of light we walked, Memphis, you and I, close *together and quiet*, like the lost children walked somewhere too, *under the same sun* maybe" (p.319 my italics). Both excerpts count the children, two versus five, and describe how they are walking under the sun, close together and silent/quiet. As such, this deictic shift is marked through the linguistic repetition of the beginning of the section. Similarly, as in regard to the syntactical parallelism discussed in section 5.4.2, this device reinforces the link between the novel's Base narrative and the nested dummy narrative. Whilst not a visually distinct textual deictic shift, this deictic PUSH positions the reader in the nested storyworld of the lost children as well as draws attention to the composition of the text and Luiselli's narrative method of recycling, reshuffling and echoing words and syntactic structures.

This closeness of the two narrative worlds continues throughout the ECHO CANYON-chapter. The deictic centre shifts back and forth between the lost children and the two siblings multiple times. As a result, the reader is PUSHed in and POPped out of two diegetic levels or storyworlds. As described above, these PUSHes are primarily caused by spatial deixis as the reader's focus is shifted to the eagles in the sky and then to the group of children watching them. However, the first PUSH into the lost children's diegetic level also includes a second PUSH even further away from the brother's deictic plane. As the lost children are making their way through the desert, one boy trips and falls behind the others (p.321). Despite one of the girls trying to help him back up, the boy knows it is too late and he is left behind to die. When the boy dies there is a temporal shift to a point in the future when "one morning, months later, two men who patrol the borderlands will find the bones that were his bones and the rags that were his rags" (p.322). One of the men "takes out a pen and a map, and marks a spot on the map" (p.322). The marking on the map represents an additional temporal deictic shift to a point in the near future when the dead boy becomes a red data point on a mortality report. As the description of the data collection continues, the deictic centre shifts again:

> one more spot among a few other spots on the paper map that will be handed over, that same afternoon, at 4:00 or 4:30 p.m., to the methodical old lady who … now sits in front of a computer in a small office, every weekday, (p.322)

As the narration describes the process of handing over the map, the perspective shifts through perceptual deixis to the "methodical old lady" (p.322) working in a small office. The woman records immigrant deaths on her computer whilst listening to a "lesbian romance novel written by author Lynne Cheney" (p.323). The link between the romance author and her husband, ex-vice president Dick Cheney, is underscored in the narrative as it was during his and George W. Bush's term in office that a twenty-foot cement wall was erected in the desert to keep South and Central American migrants out of the U.S. This type of information reinforces the sense that the perceptual perspective is now far removed from the 10-year-old boy walking in the desert. Moreover, the shift into the data clerk's perspective can be connected back to the mortality reports that the boy looks at when breaking into his mother's box because the "methodical old lady" (p.322) is the one who collates the data for these reports. Hence, the reader has encountered the data report before reading about the boy's death. When later reading about the process of making the mortality report, the lost boy in Camposanto's novel has been transformed into a red data point on one of the mortality reports that the boy (and the reader) viewed in his mother's box. Simultaneously, the deictic shifts into the storyworld of the *Elegies* has transformed one of the data points into a boy. In this way, the deictic shifts humanise both the numbers in the mortality reports, the process of collating that data and it connects the story of the children in *Elegies* with the socio-political climate and admin of the actual world beyond the dummy narrative's storyworld.

From the deictic perspective of the data clerk, the focus shifts back to the lost children through "unfiltered," "unregistered," "unheard," and "lost" (p.324) sounds that could by chance spiral into the ears of the lost children, "who now listen to them and try to name them" (p.324). Again, through descriptions of how the lost children are looking up at the eagles and then how Memphis and Swift Feather do too, the deictic centre POPs back to the narrative base. Finally, guided by the desert sounds and the eagles above, the two groups of children meet at an abandoned gondola. To make sure that the train car is safe, the boy throws a rock into the opened sliding doors, describing the action to his sister as being "like I was throwing a ball to someone your age to catch, and the rock hit the metal surface of the train car floor, thumped, echoed once" (p.330). The echo from the stone is

followed by a "real sound" (p.330) as an enormous eagle flies out of the gondola, and then the rock comes flying back to the boy. The narration describes it as:

> a rock the older girl has just thrown from behind the rusted wall of the gondola and through its open doors, a real rock that *the boy and his sister* would have mistaken for an echo, … were it not for the fact that the rock thrown back at them hits *the boy* on his shoulder, so real, concrete and painful that his nerves wake up, alert, … who's there, *he* says, and hearing the sound of *his* voice, the four children look at one another in relief, because it is a real voice, finally, clearly not a lost desert echo (p.330, my italics)

In this excerpt the deictic centre shifts from the boy's perspective to the four children. As the older girl belonging to the lost children throws the rock back to the siblings, they are no longer described as "I" and "you" but as "the boy and his sister" (p.330). The use of third-person narration marks the shift away from the perspective of Swift Feather and aligns with the narration in the *Elegies*-excerpts. Hence, the reader is now positioned to experience the narrative from the perceptual centre of the lost children. This shift in perspective to the deictic centre of the lost children also constitutes a PUSH into a perspective which the reader thus far has understood to belong to a fictional world embedded in the family's storyworld.

The blurring of the distinction between the two storyworlds is highlighted through the repetition of 'real' in the excerpt above; "a real rock", "real" pain, and "real voice" (p.330)—appears to emphasise that the events taking place are not fictional or make-believe. When the deictic centre shifts back to Swift Feather, he emphasises that it is sound that makes the children appear real to each other: "none of them seemed real until you opened your mouth, Memphis, you said Geronimoooo from just a step behind me, and then we heard the four faces say Geronimoooo back to us" (p.331). Whereas the sound that the boy declares as making the meeting real could simultaneously be read as an echo, the name of the Native American Warrior functions as an initial lingua franca between the two groups of children. The text continues:

> Geronimoooo, the two children say to the four of them from the other side of the abandoned gondola, a boy and a girl, and it takes them all some seconds to realize that they are all real, them and us, us and them, but when they do, they all, the four, the two, the six in total, step into the empty, abandoned gondola … why don't we make a fire I said… (p.331)

Both groups of children are described in third-person. The groups are originally separated through noun phrases and third-person pronouns; the siblings are referred to as "two children" and "a boy and a girl" and the lost children are referred to as "the four of them."

Whilst the use of "them" and "they" can function to underscore the separation of the two groups, in this excerpt the opposite is the case. The two groups become "them all" as the children realise that both of them are equally real. This merger between the two groups is thus underscored by the phrase: "them and us, us and them." At this moment, the two diegetic levels/storyworlds of *Elegies* and the siblings in *Lost Children Archive* merge: "them and us, us and them" (p.331) become a "we" (p.331). The complete shift to a shared "we" is cemented as the boy suggests that they all make a fire. Following the reporting clause, "I said" (p.331), the perceptual deictic centre shifts back to the boy. However, the 'we' remains as he describes how: "we all agreed it was the right thing to do" (p.331), followed by the fact that all the children begin to collect twigs and sticks together. As the two groups of children are now working and acting on the same world together, it becomes evident that they are no longer characters in separate fictional worlds but belonging together in one.

As a rhetorical concept, metalepsis dates to the seventeenth century (Ryan, 2006, p.204), but its narratological use is often attributed to Genette (1980). He defines metalepsis as "[a]ny intrusion by the extradiegetic narrator/narratee into the diegetic universe (or by the diegetic characters into a metadiegetic universe, etc.) or the inverse" (pp.234-235). Hence, Genette use it to denote movement of characters belonging to different diegetic levels, for example a fictional character intruding on the extradiegetic narrator or vice versa. Scholars have constructed typologies for different types of metalepsis, particularly distinguishing between rhetorical and ontological metalepsis (McHale, 1987; Fludernik, 2003; Ryan, 2006; Bell & Alber, 2012). Rhetorical metalepsis, according to Ryan, often functions to reassert the existence of boundaries by opening a small window glancing across diegetic levels but "the window closes after a few seconds" (Ryan, p.207). In contrast, "ontological metalepsis opens a passage between levels that results in their interpenetration, or mutual contamination" (p.207). The latter is often discussed in relation to postmodern metafiction and entails a fictional character moving between diegetic levels.

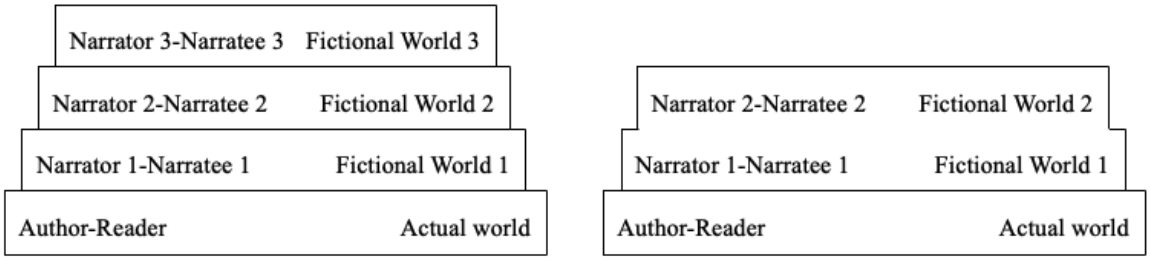

Figure 5.1 Illustration to the left shows the narrative stack (based on Ryan, 2006, p.205, Figure 16). Illustration to the right shows the stack after metaleptic contamination (based on Ryan, p.208, Figure 17).

Like Galbraith's development of Deictic Shift Theory, in her discussion of metalepsis, Ryan borrows from computer science, and specifically, by deploying the metaphor of 'the stack'. She explains: "A stack is a multileveled data structure whose components are processed in an order known as LIFO: last in, first out, as opposed to the queue, whose order of processing is first in, first out" (p.204). In Ryan's depiction of metalepsis, the bottom stack represents the 'actual world' where the real author is communicating to a real reader, and the second stack is the 'primary fictional world' in which the narrator communicates to the narratee (see Figure 5.1). Ryan explains that there can also be multiple nested storyworlds where fictional characters tell fictional stories within the story. As in Deictic Shift Theory, Ryan too implements the terms "push" and "pop". However, rather than using the terms to describe the cognitive acts of the reader, she proposes that stories are being pushed on or popped from the stack:

The *pushing* of a new story on top of the stack interrupts the current story and divides the cognitive activity of the reader between the tale of the highest level, which always occupies the center of attention, and the unfinished stories of the lower levels, which remain present in the back of the mind … When a story is completed, it is *popped* from the stack, and the narration returns to the preceding level. (p.205, my emphasis)Hence, whereas Deictic Shift Theory conceptualises the shifts as the reader's deictic centre being PUSHed or POPped up or down in the stack, in Ryan's use of the stack-metaphor it is the new storyworld that is being pushed on top of the original storyworld. In this way, Ryan's stack metaphor, whilst using the terminology of storyworlds, can be understood as an upside-down version of how Deictic Shift Theory conceptualises how the reader moves between diegetic levels.

Previously, throughout this chapter, I have drawn on Deictic Shift Theory to show how the reader is PUSHed into the storyworld of *Elegies.* However, in accordance with Ryan's conceptualisation of metalepsis, in the ECHO CANYON-chapter there is no PUSH into or POP out of a different diegetic level, instead the two storyworlds are mutually contaminating each other. Hence, in contrast to previously discussed segments of the novel, in which storyworlds and archival material are visually distinct through textual deixis, in Echo Canyon the two worlds merge textually, and furthermore, there is no POP back out of the embedded material. In this sense, the reader/researcher descends further into the novel's archive without being offered a way back to the original deictic level.

As the reader descends into the novel's archive, voices from different storyworlds merge together, creating a valley of echoes of both real and fictional voices. This metaleptic merger of the storyworlds in *Lost Children Archive* brings attention to the power of fiction to bring together people and voices across time and space. The desert of echoes that the children walk through is a space where the text dissolves the previous positions of "us and them, and them and us" (p.331) promoting the possibility of an all-encompassing *us,* across international borders, and maybe even across temporal planes. Albeit less multimodal than previous case studies, Luiselli's composition and interweaving of archival voices and storyworlds creates an archival metalepsis that I propose is also a part of archival poetics. Whilst not as visual as the examples of archival bookishness described in previous case studies, the merging of the dummy narrative and the Base also creates a conflation of the two books. As such, this archival metalepsis can also be understood as a type of archival bookishness. Whereas archival material starts off as separate and distinct from the narrative text, the characters and readers become increasingly submerged into the archive to the degree that the two worlds intermingle making it impossible to both discern the real from make-believe, and the present time from history. The blurring of the narrative levels brings the reader closer to the issues at the heart of *Lost Children Archive:* Central American child refugee crisis and the U.S history of relocation. The archival echoes emphasise how history is constantly repeating itself, but also that it is up to the reader/researcher to listen to those reverberations and connect the echoes.

5.4.5 The Photographic Archive: Blurring Ontological Boundaries

In this section, I analyse the ending of Luiselli's novel, continuing with the Echo Canyon-chapter and the final section of the novel, "PART IV: Lost Children Archive" which

contains the daughter's box (p.341-344), a transcribed recording by the brother to his sister titled “DOCUMENT” (p.346-349) and finally, the boy’s box of Polaroid photographs (pp.351-375). As the previously separate and distinct worlds of the children in *Lost Children Archive* and the children in *Elegies for Lost Children* have merged, it is difficult for the reader to know what is real in the storyworld and what is the children’s make-believe play. The fact that the reader never POPs out of the boy’s deictic centre which presents his and Memphis’ meeting with the lost children as factual reinforces this uncertainty. Therefore, in this final analytical section, I analyse how the novel’s ontological ambiguity is reinforced through the multimodal inclusion of photographs.

The day after the children’s meeting, the boy wakes up and finds Memphis sitting on the ground outside, “patting mud” (p.335). She tells him: “I’m making mud pies for breakfast” (p.335). While the mudpies are clearly a make-believe cooking activity which could imply that the children’s whole meeting with the lost children has been part of one of their plays, such a reading does not hold up for long because in the second part of Memphis’ utterance, she says: “and look I have a bow and arrow so we can hunt something, too” (p.335). Memphis explains that she has made a trade with the lost children. This trade not only mirrors the original trade between colonial settlers and the Native Americans at the dawn of U.S history, but also transfers material objects from the ‘fictional’ realm into the main narrative world. Memphis explains that she traded some of their things—the compass, flashlight, binoculars, matches, the Swiss Army knife, Memphis’ backpack, and her book—for a plastic bow and arrow and two cowboy hats (p.336). What the children are left with are two symbols of America’s colonial past, the toys perfect for playing ‘Cowboys and Indians.’ The black hat previously belonged to the fifth boy who gave it to one of the girls before he died (p.322). As such, it becomes a material piece of evidence authenticating the children’s meeting with the lost children. In Box VII, the novel also provides photographic *evidence* of the abandoned gondola and of Memphis wearing the hat. Whereas the boy mentions taking a photo of the train car (p.329), there is no description of him taking the photograph of Memphis. Despite the lack of coreferential link, the background of reddish rock formations matches the description of the place where the children rest right before they get found by their parents (p.337-338).

The colour polaroid photograph of Memphis in her black cowboy hat looking into the camera and meeting the gaze of the viewer appears as the final photograph presented as kept in the boy’s box. In contrast to the other boxes that inventory multiple different types of material, the boy’s box solely consists of reproduced Polaroids without any captions. As

discussed in chapters 3 and 4, in relation to *Hippolyte's Island* and *Important Artifacts*, photographs have an authenticating power to say: "What I am showing, really existed" (Ryan, 2006, p.38). The photograph of Memphis in the black cowboy hat can be understood in terms of Ryan's categories of photographs in fictional texts as a fictional photograph, meaning that "human participants, like actors, pretend to be somebody else" (2018, p.38). Whilst readers are not seeing a photograph of a 'real' Memphis, within the fictional world of the novel, the photograph shows a photo of Memphis in the black cowboy hat as a documented reality. Furthermore, whilst this photograph of Memphis itself does not have a clear coreferential link within the narrative text, the boy describes his collected polaroid photographs as proof and evidence in the novel's final written section "DOCUMENT" (pp.347-350). The boy's narration explains that the text read by the reader in fact represents a voice recording: "This is the last bit of tape I'm recording for you, Memphis, because this is where the story ends. You always want to know how all stories end" (p.347). This statement draws attention to how written text is conflated with spoken voices throughout the novel. The boy's recording explains how he has collated his box of polaroid photographs for his sister to take with her, and that the recording is for her to listen to when she is older. He summarises how they met the lost children in the abandoned train car and emphasises that this really happened:

> When you get older, like me, or even older than me, and tell other people our story, they'll tell you it's not true, they'll say it's impossible, they won't believe you. Don't worry about them. Our story is true, and deep in your wild heart and in the whirls of your crazy curls, you will know it. And you'll have the pictures and also this tape to prove it. Don't you lose this tape or the box with the pictures. (p.350)

The authenticating power of recordings and photographs is foregrounded in this extract as they are introduced as proof of what happened to the children on their journey through the desert. The boy's conviction that the meeting occurred even though he is aware that others will deem it improbable also confirms the ontological ambiguity of the meeting and the merger of the previously separate storyworlds. This conviction of the truth-value of the children's meeting is thus further cemented, firstly, through how the narrative does not allow a deictic shift away from the boy's perspective, and secondly, through the documentary mode of the photograph which visually confirms Memphis' new black hat. The collected photographs at the end of the novel thus add to the novel's archival poetics as the photographs maintaining the boy's perspective by functioning as documentary evidence that supports the unlikely meeting in Echo Canyon.

5.5 Conclusion

In my analysis of *Lost Children Archive,* I have implemented my synthesised methodology for analysing archival fiction and combined it with Deictic Shift Theory and Stockwell's cognitive deixis framework to explore the reader's role as a researcher. My discussion of the role of the reader as researcher in the previous case studies has focused on how the reader has been positioned to question, re-evaluate, and interrelate archival material to make sense of the narrative. In my analysis of *Lost Children Archive,* I propose a third way that the reader becomes a researcher: the reader as descending researcher.

By deploying Deictic Shift Theory, I have systematically explored how the reader can become a researcher in archival fiction through textual, perceptual, and spatial deictic shifts, and deictic PUSHes into embedded narratives. My analysis has shown how the visual inclusion of textual excerpts from the nested dummy novel—*Elegies of Lost Children*—and the seven bankers boxers highlight the novel's archival bookishness, and its concern with methods of archival organisation. These inclusions of archival material position the reader to engage with the material first-hand whilst subsequently PUSHing the reader deeper into the book-archive. Whilst not as highly visual and material as previous case studies, Luiselli's novel explores archival poetics in a variety of ways, ranging from the inclusion of archival material to the merging of archival voices with the main narrative. As my analyses have shown, the reader is positioned to engage with archival material first-hand both through the Free Direct Reading Presentation of the *Elegies*-excerpts, and moments of poly-deictic subjectivity through the mother's box chapter. Consequently, this case study demonstrates the applicability of my concept of poly-deictic subjectivity introduced in chapter 3. In addition, by adding the category of Free Direct Reading Presentation to Leech and Shorts speech and thought (and writing) presentation model (1981/2007), I suggest a nuanced method for analysing discourse presentation. Reading Presentation shares qualities of both speech,thought and writing presentation, and as my analysis shows this device can construct moments of cross-modal reader-character alignment. In *Lost Children Archive* this modal cross-over between written and spoken words is especially significant through the novel's formal and thematic concern with archival echoes. As such, my category of Free Direct Reading Presentation is a useful concept for explicating this motif in the novel. In addition to these visual and material encounters with the archive, my analysis also demonstrates how in the final part of the novel, the archive becomes an inventory of echoes as historical and fictional voices merge

together in the boy's narrative. The archival metalepsis at the end of the novel thus highlights how in *Lost Children Archive* the archive is not a physical building, nor a virtual or digitized space but a valley where archive voices rebound back to the archive user.

In conclusion, throughout this chapter, I have shown how through its varied inclusion of archival material, archival aesthetics, and thematic interest in the archive, Luiselli's novel pushes the reader deeper into the nested archive to situate them among archived voices. Art scholar Kathy Carbone emphasises that archival art often creates forms of expression that "reveal the archive's endless compositional and re-creational drive and significant aesthetic, relational, social, and political potencies" (2020, p.262). This final case study has explicated this socio-political potential of archival fiction. The archive in *Lost Children Archive* is not historical or scientific (as in *Hippolyte's Island*), or a public exploration of the personal (as in *Important Artifacts*); instead, the novel explores how the historical, personal, and the political archive are always intimately intertwined and cannot be separated. As a result, the characters—and, by extension, the reader—too becomes submerged in its inventory of echoes.

6
Conclusion

6.1 Introduction

This thesis has examined the recent archival turn in multimodal fiction, in the context of contemporary American literature, and constructed a synthesised multimodal cognitive stylistic methodology for analysing the multimodal archival poetics, and reader experience of this specific sub-genre of multimodal literature. Because archival fiction engages with archival themes through multimodal design, it has been imperative to this study to approach these novels from a perspective of multimodality studies, as well as with an understanding of the archive and archival studies. A central accomplishment of this thesis is thus how it refines existing frameworks for analysing multimodal fiction by bringing together cognitive and multimodality studies with archive theory. In this chapter, I outline the contributions to knowledge that this thesis has made and suggest avenues for future scholarship that could build on this work.

6.2 Methodological Contributions

In chapter 1, I critically engaged with the historical background of the archive and the growing cultural, artistic, and literary interest in the archive from the twentieth century to present day. As that review demonstrated, although the archival trend in literature has been increasingly recognized by literary scholars, existing research into archival fiction lacks a methodological framework for analysing multimodal archival poetics. By multimodal archival poetics, I refer to how the presentation of the narrative includes archival tropes of collecting and organising material. More specifically, archival poetics includes implementing archival organisational principles, like the Principle of Provenance, or ordering material through lists and indexes, or in archival containers such as books or boxes. Archival poetics also includes highlighting archival themes, such as referentiality and intertextuality, order and disorder, and queries about document authenticity. Hence, in short, archival poetics brings features of the archive into a literary context and uses them to construct a narrative that engages with acts of collecting and researching. In chapter 1, I also showed that, whereas previous work on the archival novel—foremost by Codebò (2007, 2009)—pinpointed fiction's interest in the archive and drew on archive studies, there has been a disregard of the archival novel's multimodality. Previous scholarship, therefore, does not fully analyse the multimodal expression of archival poetics.

Conversely, I showed that most scholars of multimodal literature have not engaged with archive studies to further understand the visual presentation of collected material in contemporary multimodal fiction. To address this gap and analyse the multimodality of archival poetics, I argued for a combined approach which synthesises theories about the archive with a cognitive framework for analysing multimodal literature.

In chapter 2: "Towards a Methodology for Analysing Archival Fiction" I critically engaged with scholarship concerned with text-image relationships and multimodal fiction via the pictorial-, multimodal- and cognitive turns. I excavated two mostly forgotten frameworks from the pictorial turn (Varga, 1989; Mitchell, 1994) and critically engaged with stylistic and narratological approaches to multimodal literature, including Nørgaard's multimodal stylistic toolkit, Hallet's transmodal narratology, and Gibbons' multimodal cognitive poetics. I concluded my methodology chapter by proposing a multimodal cognitive approach to archival fiction which combines aspects of the reviewed frameworks (see section 2.5). More specifically, I argued for the centrality of Nørgaard's multimodal stylistic toolkit for analysing image content through Kress and van Leeuwen's concepts of gaze, distance, perspective, and visual modality (section 2.3.2.2). To further construct a rigorous framework for analysing visual and verbal linking, I combined aspects from Nørgaard's, Hallet's, and Varga's terminologies for analysing text-image relations. Although there is an overlap between Hallet and Nørgaard's linking categories, beyond Nørgaard's categories of elaboration and extension, Hallet provides one extra category, juxtaposition, to account for when visual and verbal modes supply contradictory information. In addition, Varga's framework describes the spatial proximity between text and image, if they occur merged (co-existence), as separate elements but on the same page (interreference), or spatially separated and foremost brought together in the mind of the reader (coreference) (section 2.2). As a result, my framework can account for both spatial and referential visual-verbal relationships. However, lacking from Nørgaard and Hallet's approaches was a rigorous methodology for analysing the reading experience of multimodal fiction. As I have shown, Hallet's approach demonstrates an interest in the transmodal reading process, in contrast with Gibbons' multimodal cognitive poetic approach, where he is more concerned with multimodal literacy than cognitive theory. Therefore, to address the reading experience of archival fiction, I included aspects of Gibbons' multimodal cognitive poetics into my synthesised methodology. Gibbons' approach allows for a close examination of how readers process and interrelate verbal and visual material in a narrative context. The result is thus a new multimodal cognitive

stylistic methodological framework for analysing the composition and reader experience of multimodal archival fiction.

6.3 Theoretical & Analytical Contributions

In chapters 3, 4, and 5, I applied my new methodology proposed in chapter 2 to analyse three examples of contemporary American multimodal archival fiction. In my three case studies, I tested and developed my synthesised methodology further to account for the specific multimodal composition, thematic foci, and archival poetics of those texts**.** Across all three case studies, I have shown that two overarching tropes occur in the texts: the incorporation of visual material that draws attention to the archival potential of the book, and the requirement that the reader engages with the multimodal book-archive in ways that mimics features of archival research, which I define as 'archival bookishness' and 'reader as a researcher' respectively. I begin this section by summarising these two cross-genre tropes. Furthermore, each case study chapter extended my methodology by proposing theoretical developments particularly relevant to those examined texts. These theoretical contributions include poly-deictic subjectivity, bistable reading modes, coreferential extension, interreferential lacuna, and (Free Direct) Reading Presentation.

6.3.1 Archival Bookishness

As my analyses have demonstrated, archival poetics in contemporary fiction manifests in visual, material, structural, and thematic ways. To account for how the archival poetics of archival fiction is particularly bound up with the physical codex, in chapter 3, I built on Pressman's concept of "bookishness" (2009, 2018, 2020) to propose the term 'archival bookishness.' As outlined in chapter 3, Pressman's increasingly broader definition of the aesthetics of bookishness addresses the millennial preoccupation with the material book. She uses bookishness to capture "creative acts that engage the physicality of the book within a digital culture, in modes that may be sentimental, fetishistic, radical" (2020, p.1). Pressman groups five different ways bookishness features in literature and culture: the book as a shelter, a thing, a fake, a weapon, and finally, the book as a memorial. In this thesis, I have outlined a sixth way bookishness is explored in contemporary fiction, namely, archival bookishness. My concept captures the ways in which multimodal novels play with modes of archival organisation thematically and through material and visual design in a way that combine features of the book with features of the archive. Archival bookishness thus describes how the book becomes an archive, for example, through the

inclusion of archival material, nested books or through other archival tropes and methods of organisation characteristic of the archive. Thus, in contrast to Pressman's broadening of the term bookishness, I have proposed a refining sub-category to capture a specific aesthetic of bookishness that draws attention to the archival potential of books.

Throughout this thesis I have attended to how the aesthetics of archival bookishness manifests in three works of multimodal archival fiction. While archival bookishness was initially developed in relation to the inclusion of books-within-books in *Hippolyte's Island*, my subsequent analyses of *Important Artifacts* and *Lost Children Archive* showed that they too explore the archival potential of books both by highlighting the physicality of their book-form and in their use of books within the narrative. In my analysis of Hodgson's novel, I suggested that a disregard for a linear reading path can be understood as a characteristic of archival bookishness. The codex of *Hippolyte's Island* merges with Hippolyte's archive through the visual inclusions of his notebooks, correspondence, and bibliography, in a visual, material, and metatextual way. As a result of these visual-verbal relationships, the reader is positioned as a researcher, prompted to break the traditionally linear reading path to instead navigate the book like an archive: flipping back and forth to scrutinize and re-evaluate the collected material. In my analysis of Shapton's *Important Artifacts*, I showed that, as a dossier novel and an ontological hoax, Shapton's auction catalogue also draws attention to the physicality of its codex. Whilst archival material is not presented in as high visual modality, in *Lost Children Archive* the aesthetics of archival bookishness is still evident through the inclusion of boxes that merge the archival containers with the physicality of the novel's codex in a similar way to the books-within-the-book in Hodgson's novel. A significant feature of archival bookishness is thus a material and visual transformation of the book into an archive.

Furthermore, archival bookishness also includes evoking archival poetics, such as organising the narrative discourse through archival methods or principles. As explored in the case studies, archival methods of organisation include for example, lists, indexes, inventories, and notetaking. As my analysis of *Hippolyte's Island* showed the coreferential links between visual and verbal material breaks the traditionally linear reading experience of fiction. This invites the reader to flip back and forth and explore the book spatially, similarly to how van Alphen (2014) argues that a researcher in the archive engages in non-linear reading paths. This disregard for a linear reading path is further explored in Shapton's novel which can both be read chronologically or navigated spatially to cross-reference auction lots like in a database. Thus, these two works of archival fiction

demonstrate a playfulness with linear and spatial reading paths which draw attention to the books' materiality and invites the reader to actively choose their path in the fictional archive.

Beyond the inclusion of visual archival material within the novel's codex, I have also shown how the aesthetics of archival bookishness extends to thematic motifs, such as implementing books as archives. For example, I showed how each novel describes how books are used as storage containers: Hippolyte collects everything from photographs to plant specimens in his notebooks, Doolan and Morris keep notes and letters among the pages of their books, and the mother and son in *Lost Children Archive* use the *Elegies of Lost Children* for developing Polaroid photographs. Hence, the archival qualities of books are highlighted both through the multimodal design of the novel as well as explored in the narrative within it.

Intertextuality is another way that archival bookishness features in these works. Whereas intertextuality was the main focus of my analysis of Shapton's novel, it is a recurrent feature across the three case studies, through Hippolyte's bibliography at the end of Hodgson's novel (see section 3.4.5), the nested dummy narrative—*Elegies of Lost Children*—and the box-inventories in Luiselli's novel. The intertextuality functions slightly differently in each novel, but what is seen across the works is that the intertextual references anchor the fictional narrative in the reader's actual world, and as a result they contribute to the novels' play with ontological ambiguity. Also, as shown in chapter 4, the intertextual references in *Important Artifacts* invite the reader to engage in mind-modelling (Stockwell 2020) and infer personality traits of the characters as well as find points of narrative contact between the listed books and Shapton's love story. As a result, intertextuality draws attention to the novels' complex relationships with other books and text.

Collectively, my analyses have shown how the aesthetics of archival bookishness features in a range of ways, stemming from highly material and visual engagement with the archive to engagements with organisational principles, thematic motifs, and intertextual networks. In addition to addressing how archival poetics can be further understood as the aesthetics of archival bookishness, across my three case studies, I have shown how archival bookishness contributes to positioning the reader as a researcher in archival fiction.

6.3.2 The Reader as Researcher

In addition to showing how the aesthetics of archival bookishness is a significant feature of multimodal archival fiction, I have demonstrated that each novel positions the reader as researcher meaning that the reader is positioned to experience and explore the multimodal archive first-hand and engage in activities such as scrutinizing material, cross-referencing, and interrelating visual and verbal material. As I have shown across my case studies, the interpretative tasks demanded by the reader of archival fiction mirror the activities of a researcher in the archive who revise their understanding of facts, interrelates and cross-references material, and interprets both what is present and absent in the archive. Whereas Hallet's definition of the reader of multimodal fiction as a "user" (2009) is focused on the hypertextual reading experience, in this thesis I have presented a refined and detailed account for the specific type of reader positioning and experience inherent to the multimodal sub-genre of archival fiction. As explored in chapter 3, the spatial and non-linear navigation of archival fiction shares some similarities with hypertext navigation. However, missing from Hallet's discussion of the reader as *user* is the narrative effect and reader experience of this type of navigation. As my analyses have shown, my concept of reader as researcher further captures not only the non-linear reading paths offered by multimodal archival fiction, but the complex interpretative strategies that readers are positioned and invited to engage in whilst reading archival fiction. Across my three case studies, I have categorised three different types of reader/researchers: the oscillating reader in Hodgson's *Hippolyte's Island*, the interrelating reader in Shapton's *Important Artifacts*, and the descending reader in Luiselli's *Lost Children Archive*.

In my analysis of *Hippolyte's Island*, I showed how the reader experience is characterised by oscillation. Firstly, bistable oscillation (Gibbons, 2012a) captures how the reader is positioned to look *at and through* the included visual material, and secondly, I introduced the concept of 'bistable reading modes' to describe how the reader is prompted to revise their original immersion into archival material (see section 6.3.4). My analysis showed how the coreferential linkage between text and images in Hodgson's novel breaks the linear reading path and prompts the reader to both revisit and revise their original interpretation of the presented material. As a result, the text-and-image relationships in the novel invite the reader to materially flip back and forth in the codex as well as toggle between different reading strategies. A constant revising of information and material is thus characteristic for the oscillating reader/researcher.

In my analysis of *Important Artifacts*, I demonstrated how the reader as a researcher is positioned to interrelate auction lots and cross-reference material to reconstruct the dossier novel's narrative. The reader is thus positioned as an interrelating reader/researcher, whose tasks mirrors the ones of archival researcher interrelating and cross-referencing material in archives. By combining my synthesised multimodal cognitive stylistic methodology with Mason's narrative interrelation framework, my analysis explicates how the reading experience of Shapton's novel includes both a linear reading of the multimodal list and a cross-referencing of the auction catalogue lots. I demonstrated how the reader of Shapton's novel is positioned to draw on their own mental archive to interrelate intertextual references, but also how the network of intratextual and interreferential links across auction lots also invites the reader to make inferences about the characters and their romantic fate. Furthermore, I also showed how the reader/researcher in *Important Artifacts* can deduce narrative meaning from archival gaps, by considering interreferential lacunas (see section 6.3.5). Hence, the interrelating reader/researcher of Shapton's novel is positioned, like an archival researcher, to navigate in an analogue database to reconstruct the narrative and interrelate both the archival material that is present and that which is missing.

My analysis of the final case study novel, *Lost Children Archive* shows how the reader is positioned as a descending reader/researcher who is PUSHed deeper into the fictional archive. The reader/researcher of Luiselli's novel shares similarities with the reader of *Hippolyte's Island* and *Important Artifacts* as they are positioned to explore the fictional archive first-hand through the family's bankers boxes and the *Elegies*-excerpts. The novel also evokes a complex network of intertextuality, inviting the reader to interrelate both literary and academic texts as well as archival material. However, as my analysis has shown, the reader positioning in *Lost Children Archive* is also characterised by deictic shifts which ultimately results in a merger between archival material, and fictional worlds. By deploying Deictic Shift Theory, I have systematically demonstrated how the reader of *Lost Children Archive* becomes a descending reader/researcher through textual, perceptual, and spatial deictic shifts, and deictic PUSHes into embedded narratives and archival boxes. Furthermore, in my analysis of the presentation of the nested dummy narrative *Elegies for Lost Children*, I added 'Reading Presentation'—'Free Direct Reading Presentation,' in particular—as a specific discourse presentation type particularly prevalent in archival fiction, outlined in section 6.3.7 below. My analysis explicated how Luiselli creates a visual, verbal, and material inventory of echoes which merges diegetic levels and

archival voices. To conclude, whilst the reader/researcher in *Lost Children Archive*, shares characteristics of the oscillating and interrelating researcher discussed in relation to the previous case studies, to capture how the novel PUSHes the reader deeper into archival material and the merger of diegetic levels, I introduce the concept of the descending reader/researcher. Whilst the concept of the descending reader/researcher may not appear as closely related to the concrete actions of researchers in the archive, I have noted the motif of the descending researcher in two works of digital fiction: Bill Bly's hypertext fiction: *We Descend, Archives Pertaining to Egderus Scriptor* (1997-present) and Aaron A. Reed and Jacob Garbe's transmedia novel, *The Ice-bound Concordance* (2014). The later explicitly includes the prompt: "Shape stories. Find secrets. Descend" (n.p). The concept of the descending reader/researcher may thus be useful for the further analysis of these works.

Overall, my case studies show that each novel utilises the reader as a researcher in different ways, but evident across all studies is a material and visual presentation of a fictional archive which invites the reader to engage in tasks that mirror the actions of archival researchers. By introducing three types of reader/researchers this thesis has thus explicated and nuanced the reader experience of archival fiction.

6.3.3 Poly-Deictic Subjectivity

As my analyses in chapter 3 and 5 have demonstrated, the visual inclusion of archival material results in that the reader of archival fiction is often positioned to access the archival material first-hand. To account for this reader positioning in multimodal archival fiction, I have built on Gibbons' (2012a) concept of doubly deictic subjectivity. As outlined in chapter 2, Gibbons' concept was originally developed to account for how the graphic design of multimodal novels created moments of reader-character alignment. In my synthesised methodology, I combined Gibbons' concept with Nørgaard's multimodal stylistics approach which includes implementing Kress and van Leeuwen's visual modality scales into the analysis of doubly deictic subjectivity. By addressing visual modality, Nørgaard attends to the question of whether the reader views *exactly* what the character views (2018, p.31). Furthermore, in my analysis of doubly deictic subjectivity, I also incorporate Varga's (1989) framework for analysing text-image relationships. By analysing the coreferential relationships between text and images, my analyses of archival fiction explicated how moments of perceptual alignments can go beyond aligning the reader with one character but with multiple. To account for cases in which readers are positioned to view material from the perspective of more than one character, I thus

developed Gibbons' concept and introduced the term: 'poly-deictic subjectivity.' Poly-deictic subjectivity features in both *Hippolyte's Island* and *Lost Children Archive*. In chapter 3, I showed that this occurs in *Hippolyte's Island* when perspective shifts from Hippolyte to Marie, and in Chapter 5 in *Lost Children Archive* when the reader encounters the mother's box with knowledge of the boy's break-in and then later from the mother's perspective. My analysis has thus highlighted the importance of analysing how the reader is visually and materially positioned in relation to the archival material, for example how moments of doubly deictic subjectivity occur as the reader is positioned to navigate the material in ways that mirror how the fictional character engages with it. In addition, my analysis has also highlighted the importance of accounting for how the verbal text alters the reader's experience and interpretation of that visual material. To summarise, poly-deictic subjectivity captures how the reader of archival fiction is often positioned to engage with the archival material in a way that often means keeping (or toggling between) the perspective of the original collector (in these respective cases, Hippolyte, and the mother) or shift to the perspective of the subsequent archival researcher (Marie, and the boy).

6.3.4 Bistable Reading Modes

In chapter 3, in my analysis of *Hippolyte's Island*, I introduced the concept of 'bistable reading modes' to account for readers processing of multimodal fictionality. This concept builds on Gibbons' (2012a) concept of bistable oscillation and Ryan's (2018) concept of reading modes. Synthesised, my concept of bistable reading modes captures how readers of multimodal and ontologically ambiguous fiction may toggle between two interpretative reading modes: the internal, immersive reading mode, and the external, critical reading mode. In my analysis of *Hippolyte's Island*, I showed how the full-spread presentation of the collected material in high visual modality invites the reader to engage with it through moments of bistable oscillation between reading modes—toggling between what Ryan calls the internal reading mode, projecting themselves into the storyworld, and the external reading mode, which entails staying at surface level, looking at the text as a collage of fact and fiction.

Furthermore, in my analysis of *Hippolyte's Island*, I showed how bistable reading modes relate to the novel's concern with ontological ambiguity, and in particular Marie's doubt in the authenticity of Hippolyte's rediscovery of the Aurora islands. I demonstrated how Hodgson incorporates real and fictional archival material in a manner that questions documentary methods' ability to establish what is real and what is fake. Hence,

Hippolyte's Island not only positions the reader in an archive to explore and scrutinize, but it also invites the reader to re-evaluate the truth-content of that archive. By attending to the coreferential links between text and visuals, my analysis demonstrates how these may cue the reader to toggle between the two reading modes. As shown in chapter 3, Marie's doubtful remarks about Hippolyte's documentation and photographs, might prompt readers to revise their original interpretation and thus shift from an internal to an external reading mode in which they adopt a more critical and sceptical perspective. In this example, reader oscillation between bistable reading modes coincides with a moment of poly-deictic subjectivity. Furthermore, my analysis confirms the importance of analysing verbal and visual relationships in order to address how readers may or may not project themselves into the visually presented storyworld or take a step back to critique the documentary method and authenticity of the collected material.

6.3.5 Coreferential Extension & Interreferential Lacuna

As explained in chapter 2, I have added Varga's descriptive framework for text-image relationships to my multimodal cognitive stylistic methodology. Throughout the three case studies, I have demonstrated the usefulness of his terminology—particularly his concepts of coreference and interreference—for describing the connections between verbal and visual elements. I have developed Varga's concepts further by synthesising them with Nørgaard's multimodal stylistic toolkit, Mason's (2019) Narrative Interrelation framework, and Stockwell's cognitive poetics approach to negation. In chapter 3, I introduced the concept of coreferential extension which combines Varga's terminology with Nørgaard's (2018) terms for describing visual and verbal linkage in multimodal texts. Varga's term coreference is particularly useful for accounting for the reader's cognitive process of interrelating material encountered separately from each other but referring to the same thing. Therefore, by combining coreference with Nørgaard (2018) and Hallet's (2018) terms for linking (elaboration, extension, juxtaposition), this terminology can further specify both the spatial and informational relationship between various modes.

Adding to this synthesised framework for analysing text-image relationships, in chapter 4, I introduced the concept of 'interreferential lacuna'. This term captures how not all verbal references are paired with visual representation. As such, interreferential lacuna addresses the reading experience of a specific type of visual negation. Rather than in the types of visual negation discussed by Gibbons (2012a) and Nørgaard (2019) where the negation is present through blank spaces on the page, my concept captures how verbal

negation draws attention to a visual gap or omission. In the case of Shapton's novel the unillustrated auction lots create a visual gap that is not noticeable through visual layout, yet it creates a felt absence once the reader/researcher notices what is missing. Hence, rather than connecting two elements, the referential lacuna points out a gap. To address this type of visual negation, I thus add Stockwell's concept of conceptual lacuna to Varga's terminology for describing text-image relations to capture the narrative effect of when links between modes are broken.

6.3.6 Reading Presentation

In chapter 5, I proposed the addition of 'Reading Presentation' to Leech and Short's speech and thought (and writing) presentation model (1981/2007). I defined reading presentation as text that is presented within the narrative as being read rather than spoken, thought, or written. I described Free Direct Reading (FDR) presentation as text presented with a reporting clause but without being marked by indented commas. As I showed in chapter 5, reading presentation can be understood as a specific type of discourse presentation that shares features with both speech and writing presentation. Like writing presentation, I showed that, direct reading presentation can also be seen as more faithful to its source than reported speech. This is because of an assumption that the read text is quoted verbatim. As text can both be read quietly or aloud to others, reading presentation also shares similarities with direct speech in the sense that the reader is likely to imagine hearing the discourse through the voice of the character.

As I demonstrated in the analysis of *Lost Children Archive*, like the other discourse modes in Leech and Short's model, Reading Presentation also fits in their model of Direct, Indirect, and Free direct and indirect discourse. In addition, I showed that the example of Free Direct Reading in Luiselli's novel *Lost Children Archive* creates a moment of doubly deictic subjectivity where the reader's and character's perspective align both visually, perceptually, and, in a sense, audially, as the reader reads the text that the character reads aloud. As such, I showed how Free Direct Reading Presentation can both reinforce the materiality of the written text and foreground cross-modal alignment between reader and character.

6.3.6 Commonalities Across Examined Works of Archival Fiction

Taken together my analyses show how contemporary works of multimodal archival fiction are interested in exploring archival methods of organisation as novel methods for

presenting narratives and telling stories about both the past and the present. By analysing three works of contemporary archival fiction, this thesis has explicated a range of recurrent tropes and characteristics of this sub-genre of multimodal literature. These include: a thematic and visual concern with archives, including an engagement with public (fictional and (f)actual) archival sources and/or the production of an (often private) archive within the novel's narrative discourse; an implementation of quasi-archival logic and principles of organisation, through for example lists, indexes, cataloguing, notebooks, and boxes; a thematic and visual concern with ontological ambiguity; and the demand for an active reader/researcher to engage with the archival material in various ways that mirror the activities of an archival researcher.

The three examined novels each explore and play with ontological ambiguity and draw attention to the public and private nature of archives. In this way, they share qualities and characteristics with visual archival art which, as Foster points out, both engages and produces informal archive "in a way that underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private" (2004, p.5, as discussed in section 1.3). In chapter 1 I also outlined how historiographic metafiction has been discussed in relation to the postmodern critique of the archive, meaning critics highlight how these works often simultaneously turn to, and critique the archive (Hutcheon, 1988, 1989). Hutcheon emphasises that historiographic metafiction is concerned with questions such as: "how do we know the past? What do (what can) we know of it now?" (pp.114-115). As my case studies show, these questions are still raised in contemporary multimodal archival fiction and are made even more foregrounded through the novels' visual inclusion of archival material, such as maps, clippings, and photographs. Furthermore, *Hippolyte's Island* does not only invite the reader to question if the truth can be found in an archive, but to what extent any mode of documentation can be reliable. As each of my case studies have shown, ontological ambiguity is a recurrent theme throughout, yet it takes a slightly different form in each examined novel. In *Hippolyte's Island* the question of ontology is straightforwardly whether the Aurora islands exist, and if so, just in the fictional world or perhaps also in the actual world of the reader. In *Important Artifacts*, the novel's material and graphical design as an auction catalogue blurs the ontological status of the text itself, as a real catalogue or a fictional hoax. In *Lost Children Archive*, the merger between diegetic levels blurs the distinctions between previous separate storyworlds. Thus, taken together, these works of archival fiction demonstrate an interest in evoking archival poetics as a method for blurring the lines between fact and fiction.

In contrast to Codebò's concern with the archival novel and the bureaucratic archive, my analysis of contemporary archival fiction has shown how public and private archives are often intertwined. This mixture of private and public is highlighted in the contrast between Hippolyte's collection of evidence for the Auroras and the public archives dismissal of their existence. This convergence between private and public is also evident in Shapton's auction catalogue hoax where the very private collection of Doolan and Morris is publicly disposed of. Finally, in my analysis of *Lost Children Archive,* I showed how the family's archive and storyworld becomes increasingly intertwined, and finally merges with the archival material that they engage with. In this way, contemporary archival fiction blurs the distinction between private and public modes of collecting. The public archive infiltrates the private and the private archive becomes public.

To conclude, whilst each novel presents a slightly different archive, common across them is a playful concern with authenticity, what is real and what is fake/fiction, as well as a questioning of where the truth can be housed, in the private or public archive. By positioning the reader as researcher in their multimodal archives, contemporary archival fiction offers no clear answers but leaves those questions to be answered by the reader/researcher.

6.4 Directions for Future Research

In this concluding chapter, I have reviewed the methodological, theoretical, and analytical advancements made in this thesis and particularly the contributions made to multimodal literary studies, and stylistics, multimodal cognitive poetics, and narratology, as well as the study of archive- and archival fiction.

My synthesised cognitive multimodal stylistic approach can be applied to other works of archival fiction to further explicate the multimodal composition and reader experience of these works. Examples include multimodal novels such as Jonathan Safran Foer's *Extremely Loud and Incredibly Close* (2005), J.C Hutchins and Jordan Weisman's P*ersonal Effects: Dark Art* (2009), Madeline Roux's *Asylum* series (2013-2016), Marisha Pessl's *Night Film* (2014), and Shelley Jackson's *Riddance: Or: The Sybil Joines Vocational School for Ghost Speakers & Hearing-Mouth Children* (2018). Like *Hippolyte's Island* and *Lost Children Archive,* these novels combine traditionally typeset narrative text with visual inclusions of fictional, as well as (f)actual clippings, photographs, and documents.

As shown in my analysis of *Important Artifacts*, my methodology is also suitable for analysing works of archival fiction constructed completely of archival material, hence, dossier novels, such as *The Baffle Books* by Lassiter Wren and Randle McKay, and *Murder Off Miami* (1936) by Dennis Wheatley and J.G Links as well as contemporary works, like D.A Stern's *Shadows in the Asylum: The Case Files of Dr. Charles Marsh* (2006), Mark Frost's *Twin Peaks: The Final Dossier* (2017). These works, like Shapton's novel, play with ontological ambiguity from the book cover to the visual presentation of archival material within.

Beyond what I have categorised as prototypical archival fiction and dossier fiction, archival autofiction could classify as another sub-genre of multimodal archival fiction. As acknowledged by Anne Forné (2019), Cho (2020), and Ivansson & Gibbons (forthcoming 2023), autofiction is increasingly engaging with multimodal archival poetics. This includes for example, Monica Sabolo's *This Has Nothing to Do With Me* (2015) and Joanna Walsh's *Break.Up* (2018) which both include photographs and archival methods of organisation: Sabolo's novel is structured like an inventory, and Walsh's novel takes the form of a travelogue. Furthermore, my multimodal cognitive stylistics framework could be applied to multimodal literature more broadly to account for the reader experience of the visual inclusion of photographs, documents, notes, and visual and verbal intertextuality.

While I have shown how the multimodal cognitive stylistics framework outlined in this thesis can be applied to archival fiction, it also has potential wider applicability. This approach can be applied to multimedia genres such as digital fiction and video games. Digital fiction and multiplatform books—such as Reed and Garbe's *The Ice-bound Concordance* (2014), and Norman M. Klein and Margo Bistis' *The Imaginary 20th Century* (2016)—would be of particular interest for analysing how archival poetics features in digital environments and how print and digital archival material is positioned in relation to each other. For example, in Reed and Garbe's *The Ice-bound Concordance,* the printed *Ice-bound Compendium* is needed to unlock the digital game and database to access the full narrative text. Regarding archival video games, Kagen (2020) discusses *What Remains of Edith Finch* (2017) by Giant Sparrow as an example of 'archival adventure' games by which she means "games composed of ludic repositories of material, carefully arranged, which the player turns into a narrative adventure by the way in which they choose to navigate the given space" (p.1008). Similar to the reading experience of Shapton's auction catalogue, Kagen posits that "[w]hen we conceive of these game worlds as archives, players become researchers and game worlds come into focus as highly organized spaces;

the objects and texts one finds within them, no matter how random they seem, can be recognized as careful arrangements" (p.1008). Missing from Kagen's analysis, however, is a cognitive approach to the player experience of archival adventure games which my methodological approach offers.

Besides being suitable for analysing multimodal and multimedia texts, as my analysis of *Lost Children Archive* demonstrated, my methodology can also be implemented to analyse works of fiction that engage with archival poetics in less visually experimental ways, for example through textual deictic markers such as subheadings and quoted texts. It could therefore be applied to historical works of archival fiction such as Daniel Defoe's *A Journal of the Plague Year*, as well as more recent verbal-centric novels, like Rodrigo Rey Rosa's *Human Matter: A Fiction* (2019). Although these works do not include archival material visually, they use typographical choices to visually separate archival text from the main narrative discourse.

Additionally, because my methodology is applicable to multiple texts and genres, my new theoretical concepts can also be applied more broadly. My concepts of poly-deictic subjectivity, bistable reading modes, and coreferential extension, and interreferential lacuna particularly contribute to multimodality studies and cognitive multimodal poetics and stylistics. In addition, my concept of Free Direct Reading Presentation is potentially relevant to traditionally typeset literature more broadly, and any text in which a character is reading presented text. This includes text-based works of epistolary fiction, as well as multimodal works. For example, Warren Lehrer's *A Life in Books, The Rise and Fall of Bleu Mobley* (2013), and Pessl's *Night Film* (2014) which both feature images of text read by the reader and the fictional character. Thus, by adding reading presentation as an addition to Leech and Short's discourse presentation model, I propose the potential for additional investigation into the presentation of reading in literature both within and beyond archival fiction to refine this term and the sub-categories further.

Finally, I want to conclude by pointing towards the potential of empirical reader response research to explore the concepts, analysis, and theories developed in this thesis in relation to data about actual reader experience of archival fiction. This is an avenue I look forward to exploring further in the future.

6.5 Conclusion

To conclude, in this chapter, I have outlined the main contributions offered by this thesis, particularly in relation to a synthesised multimodal cognitive stylistic approach for

analysing multimodal archival fiction and genres that explore archival poetics and themes. Finally, I have pointed out potential areas for future research that can build on the work presented here.

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