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Jungian Archetypes and Individuation
In Paul Auster's *City of Glass*:
A Systemic Functional Analysis

by

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“Literary Stylistics and Discourse Analysis”

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Dedication

To my parents

Acknowledgments

I would like to express my special appreciation and thanks to my Supervisor Dr. Bel Abbas Neddar for encouraging my research. His constant support and advice have been priceless. My sincere thanks also to the committee members for the time and effort they dedicated for reviewing my work and providing their professional guidance.

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Abstract (French)

Abstract

My dissertation will examine how discourse in Paul Auster's novel *City of Glass* (1985) engages with Carl Jung's theory of Archetypes and Individuation. I argue that archetypal features are essentially implicated in the dialogical interactions in *City of Glass*; wherein a variety of discourse strategies are employed to personify different Jungian archetypes through the novel's characters. I further argue that the psychological journey of the protagonist Daniel Quinn is an implicit representation of Auster's process of psychic individuation displayed through the novel's narrative structure. I will implement Halliday's Systemic Functional Linguistics (SFL) as a framework for analysis of discourse in *City of Glass*; thereby revealing the archetypal nature of the different characters, and the individuation function as realized in the plot structure. The first chapter will set out the theoretical background and the review of literature for the research. I will provide a clear account of the Jungian theory of Archetypes and Individuation, and a concise description of Systemic Functional Linguistics. The second chapter will be an employment of the Hallidayan's constructs of Register to introduce Auster's *City of Glass* within a defined context. Chapter Three will be a systemic discourse analysis of the novel with regard to Jungian psychology. I will identify the semantic and the lexico-grammatical features pertaining to the realization of specific archetypes and individuation process in the narrative. Finally, I will conclude with a mapping of the patterns: character/archetype and plot structure/individuation in *City of Glass*.

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INTRODUCTION

Auster's *City of Glass* is a challenge to literary theory. It is an anti-detective fiction that, combining some aspects of existentialism and postmodernism, lays out a dystopian journey of a quest for identity. The novel has been most extensively examined for its controversial usage of language taking aim at tearing down the traditional notions of fiction and philosophy of the self. *City of Glass*, asserts Lavender, is "a sabotage. It deconstructs the form of the novel, the canons of criticism, theory, and tradition, and it deconstructs itself, as it literally falls apart in its progression" (1993, p. 78).

Moreover, in this narrative self-identity is "a textual construct, and subject to the difference and deferral inherent in language" (Alford, 1995, p. 1). Therefore, complex and paradoxical properties of characters emerge "challenging our commonsense notions of the self" (ibid). I hold herein that the paradoxes which are displayed through linguistic manipulations in *City of Glass* are reflections of psychological themes that can be explained within the paradigms of Jungian theory of Archetypes and Individuation.

My dissertation aims at investigating the semiotic and semantic determinants underlying Auster's linguistic employment of the basic principles of Jungian psychology in his novel *City of Glass*. Thereof, I establish analogies between the properties of characters and Archetypal motifs to resolve the novel's self-identity problematic. On the other hand, I draw analogous links between the narrative in the novel and Jungian Individuation process to construe the anti-detective plot.

I argue that archetypal features are essentially implicated in the dialogical interactions in the novel; where a variety of discourse strategies are employed to personify different Jungian archetypes through the novel's characters. I further argue that the psychological journey of the protagonist Daniel Quinn is an implicit representation of Auster's process of psychic individuation displayed through the novel's narrative structure.

I implement Halliday's Systemic Functional Linguistics (SFL) as a framework for analysis of discourse in *City of Glass* with regard to analytical psychology. For this purpose, I use the linguistic software UAM Corpus Tool3 to analyze the corpus data. Herein, I use the analysis of ideational metafunction to identify the particular processes in the characters' discourses revealing their archetypal nature. In addition, I use the textual metafunction to examine the choice of themes in the novel's plot, and draw the analogy between the narrative's textual sequencing and Jungian Individuation process.

Finally, analyzing the novel's discourse with regard to the interpersonal metafunction will reveal the relationships between the characters and how they correspond to the relations between the archetypes reified in the text. Thereby, the importance of my functional study of discourse in *City of Glass* is to mobilize the analysis and resolution of the novel's thematic and semantic ambiguity.

Toward the achievement of the above mentioned aims and objectives, I raise the following questions:

- What is the relationship between the characters in Auster's *City of Glass* and Jung's Archetypes?
- What is the correlation between the novel's narrative structure and the process of Individuation?
- How is discourse employed to reify psychological concepts through literary characters and narrative structure in the novel?

Based on the previous data, and in accordance with the aims of this dissertation, I propose the following hypotheses as answers to the already stated questions:

- There is a reflective relationship between the characters in *City of Glass* and Jungian Archetypes occurring as follows: Daniel Quinn/ Self, Peter Stillman/ Shadow, Virginia Stillman/ Anima, Paul Auster/ Persona, Paul Auster (narrator)/ Ego.
- There is a homologous correlation between the narrative structure in *City of Glass* and the process of Individuation.
- Auster's novel *City of Glass* displays discursive mechanisms within an attentional orienting paradigm in which lexico-grammatical choices and structural organization are respectively reificatory with regard to the psychoanalytical concepts of Archetypal features and Individuation process.

I have structured this dissertation as follows: first, I will set out the theoretical background and the review of literature for the research. I will provide a clear account of the Jungian theory of Archetypes and Individuation, and a concise description of Systemic Functional Linguistics. The second chapter will be an employment of the Hallidayan's constructs of Register to introduce Auster's *City of Glass* within a defined context. Chapter Three will be a systemic discourse analysis of the novel with regard to Jungian psychology. I will identify the semantic and the lexico-grammatical features pertaining to the realization of specific archetypes and individuation process in the narrative. Finally, I will conclude with a mapping of the patterns: character/archetype and plot structure/individuation in *City of Glass*.

CHAPTER ONE

THEORETICAL FRAMEWORK

This chapter addresses the theoretical framework of this dissertation that has as its focus Systemic Functional Linguistics, and Jungian psychology. It establishes a contextual and a conceptual background for the research with a concise description of Systemic Functional Linguistics, a clear account of Jungian theory of Archetypes and Individuation, and a range of literature review.

In addition, this chapter presents a set of epistemological and methodological underpinnings of the study. It will discuss the methodology and procedures that relate to the utilization of Halliday's Systemic Functional Linguistics, and Jungian Archetypes and Individuation in the analysis of Auster's *City of Glass*. The rationale for the choice of data, which includes specific discursive sections of the novel, will be explained in addition to a detailed account of data collection.

1. An Account of Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) was developed by Michael Alexander Kirwood Halliday in his *Introduction to Functional Grammar* (1985). Halliday explains: "Systemic theory is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options" (1985, p. xiv). SFL puts forward linguistic analyses of texts within communicative situations in which language presents "a network of systems, or interrelated sets of options for making meaning" (Halliday, 1994, p. 15): wherein the 'systemic' aspect.

According to Morley (1985), language is a system “comprising three layers or strata: a semantic stratum, a lexico-grammatical stratum and a phonological stratum” (p. 48). The semantic stratum, or the stratum of meaning, indicates the structure of the various elements of linguistic meaning in a text and their different functions. Matthiessen states that the semantic stratum is “the set of strategies for construing, enacting and presenting non-language as meaning” (2010, p.189).

On the other hand, the lexico-grammatical layer reflects in syntax, morphology and lexis for the word patterning. It is “the lower of the two strata of the content plane: the stratum of wording, located between semantics and phonology (graphology, sign): the resources for construing meanings as wordings—the combination of grammar and lexis” (Matthiessen, 2010, p. 131). Finally, the phonological level, or the stratum of sounding, accounts for its sound structure and verbal patterning in a text. It stands for “the ‘phonologicalization’ of the articulatory and auditory potential common to all human beings” (Matthiessen, 2010, p. 159)

Mick O’Donnell (2011) stresses the fact that SFL is “a theory of language centred around the notion of language function”. The term “functional” accounts for the theory’s focus on the contextualized, practical uses of language in society. It refers to the aspect of grammar that apprehends meaning, or what Boor describes as “the study of how meanings are built up through the use of words and other linguistic forms such as tone and emphasis” (1995, p. 1).

SFL investigates the semantic dimension of the text and “places the function of language as central (what language does, and how it does it), in preference to more structural approaches, which place the elements of language and their combinations as central” (O’Donnell, 2011). Moreover, in SFL language is regarded as a social activity that occurs within a specific situation as it “starts at social context, and looks at how language both acts upon, and is constrained by, this social context” (ibid).

In other words, SFL centers around the communicative rather than the cognitive aspect of language; thus, providing the linguistic inquiry with “a tool for understanding why a text is the way it is” (Martin, 1997, p. 3) vis-à-vis a definite contextual scope. The Hallidayan model of language as Social Semiotic divides context into Context of Culture, which is divided into two levels: ideology and genre, and Context of Situation.

This latter covers the situational dimensions that influence the linguistic function of discourse and is studied in SFL under Register that has been used in two senses: “(1) A variety of language determined by a particular set of values of the context; it is determined by what the speaker is doing socially... (2) Roughly situation type” (Matthiessen, 2010, pp. 176-177).

Halliday defines Register as “the necessary mediating concept that enables us to establish the continuity between a text and its sociosemiotic environment” (1977, p. 58), wherein the contextual configuration: field, tenor and mode respectively correspond to the three components of Discourse-Semantic level: the ideational, interpersonal and textual metafunctions.

The ideational metafunction represents the speaker's individual experiences of the world as the core element of discourse. The interpersonal metafunction provides for the expression of the speaker's relationships with his interlocutors. The textual metafunction accounts for the linguistic resources used in textual patterning. In SFL, a text is "a product of all three" metafunctions. It is then defined in Halliday's words as "a polyphonic composition in which different semantic melodies are interwoven to be realized as integrated lexicogrammatical structures" (1987, p. 112).

Thus, lexicogrammar "acts as the integrative system, taking configurations from all the components of the semantics and combining them to form multilayered, polyphonic structural positions" (Halliday, 1987, p. 134). Therefore, the lexicogrammatical examination of a text can be analogously realized through the analysis of the three co-existing metafunctional systems: Ideational, Interpersonal, and Textual.

The SFL study of the ideational metafunction is based on Transitivity analysis; breaking clause complexes into three functional elements: participants, processes, and circumstances. As for the interpersonal function investigation, SFL examines MOOD clauses (indicative, interrogative and imperative), and modality (probability, obligation and readiness).

Finally, the inquiry in textual metafunction relies on Theme analysis that demonstrates how "information within individual clauses" is entrenched in "the larger text" (Martin, Matthiessen & Painter, 1997, p. 21). The following diagram recapitulates the formerly discussed points.

	Context of Culture	Ideology Genre		
Context	Context of Situation	Register Field	Mode	Tenor
Discourse – Semantic Level	Experimental Meaning		Textual Meaning	Interpersonal Meaning
Lexico- Grammar Level	Transitivity System		Thematic System	Mood System
Expression	Graphology/Phonology			

Table 1 The Proposed Model of Language as Social Semiotic based on Halliday (Egins, 1994, p. 113)

2. Jungian Theory of Archetypes And Individuation

Swiss psychologist, Carl Jung, one of the most highly regarded figures in psychology, is the founder of Analytical Psychology that is “a system of psychoanalysis ... which minimizes the influences of sexual factors in emotional disorders and stresses integration of unconscious force and motivations underlying human behavior, and focuses on (Segen’s Medical Dictionary, 2012). Analytical psychology focuses on the Jungian “concepts of the collective unconscious and symbolic archetypes” (Mosby’s Dictionary of Complementary and Alternative Medicine, 2005).

Unlike Freudian psychoanalysis, Jungian Analytical psychology emphasizes the spiritual nature of the psyche. Jung’s significant insight into the human spirit identifies him in his field as a unique and controversial

psychologist. However, despite his exceptionally “spiritual” approach to what he viewed the “mysteries of the unconscious”, Jung grounded his theories principally on phenomenology and biology with vague allusions to the nature of the spirit; thus circumventing scientifically oriented disapproval.

Jung maintains that the human mind is divided into two major strata: conscious and unconscious. The unconscious mind is itself composed of two layers: the personal unconscious and the collective unconscious. The personal unconscious includes the individual’s unique experiences and memories that are stored in the unconscious mind. The collective unconscious, on the other hand, encloses the ancestral shared memories, psychological predispositions, and behavioral tendencies that all people inherited through time.

Moreover, Jung refers to these universal inherited human tendencies as “archetypes”. Andrew Samuels defines the archetype as an “inherited part of the PSYCHE; structuring patterns of psychological performance linked to INSTINCT; a hypothetical entity irrepresentable in itself and evident only through its manifestations” (1986, p. 26, Uppercase in original). The archetype he adds “is a psychosomatic concept, linking body and psyche, instinct and image” (ibid, p. 27).

In Analytical psychology, an archetype may be used to explain the individual’s unconscious thoughts that are reflected in his external behavior. Archetypes are communicated through dreams, visions, and myths, which, Jung believes, are used to make sense of the psyche. These archetypes manifest themselves as figures/characters, events/ situations, and motifs/symbols.

Jung claims that archetypes are innumerable and they can take limitless shapes wherein the recurring figures are: The Hero, The Child, The Father, The Great Mother, The Sage, The Devil, The Trickster, and The Damsel in distress. Further, Jung emphasizes the existence of certain archetypes that shape and direct the person's life. These fundamental archetypes are as follows: The shadow, the anima or animus, the self, and the persona.

The *Shadow* archetype is known as the dark part of a person. It instantiates what one views as frightening, intolerable, and even evil about oneself. It is sometimes viewed as the immature, primitive, and undignified part of the psyche. Jung indicates that “the shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly” (1957, p. 284).

In other words, the Shadow represents qualities with which the Ego does not identify despite their existence. Accordingly, a person often strongly projects the negative emotional tone of his shadow onto other individuals of the same sex. Jung argues that a person hides his shadow part not only from others but also from his own conscious.

The Anima embodies the essence of femininity with all its mystery. It represents the feminine features of a male's psyche, and exhibits an irrational tenderness, compassion and sensitivity toward others. Jung explains: “Every man carries with him the eternal image of woman, not the image of this or that particular woman, but a definitive feminine image. ... Since this image is unconscious, it is always unconsciously projected upon the person of the

beloved, and is one of the chief reasons for passionate attraction or aversion” (2014, p. 198). Hence, the Anima part enables a man to communicate with a woman in the external world.

Similarly, the Animus is the masculine part of a woman’s personality. It displays what masculinity truly is, and reflects in the most rational side of the woman’s psyche. Correspondingly, the animus is the archetype that allows a woman to get in touch and understand a man. Both Anima and Animus are manifested in dreams in a form of different female/male encounters that enhance the dreamer’s awareness of their own sex and improve their understanding of their relationships with the opposite one.

The persona is the image a person presents about himself to the outward world. The word “persona” originates from a Latin word that literally means “mask”. Thus, the persona enacts the different social masks that a person uses in his social interactions. As a quality that an individual is willing to share with others, the Persona can refer to gender identity, a social status, or a profession ... etc.

Jung states: “the persona is that which in reality one is not, but which oneself as well as others think one is” (1981,p. 122). Over a lifetime, an individual wears several personas in order to primarily meet the cultural and social criteria of an ideal subject. In fact, the Persona archetype facilitates social encounters, and functions as a shield that protects the Ego from negative images.

Finally, the Self is the centre and the totality of the human psyche. In his *Psychology and Alchemy* Jung specifies that the Self archetype incorporates

all the elements of the mind; as it “is not only the centre but also the whole circumference which embraces both consciousness and unconsciousness; it is the centre of this totality, just as the ego is the centre of the conscious mind” (1993, p. 41). Subsequently, the Self is a paradoxical archetype that seeks unity among the opposing parts of the psyche.

Moreover, Jung claims that a person can get in touch with his Self only after embracing his Shadow and Anima/Animus parts in a process of Individuation. Being a union of opposites, the Self becomes a regulating module of the human psyche. In other words, the Self is the archetype that makes an “I” of a person. Furthermore, the only archetype that develops is that of the Self as it changes throughout personal experiences in life.

The interaction between archetypes results in a realization of the human Self through what Jung labels the process of Individuation. Carl Jung states: “I use the term ‘individuation’ to denote the process by which a person becomes a psychological ‘individual’, that is, a separate, indivisible unity or ‘whole’” (1981, p. 275). A person must get in touch with the Shadow and Anima/Animus before completing the Individuation and truly reaching the Self.

In his *The Archetypes and the Collective Unconscious*, Jung states: “I use the term ‘individuation’ to denote the process by which a person becomes a psychological; individual’, that is, a separate, indivisible unity or ‘whole’” (1981, p. 275). Moreover, Jung specifies the initial step of individuation as “the First Act of Courage” that enables the person to come in terms with his own Shadow. It is the most difficult phase in the process and is

conducted through what Jung called a ‘shadow work’, which involves confronting parts of oneself which are frightening, shameful, or culturally unacceptable.

Similarly, the anima/animus work helps the person acknowledge and understand his personality’s characteristics of the opposite sex. As these phases are completed, one reaches Individuation by “becoming a single, homogenous being” (1970, p. 171.). Jung affirms “we could therefore translate individuation as ‘coming to selfhood’ or ‘self-realisation’” (ibid, p. 171.)

3. Review of Literature

Published literature providing accounts of a cross-disciplinary research of this kind are oddly rare if not inexistent. Therefore, in order to place this dissertation within a definite context the first section of the following literature review will begin by examining the different issues in that have been investigated in *City of Glass* within the paradigms of literary criticism. Second, it will document a variety of subjects that have arguably related Jungian psychology to literary criticism.

Auster’s novel *City of Glass* has been particularly subjected to extensive literary criticism. Most critics have examined *City of Glass* as an epitome of postmodern anti-detective novel. A variety of articles traced the novel’s modes of deconstructing the traditional conventions of fiction, thus sorting through premeditated Intertextuality, authorship manipulation, language ramification, and identity conundrum. Psychological and autobiographical issues, however, have not been fully scrutinized from a psychoanalytical perspective.

Russell's essay "Deconstructing *The New York Trilogy*: Paul Auster's Anti-Detective Fiction" (1990) examines the trilogy from a *Derridean* perspective. It excogitates the novels' shift from a detective investigation to a semantic quest. Russell argues that the novel's fragmented plot, semantic multiplicity, and uncertain trivia defy the traditional conventions of detective fiction. Therefore, Auster explains Russell, resists logocentrism in his *The New York Trilogy* through novels that "employ and deconstruct the conventional elements of the detective story . . . the Romance, 'realistic' fiction, and autobiography" (1990, p. 71).

Moreover, Ramin confirms in "The Process of De-centering; Paul Auster's *New York Trilogy*" (2006) that Auster deliberately subverts every traditional notion of the detective fiction genre in creating his trilogy. *City of Glass* is in particular an anti-detective novel that "centres on contradiction and paradox" (Ramin, 2006, p. 1). Indeed, *City of Glass* depicts an endless process of "self-expedition" (ibid) for the main character Quinn, whose endeavors to solve a case lead to a futile quest for the self.

In addition, Ramin asserts that Quinn is "obsessed with language and words" (ibid, p. 4) that prove the uncertainty of the world they occupy with their semantic instability. Thus, Auster's novel is centered on the relativity of meaning in a space that allows the interchangeability of the author and characters, the polyphony of narrative voices, and the wavering semiotic elements.

Further, Lavender argues, Auster's *City of Glass* raises the question: "how many of the normally assigned qualities of the novel, especially those qualities that have become attached to it through critical exegesis, formulation and application of theory, and scientific or semiotic analysis, can be abandoned, mutilated, ruined in and by a narrative that remains identifiable as a novel?" (Lavender, 1993, p. 1)

Lavender tackles the above question in his article "The novel of critical engagement: Paul Auster's *City of Glass*". In this article he specifies that Auster sabotages Seymour Chatman's model of narrative structure, Roland Barthes's (1970) five narrative codes, and William Gass's (1979) concept of fictional characters. Auster's novel, explains Lavender, presents a self-referential narrative structure, interchanging personally characters, and a plot that is ironically overcoded and simultaneously undercoded.

Thus, Auster constructs a novel that not only deconstructs the traditional detective genre but also represents "subversive attacks upon literature and upon theory" (Lavender, 1993, p. 4). In addition, *City of Glass*, Lavender concludes, is an allegory for the postmodern novel that challenges the canons of literary theory and criticism. Furthermore, Zilcosky ponders Lavender's question in his "The Revenge of the Author: Paul Auster's Challenge to Theory" (1998). This article delineates the ways in which Auster employs the metaphysical detective genre to defy the Barthesian and Foucauldian theories.

Zilcosky (1998) asserts that while Barthes “sentenced the author to ‘death’ for criminally ‘limiting’ interpretative thoughts” (pp. 196-7), and Foucault limited authorial presence to historical reference, Auster dramatizes his authorship by design in *City of Glass* revealing his denunciation of the above mentioned theories. Indeed, while the novel’s antifoundationalism was center of interest for literary critics, its use of Intertextuality, linguistic significance, and notions of identity drew the attention of many scholars as well.

Rubenstein (1998) investigates the confusing similarities and double identities in the novel. In “Doubling, Intertextuality, and The Postmodern Uncanny: Paul Auster’s *New York Trilogy*”, Rubenstein examines the origin of this doublings. She argues that the different aspects of characters in the narrative are mirrored in each other; as is Quinn’s own “helpless” phase of childhood reflected in young Stillman. Accordingly, Rubenstein analyses the nature of characters’ doublings with regard to Freudian uncanny. This latter explains the double as “an insurance against the destruction of the ego, an energetic denial of the power of death” (Freud, 1919, p. 235). In other words, Rubenstein draws psychological links between the characters in the novel to generate meaning.

On the other hand, Rubeo Ugo (2003) traces the relationship between name and identity in Auster’s work. Ugo maintains that naming people implies constructing their identities. In “Intertextual Labyrinth in Paul Auster’s Fiction” Ugo explores Auster’s manipulation of language to create unstable identities. In the beginning of *City of Glass*, the protagonist is introduced within a “triad of selves” delineated by the three names Daniel Quinn, William

Wilson, Max Work. Later, Quinn takes on a variety of names continuously shifting from one identity to another until he no longer recognizes his own. Ugo states that Auster's employment of different names for one character in the narrative is a successful verbalization of the character's fragmented self, such as Quinn's.

Further, Hyvarinen (2006) sheds light on a larger scope of the linguistic/psychological interface in Auster's novel. Hyvarinen's "Life as Sequence and Narrative: Hayden Meets Paul Auster" explores the ways in which narrative techniques screen the characters' states of mind. The essay examines Auster's fiction with reference to Hayden White's concept of the effect of storytelling on consciousness and the linguistic perception of reality. Hyvarinen argues that Auster uses Metafiction as a device that exposes the meta-life of his characters to the reader. *City of Glass* in particular, reflects Quinn's equivocal identity through multiple layers of interwoven narratives.

In "Spaced Out: Signification and Space in Paul Auster's *The New York Trilogy*" Alford (1995) discusses the concept of space in *The New York Trilogy* in keeping with De Certeau's (1984) theory of spatial production. Alford states that space is the main reason for the characters' existence in the novel; characters exist within a certain space within the narrative, but once this dimension disappears, their story stops existing and so do they. In addition, Alford explains that Auster portrays three types of spaces in his narrative: pedestrian spaces, mapped spaces, and utopian spaces. He argues that the feeling of loss and suffering of characters is an outcome of their misunderstanding of the space they occupy.

Further, Little (1997) discusses the issue of nothingness in *City of Glass*. He examines the fact that Quinn, as a detective in the text, goes through painstaking investigations and interpretations to solve his case only to find out that all his efforts lead to a vacuum. In his “Nothing to Go on: Paul Auster’s *City of Glass*” Little shows that Auster creates a sense of void through linguistic manipulation that leaves an unsolved case in a detective story, which is very disturbing for the reader.

Finally, Little explains that Auster’s construction of nothingness in his text is “a response to a modern, secularized conception of experience as fractured, arbitrary, and incoherent” (1997, p. 2). This response defies any claim at the possibility of obtaining a “whole truth” or attaining “a perfect knowledge”, which radically eliminates any sign of incoherence. Thus, Auster creates a void that resists that elimination, and creates a different truth that is at hand for interminable speculations.

Carl Jung’s theories and practices are termed Analytical psychology, which is concerned with the analysis of the constituents of the human mind. His *The Archetypes and The Collective Unconscious* (1981) explains his vision of the human psyche. Jung explains his concept of the collective unconscious as an inherited part of the human psyche that comprises a variety of symbolic images called archetypes. He states that humans are born with a range of universal archetypes such as the father, mother, hero, shadow, anima, animus, persona... etc.

Jungian psychology draws links between the individual's creativity and the archetypal reality of the unconscious. Jung asserts that the unconscious sends a tremendous range of archetypal symbols in the form of intuition and strong urge for artistic expression. He highlights two types of artistic creativity: the psychological mode of artistic creation that an artist deliberately produces to serve a particular intention, and the visionary mode of artistic creation, which overwhelming overflow of ideas and symbolic images, or archetypes, that compel the artist to bring them into being in an artistic form.

In *Man and His Symbols* (1962), Jung investigates the human's tendency to generate creative thoughts and images that often develop into spiritual symbols that were adopted by early civilizations. Jung emphasizes the fact that symbols originate from dreams, which makes them vulnerable to numerous misinterpretations in the modern secular world. Moreover, Jung explains that in the modern era, "man feels himself isolated in the cosmos, because he is no longer involved in nature and has lost his emotional 'unconscious identity' with natural phenomena" (1964, p. 95); thus, departing from a scientific rationalization to a more spiritual post-modern understanding of the human psyche.

Jacobi (1959) explores the three fundamental elements in Jung's systematic theory in her *Complex/Archetype/Symbol in the Psychology of C. G. Jung*. She explains each concept in turn and exemplifies the interrelation between the three within the context of Analytical Psychology. Jacobi underlines Jung's refutation of Freud's idea that dream interpretation was the "royal road to the unconscious". Jung proposes the existence of semi-

autonomous “mini-personalities” that function within the unconscious, and labeled them complexes.

Besides, Jung maintains that the operations of these complexes depend on Archetypes, which function as energy centers within the psyche converting these operations into powerful images which shape the individual’s perception of the world. Symbols, on the other hand, are archetypes which are consciously recognized by the psyche seeking a realization of the individual’s self; through the process of individuation.

In addition, in his “On Psychological Understanding” (1915), Jung rejects Freud’s method of dreams interpretation, which explains specific dream images with definite suppressed desires. He deems Freud’s method deficient regarding the infinite number of mental images and symbols, and suggests instead an archetypal investigation into the source of the dream image or experience, which opens up to a multitude of interpretations.

Moreover, Rowland’s *Jung as a Writer* (2005) provides an insight into Jung’s writings on myth that are crucial for understanding the cultural dimensions of analytical psychology and its impact on literary studies. Rowland explains that Jung connects archetypal symbols with the psyche through myth as a language of spiritual. Accordingly, Jung was heavily criticized by scientists for his interest in the mystic and spiritual nature of the human psyche. However, Jungian psychology has proved particularly valuable in approaching literature as it transcends to the metaphysical to understand the human psyche.

Furthermore, Richard Sugg's *Jungian Literary Criticism* (1992) is an interdisciplinary study of Jungian psychology and literary theory. It presents a Jungian oriented analysis of modern fiction. Similarly, Thurmond's *The Influence of Carl Jung's Archetype of the Shadow On Early 20th Century Literature* (2012) draws links between Jungian archetypes, the Shadow in particular, and modern literature. In keeping with Jung's argument, Thurmond states that people seek to constantly suppress the Shadow; a fact that has created a predisposition to severe psychoses in the modern society. Moreover, this thesis closely examines the writer's employment of Jungian concepts of the Shadow and the realization of the Self in modern fiction.

Similarly, in *C.G. Jung and Literary Theory: The Challenge from Fiction* (1999), Rowland examines the relationship between Jungian psychology and modern literary criticism. Through literary analysis, Rowland explores the "deconstructive intimacy between Jungian writings and literary theories in which mutual criticism and support is permissible" (1999, p. 188). In addition, he argues that analytical psychology functions within post-modern paradigms of literary theory as "the Jungian concept of the 'self' operates as a Derridean 'supplement' which purports to originate psychic theoretical narratives" (ibid, p. 189), thus emphasizing the importance of Jungian literary criticism for postmodern fiction.

Further, in his *Application of Psychoanalytic Thought to Problems of Art*, Philipson (1963) asserts that Jung's ideas about symbols are based on his personal "image of man". He discusses the different facets of the Jungian concept of symbols; including the distinction between signs and symbols, symbols and psychic energy, the function of symbols in individual

“wholeness”, and the ramifications of symbolic interpretation. Moreover, Philipson presents an account of a Jungian aesthetics drawing links between the work of art, creative energy, psychic state, and the literary artist. Finally, he presents a critical analysis of Jungian psychology and aesthetics.

Moreover, Wilson (1965) highlights the “fantastic correspondence” between Keats’s works and Jungian psychology. She employs Jung’s psychology to reveal archetypal imagery and the individuation process in Keats’s poetry. Wilson provides a Jungian interpretation of a concrete nightingale’s song in Keats’s personal experience which may have elicited the archetypal Self and placed his art within a different creative space where he completed the process of individuation and reached psychic “wholeness”.

On the other hand, Knapp (1987) examines a number of feminine varieties in a Jungian study of characters in different literary works. She employs techniques of analytical psychology to interpret feminine mystery in Garcia Lorca’s *Yerma*, the teenage archetype of exile in Elizabeth Bowen’s *Death of the Heart*, sacrifice in O’Connor’s “Everything That Rises Must Converge”; mother/daughter identification and alienation in Rhys’s *Wide Sargasso Sea*, in addition to a range of other works.

Further, Kirsch (1966) claims that the collective unconscious is the ultimate source of grand art like that of William Shakespeare. Kirsch argues that Shakespearean plays are revelations of his “royal self”. He examines Shakespeare’s psychic development through an analysis of three plays: *Hamlet*, *King Lear*, and *Macbeth*. He takes each play as a dream and analyzes it using Jungian psychology carefully interpreting each detail of its structure, sequence,

and content. In each of these plays, asserts Kirsch, Shakespeare's unconscious emerges as a particular dramatic element which function leads to a process of individuation.

Furthermore, in an interdisciplinary study of literature and Jungian clinical practice, Murr (1988) presents a psychological interpretation of Shakespeare's *Antony and Cleopatra*. In her dissertation, she proceeds with an analysis of the tragedy's setting followed by discussions of Antony and his anima, Cleopatra and her animus, the archetype of the trinity, and the archetype of the Great Mother. Finally, Murr concludes with interpretations of Octavius Caesar's persona and individuation process.

Von Franz (1972) portrays fairy tales as the ultimate expression of Jung's collective unconscious psychic processes as they present archetypes in their most basic form. After providing a detailed history of the theories of fairy tales, Von Franz explains the psychological approach to fairy tales and illustrates with a broad interpretation of Grimm's tale: "The Three Feathers".

Moreover, Von Franz presents a theme oriented analysis of stories related to Jung's concepts of the shadow in "Prince Ring", the challenge of the anima in "The Bewitched Princess", the powers of the animus "The Woman Who Became a Spider", and a variety of other archetypal readings of different stories. Later on, in *Patterns of Creativity Mirrored in Creation Myths* (1986), Von Franz employs analytical psychology in the interpretation of creation myths, which differ from other myths and fairy tales in that they represent a critical understanding of the origin of humankind.

4. Methodology and Procedure

Aiming at the examination of how discourse in *City of Glass* engages with Jungian psychology, this study uses a multidisciplinary approach, composed of a Register analysis, a Lexico-grammatical Analysis, and a Psycho-discursive Analysis, based on: Systemic Functional Linguistics (Halliday, 1994), and The Archetypes and Individuation (Jung, 1981).

The data for this research comes from Auster's novel *City of Glass* (2006). The current study focuses on four dialogic interactions that occur between Quinn and the most significant characters in the novel: Virginia, Stillman junior, Stillman Senior, and Auster. In addition, the analysis targets the discourse of the mysterious narrator that appears at the end of the novel. I further, examine the plot organization with regard to character development. The following table provides a general survey of the novel used in this study.

Author	Paul Auster
Year of Publication	2006
Title of book	<i>The New York Trilogy: City of Glass</i>
Publication	Luc Sante
Place of Publication	New York, U.S.A.
Total number of Chapters	13
Chapters used for the study	Chapter 1, 2, 3, 8, 9, 10,11, 12, 13
Unit of analysis	Clause complex

Table 2. Survey of *City of Glass*

To reveal the archetypal nature of the different characters, and the individuation function as realized in the plot structure in *City of Glass*, I will implement Halliday's Systemic Functional Linguistics (SFL) as a framework for analysis of discourse in the novel.

SFL theory is concerned with the analysis of language, which is primarily taken as an autonomous meaning maker, and focuses on how elements of language convey the meaning within a communicative situation. In addition to Register analysis that is an examination of context in which a text occurs, SFL allows a metafunctional examination of discourse that can be simultaneously realized through the analysis of three functions of discourse: the ideational, the textual, and the interpersonal metafunctions.

The SFL the analysis of ideational metafunction classifies processes occurring in the text and their specific circumstances in 6 types: material, mental, verbal, relational, existential, and behavioral. The process type implies information about the participants of the communicative situation. This is a relevant technique for my analysis of discourse in *City of Glass* in deriving some archetypal characteristics of the novel's characters through their use of particular processes.

On the Other hand, the interpersonal metafunction represents the relationship between the communication participants that can be inferred with the analysis of mood and modality. Analyzing the novel's discourse with regard to the interpersonal metafunction will reveal the relationships between the characters and how they correspond to the relations between the archetypes reified in the text.

Finally, textual metafunction denotes the function of language as a communicative medium for the speaker. Textual function refers to the ways the participants use to encode their messages into cohesive texts. It is approached through the analysis of themes and rhemes parts of clauses in the text. Based on examining the choice of themes in the novel's plot, I will draw the analogy between the narrative's textual sequencing and Jungian Individuation process.

This study begins with a Register analysis of the novel will be realized through the investigation of selected elements in the second chapter. In addition, the Semantic investigation of *City of Glass* will be conducted with a lexicogrammatical analysis of discursive interactions the novel as illustrated in the as illustrated in the following tables:

Register	Field	Domain	Title		
			Author		
			Genre and circumstances		
		Topic	Lexico-semantic Field		
	Tenor	Participants		Power relation	
				Emotive value	
			Relationship type	Contact value	
				Pronouns	
				Personalization	
				Standing	
				Stance	Attitude
					Modality
	Mode	Written		Prose	
				Dialogue	
			Monologue		
			Simulated Orality		

Table 3 Register analysis procedure in *City of Glass*

Transitivity	Material	Doing	Creative	
			Dispositive	Reciency
			Non-reciency	
		Happening	Ranged	
			Non-ranged	
			Meteorological	
			Eventive	
			Behavioral	
		Mental	Perceptive	
			Cognitive	
			Emotive	
			Intentional	
	Phenominalization		Hyper-phenomenal	Idea
				Fact
			Macro-phenomenal	
	Non-phenominalization			
	Verbal		Name	
			Verbalization	Locution
				Quoting
				Reporting
		Indicating		
		Imperating		
		Non-verbalization		
		Receiver		
No receiver				

Theme	Mood	Imperative	declarative	Interrogative	Indicative	Declarative	Relational	Existential	Existence	
									Existence plus	
									Ascriptive	
									Identifying	Decoding
									Encoding	
									Intensive	
									Circumstantial	
									Possessive	
									Tagged	
									Untagged	
Wh question										
Yes/No question										
Tagged										
Untagged										
Marked										
Unmarked										

Table 4 Procedure of lexicogrammatical analysis of discursive interactions in *City of Glass*

CHAPTER TWO

CITY OF GLASS IN CONTEXT:

A REGISTER ANALYSIS

From the process of reviewing the literature related to this research, it has become clear that in order to scrutinize the thematic dimension, characterization, and plot structure of the narrative in *City of Glass* it is crucial to comprehend the contexts within which they operate. Hitherto, such contexts include postmodern philosophy, metafiction, detective fiction, and the antinovel genre.

In this chapter I will examine the context in which the discursive construction in *City of Glass* occurs using the SFL approach to Registerial Analysis. Halliday (1989) defines Register as “a configuration of meanings that are typically associated with a particular situational configuration of field, mode, and tenor” (p. 39). In other words, Register is a set of lexical and semiotic choices that communicate a particular meaning.

In addition, Halliday (1978) notes that what ‘Register does is to attempt to uncover the general principles which govern this [linguistic] variation, so that we can begin to understand what situational factors determine what linguistic features’ (p. 32). The internal tripartite division of ‘context’ into the parameters field, tenor, and mode of discourse was introduced in Halliday, McIntosh & Stevens (1964).

In Halliday’s words, field comes back with “what is it that the participants are engaged in, in which the language figures as some essential component?” (1985, p. 8). Hereby, field represents the social activity, semiotic process, and experiential domain surrounding discourse: what is actually taking place during a communicative event. Tenor, on the other hand,

accounts for the issues of role structure pertaining between the participants in a discursive interaction within a given context.

Role structures are revealed terms of a role relationship system that involves the institutional role, power, familiarity, affect, speech role, and valuation. Institutional role, also called agentive role, is the one played by the discourse participants in the socio-semiotic action, whereas Power, or what is known as status role, is their hierarchic relationship that is determined by a variety of social variables.

On the other hand, familiarity, also labeled contact, denotes the degree of intimacy between the interactants in a communicative situation. In addition, affect relates to sociometric roles that present the emotional load engaged by the communicators. Moreover, the speech roles are the linguistic roles generated by speech function. Finally, valuation articulates the interlocutors' perceived charges of positive and negative values of field.

Mode relates to the ways in which the linguistic organization of a text functions within its particular context. In addition, Mode of context explicates "what is it that the participants are expecting the language to do for them in the situation" (Halliday, 1985, p. 12). Mode investigation involves the following factors: the Division of Labor in carrying the semiotic processes of the context, Orientation of language in the context, Turn characteristics, Medium, Channel, and Rhetorical Mode. Further, the division of labor is realized between language and other semiotic systems on the one hand, and between these semiotic processes and pertinent social actions on the other,

whereas the Orientation can be towards either field or tenor in the context in which they operate.

It is important to note that context is based on non-linguistic phenomena articulating situational features through a particularly selected discourse realized through a registerial configuration. Halliday (2002, p. 58) explains this realization as follows:

The patterns of determination that we find between the context of situation and the text are a general characteristic of the whole complex that is formed by a text and its environment. We shall not expect to be able to show that the options embodied in one or another particular sentence are determined by the field, tenor and mode of the situation. The principle is that each of these elements in the semiotic structure of the situation activates the corresponding component in the semantic system, creating in the process a semantic configuration, a group of favoured and foregrounded options from the total meaning potential that is typically associated with the situation type in question. This semantic configuration is what we understand by the register. (Emphasis in original)

Thereby the aim of this chapter is to investigate this semantic configuration of *City of Glass* in relation to Jungian psychology. To this end, there will be a practical analysis of the registerial components of the novel as well as a detailed examination of how they engage with the principles of analytical psychology.

The chapter will first provide a brief synopsis of *City of Glass*. Then, the focus will shift to Field analysis with a thorough investigation of the domain and topic of discourse. The next section will be a systematic examination of the functional and personal Tenor of discourse. Finally, the chapter will extend to an analysis of the Mode deployed in the novel's discourse.

1. Synopsis of The Novel:

Paul Auster's *City of Glass* was published in 1985 as the first piece in *The New York Trilogy*. The novel is a metafictional work featuring an anti-detective narrative that displays intricate thematic relations between the characters within a psychological paradigm. The protagonist in *City of Glass* is Daniel Quinn, a disoriented writer who, with the death of his wife and son, loses his psychological unity. In his endeavor to forget his tragedy, Quinn writes mystery novels under the pseudonym of William Wilson finding refuge in the fictional world of "his private-eye narrator" Max Work.

Quinn escapes his own identity further by taking on that of a private investigator named Paul Auster to protect the young Peter Stillman from his father the old Peter Stillman, who has conducted a cruel linguistic experiment on his son and has recently been released from prison. After watching the old Stillman for days and recording his activities in a red notebook, Quinn realizes that the case was inscrutable, so he meets the author Paul Auster in a desperate attempt to get answers. Later, Quinn loses track of the Stillman's and spends months living in an alley watching their house only to be informed by Auster that old Stillman is dead.

Having lost the case, his apartment, and his own self, Quinn enters Stillman’s house and finds it completely empty, so he settles in a small room alone writing in his red notebook for days. In the end, a mysterious narrator claiming to be a friend of Auster the character appears stating that Quinn vanished leaving behind his red notebook, which content was reported in *City of Glass*.

2. Field Of Discourse in *City Of Glass*

2. 1. Domain of Discourse

2. 1. A. Title

The title *City of Glass* is a grammatically accurate endocentric noun phrase within a phrase. “Glass” is the core noun at the center of the head initial phrase in which the prepositional phrase “of glass” functions as a noun phrase restrictive post-modifier. Herein, the word “glass” identifies the post-modifier as a descriptive material one. The following diagram recapitulates the above preliminary points:

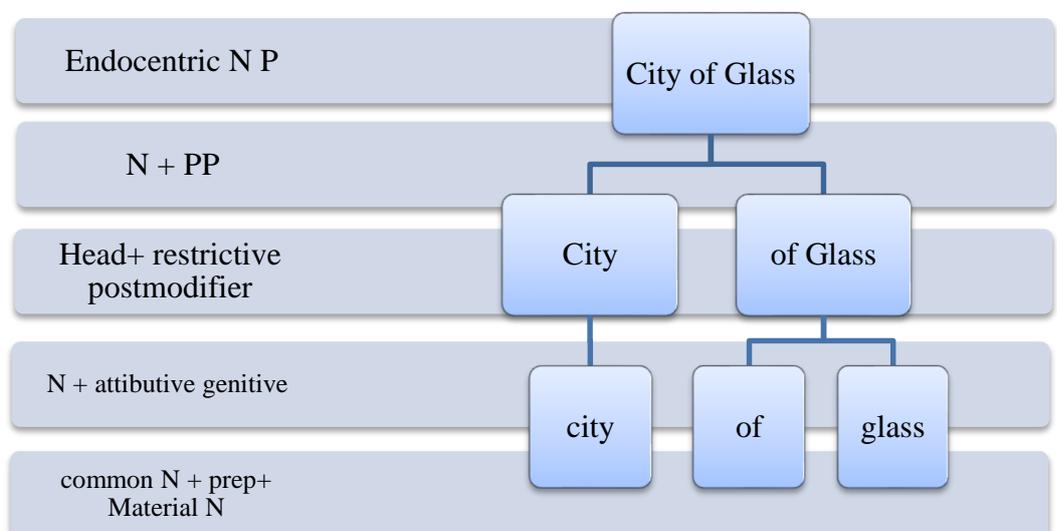


Figure 1. Systemic analysis of the title *City of Glass*

In addition, the preposition “of” operates in the prepositional phrase “of glass” as an attributive genitive to describe the common noun head “city”; thus, making the material word “glass” act as an adjective instead of a noun, thereof attributing the material property of the sememe “glass” to that of “city”. The semantically unusual organization of the title produces a lexical metaphor that is defined by Halliday as “a variation in the meaning of a given expression” (1994, p. 342).

Thereof, the expression “*City of Glass*” is clearly a false literal assertion: it is neither a reference to a real city nor a denotation of some fictional town in the novel. Moreover, if read literally “*City of Glass*” conveys no meaning. This reference to a non-existent space indicates the author’s metaphorical use of the expression. It invokes relevance of a cognitive representation with an informative orientation.

The expression of the title *City of Glass* can be interpreted as a lexical metaphor standing for the notions of transparency, reflectivity, fragility, and breadth as associated with the conceivable properties of the words “glass” and “city”. This is further established by the title format in the book cover: the word GLASS reveals the background with transparent, wide free form font written characters as illustrated in the cover picture below:

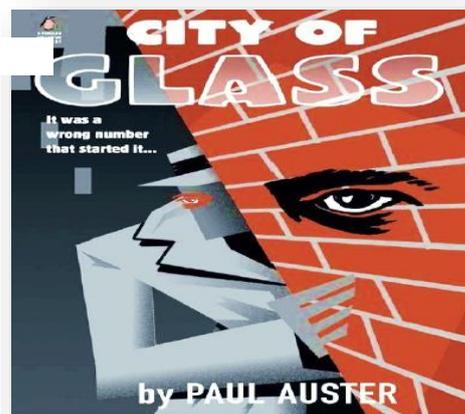


Figure 2 City of Glass (2006) book cover

Furthermore, the language style deployed in the phrase “*City of Glass*” is formal, wherein the absence of determiners signals a certain semantic indefiniteness that induces an emotional charge of ambiguity to the title. This latter challenges the reader to construe a distinctive context for it, a fact that places the reader within a more complex communication paradigm in which the intended meaning is not literally given but only discovered after successful detection and interpretation of linguistic clues in the text.

The title expression *City of Glass* reproduces a mental truth condition whose semantic content transcends the literal truth condition of the utterance. Doing so, Auster draws the reader to actively contribute to the communication of meaning in the novel through the interpretation of metaphorical utterances. I maintain that these lexical metaphorical utterances relate to Jungian symbolic archetypes. Simultaneously, Auster does not only present a detective story, but makes his text a case compelling the readers to engage in a quest for meaning, which echoes Jung’s concept of individuation process that is in essence a quest for the self.

2. 1. b. About The Author

Paul Auster is an American poet, essayist, and novelist. He is a member of the American Academy of Arts and Letters, the American Academy of Arts and Sciences, a vice-president of PEN American Center, and a Commandeur de l’Ordre des Arts et des Lettres. He has been awarded the NYC Literary Honors for fiction 2012, the Prince of Asturias Prize for Literature 2006, the Independent Spirit Award 1996, the Prix Médicis Étranger in 1993, and for his *The New York Trilogy*, the Prix France Culture

de Littérature Étrangère 1989. Auster's work has been translated into more than thirty languages.

His most significant novels include *The New York Trilogy* (1987), *Moon Palace* (1989), *The Music of Chance* (1990), *The Book of Illusions* (2002), and *The Brooklyn Follies* (2005). Hitherto, Auster's literature draws on elements of postmodernism, existentialism, absurdism, detective fiction, and the search for identity, which results from his influence by Franz Kafka, Samuel Beckett, Jack Kerouac, Miguel de Cervantes, Kurt Vonnegut, Albert Camus, George Oppen, and Paul Celan. Indeed, "Auster", Bloom remarks, "can seem a French novelist who writes in American English, but his American literary culture is extensive and finally decisive. He acknowledges Kafka and Beckett as his masters, while finding Cervantes to be his imaginative ideal" (2004, p.10).

In *City of Glass*, Auster employs the basics of postmodernism, "which puts forward the unrepresentable in presentation itself" (Lyotard, 2002, p. 81), to epitomize a fusion of reality and illusion. The novel falls back on Auster's literary personae and his existential search for identity. According to Martin (2008) "Auster invariably blurs elements of fact and fiction within his narratives, and the majority of his fictional protagonists appear to be versions of Auster. In this respect, Auster constructs postmodern autobiographies, and his characters share Auster's experiences" (p. ix).

Accordingly, *City of Glass* is primarily an auto-fictional novel where the characters evoke aspects of Auster's real-life experience. Auster just as the novel's main character Daniel Quinn lost his wife and son, however by a divorce in 1982 during the making of *City of Glass*. Another biographical

connection is that of Quinn being a writer who lives in New York and switches from writing poetry to mystery novels. Moreover, Paul Auster the character in the novel not only holds the same name as Auster but is a novelist as well, whose wife is named Siri and son Daniel duplicating Auster's real family.

Furthermore, during an interview by Gregory and McCaffrey, Auster admits presenting aspects of his actual life in *City of Glass* when he explains that "Quinn's life is how he imagined his own had he not met his second wife, Siri Hustvedt" (Pearson, 2008, p. 18). In an interview with Mallia (1987), Auster declares: "I think of *City of Glass* as an homage to my wife. It's a kind of fictitious subterranean autobiography, an attempt to imagine what my life would have been like if I hadn't met her. That's why I had to appear in the book as myself, but at the same time Auster is also Quinn, but in a different universe" (P. 8)

This disclosure clearly sets the ground for a psychological analysis of the novel's discourse relating to its author's psyche. Furthermore, in his *Ground Work*, describing the process of his writing, Auster declares "the 'light, streaming through the windows, never casts the same shadow twice, and at any given moment I feel myself on the brink of discovering some terrible, unimagined truth' (1991, p. 85). Auster's revelation pertains to his first step in the process of psychic Individuation that is recognition of the shadow archetype.

2. 1. c. Genre and Circumstances

City of Glass, the first novel in *The New York Trilogy*, is ascribed to the mystery detective fiction genre. It is an anti-detective story depicting “the descent of a writer into a labyrinth in which fact and fiction become increasingly difficult to separate” (as cited in Olson, 1985). Auster’s first publication of *City of Glass* (1985) was at a time when interest in literary theory was at its peak, particularly postmodernism. Martin (2008) observes: “with the publication of his first novel *City of Glass*, Paul Auster was hailed as the latest in a series of American authors who could be labeled ‘postmodernist’” (p. 1).

Furthermore, Martin (2008) adds: “Auster has been described by William McPherson, Bruce Bawer, and Gary Indiana, among others, as alternatively the epitome of the postmodern, a premodern, or, an author who concentrates on themes as opposed to fully developed characterization” (p. 2). This description applies to Auster’s writings that exhibit an acute challenge to traditional fiction, which corresponds to the idea of “postmodernism as it is generally understood involves a radical break, both with a dominant culture and aesthetic” (Jameson, 2002, p. vii).

Auster’s *City of Glass* is a postmodern novel par-excellence. It develops out of critical thinking and insights from post-structuralism, existentialism, deconstruction, and psychoanalysis. Through this novel, Auster provides thought-provoking perspectives of literary theory, and constructs new visions of antifoundationalism. This latter is part of the postmodern philosophy, which aims at challenging literary tradition essentially with the anti-novel genre that is based on linguistic and structural

experimentation, and subverting the traditional story-telling principles (Waugh, 2001, p. 151).

“In the 1960s”, Martin states: “postmodernism came to prominence as a critical and theoretical Concept” (2008, p. 3), and interest in its philosophy grew substantial. Lyotard argues that Postmodernism came in as a massive destruction to the high Modern values that sought the idea of universality through epistemic violence against the individual’s freedom. He radically rejects the idea that postmodernism came as “a continuation of the modernist tradition, or, a concept pertinent to the ethos of contemporary society” (ibid, p. 4)

Lyotard (2002) specifies the high Modern age imposed a unified epistemology through what he called ‘Grand Narratives’ that define the truths, and legitimized a single knowledge for everybody. Accordingly, in a protest against the Modern canonical system of Grand Narratives, he calls for a “plurality of reality” through what he labeled “Meta-narratives”, or little narratives. These narratives aim at questioning the meaning of reality, the unity of truth, and the meaning of meaning in narratives in relation to the human psyche, hence the multiple realities depending on context and individuality.

Moreover, Bakhtin maintains that reality exist in layers. In his “Discourse in the Novel”, Bakhtin established the concept of ‘Heteroglossia’ that is the multiplicity of voices, languages and realities in the narrative. According to him, the different voices construct a web in which truth lies

fragmented. Therefore, the individual needs to consider different perspectives in order to capture the full picture of truth.

To wit, reality in the narrative becomes an outcome of linguistic representations of personal truth, wherein “the simple notion that language passively reflects a coherent, meaningful and ‘objective’ world is no longer tenable” (Waugh, 2001, p. 2). This idea is also argued by Lyotard in his postmodern opposition to Modern rhetoric, and is stressed by Martin in his statement: “Postmodernism paves the way for the inclusion of discerning and multiple voices, and is opposed to the structures imposed by the controlling elite” (2008, p. 4). Simultaneously, *City of Glass* belongs to the metafiction genre. Waugh (2001) explains:

Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text. (Waugh, 2001, p. 2)

Thus, Metafiction is a narrative scheme that corresponds to the complexity its own representation as a developed awareness that “language is an independent, self-contained system which generates its own ‘meanings’” (ibid, p. 2). Correspondingly, *City of Glass* provides an insight into the concept of language as a self-sufficient system through which “the novel thus

becomes the story of writing as much as it is the writing of story” (ibid, p. 137).

Further, the concept is further highlighted when Quinn maintains that “what interested him about the stories he wrote was not their relation to the world but their relation to other stories” (Auster, 2006, p. 7), which echoes Julia Kristeva’s definition of Intertextuality that each text emerges out already existing texts rather than outer reality (1980). Indeed, *City of Glass* is vastly intertextual. It exhibits varieties of Intertextuality at different levels: there is intertextuality of text, intertextuality of subjectivity, and lastly Intertextuality of genre.

Brooker observes that in Auster’s work “the fall of the author into his own work is a repeated event” (1996, p. 144). The intertextuality of subjectivity figures in chapter 10 of the novel in the introduction of a character with the same name, location, family, and social status as Paul Auster the author of *City of Glass*. Equally remarkable is Quinn and Auster’s prolonged discussion about the issue of authorship in *Don Quixote* where he observes that it might be the case for Quinn’s story. Paul Auster the author uses Auster the character in voicing his own comments on Cervantes’ book.

Furthermore, Text Intertextuality appears at the beginning of *City of Glass* with the introduction of the name William Wilson that is taken from Edgar Alan Poe’s short story “William Wilson”. On the other hand, the connections between *City of Glass* and *The Adventures of Don Quixote* are both linguistic and textual. Daniel Quinn’s initials are the same as Don Quixote’s and their quests are strikingly similar with the same kind of

delusional detective/knight pursuits that originate from the fantasies of fiction. Moreover, Virginia Stillman informs Auster that he has been recommended by a man named Saavedra, which constitutes the full name of Miguel de Cervantes Saavedra.

In addition, the novel includes brief references to the following texts: *Victor: The Wild Boy of Aveyron*, *The Travels of Marco Polo*, Milton's *Paradise Lost*, Herodotus's *the Egyptian Pharaoh Psamtik*, Defoe's *Robinson Crusoe* and *Mere Nature Delineated*, Poe's "C. Auguste Dupin", Lewis Carroll's "Through The Looking Glass", Cervantes's *The Adventures of Don Quixote*, Thomas More's *Utopia*. Moreover, the *City of Glass* cites various philosophers and historical figures such as John Locke, Jean-Jacques Rousseau, Peter Martyr, and George Washington. Finally, Auster alludes to the Old Testament, the Book of Genesis, the Mayflower story, and Montaigne's Apology for Raymond Sebond, and the Tower of Babel in addition to figures from mythology like Nimrod and Prometheus.

Intertextuality of genre is displayed in the mystery detective genre's stylistic progression of the story with constant rise of questions and pursues of clues to solve the case. However, ironically, the case remains mysteriously unsolved by the end of the story. Brown (2003) explains that "by failing to resolve the mystery, by accepting the deferrals of meaning, Auster is indicating that final and unconditional meaning cannot be read into the 'text'" (p. 157). Therefore, in *City of Glass* the questions are never answered, clues are recognized then dissolved as the story progresses to closure with the appearance of a mysterious narrator.

2.2.TOPIC:

The topic of the novel is revealed by its prevailing lexico-semantic field, which is determined by a particular set of lexical items that communicate a particular semantic orientation. From what has been demonstrated, with a predominance of words in which the underlying notion is cognitive, it is relevant to attribute the text in *City of Glass* to a semantic field that is compatible with “psychology”. The corpus data is made of 3900 words, where the most recurrent words are illustrated in the following tables:

Words	N	%
be	910	22.74%
have	253	6.32%
say	200	5.00%
do	143	3.57%
can	77	1.92%
know	76	1.90%
make	62	1.55%
see	56	1.40%
think	55	1.37%
do not	55	1.37%
would	50	1.25%
will	47	1.17%
come	41	1.02%
could	40	1.00%

Table 5. Corpora Verb Frequency in *City Of Glass*

Words	N	%
Quinn	124	3.18%
Stillman	93	2.39%
Peter	93	2.39%
Auster	67	1.72%
thing	60	1.54%
word	53	1.36%
time	50	1.28%
name	43	1.10%
man	39	1.00%

Table 6. Corpora Noun Frequency in *City Of Glass*

From table 5 and table 6, the most frequent words are the verb “be” with 910 times and the name “Quinn” with a number of 124. The highest frequency of these two words indicates the text’s focus on the existence and being of the character Daniel Quinn. This reveals that Quinn’s consciousness is a focal point of *City of Glass*, making it a novel of the mind. Moreover, the most frequent nouns in the corpora are all names of characters: Stillman, Peter, and Auster. This fact confirms that the text centers around the characters’ states. Therefore, it can be argued that the topic of *City of Glass* is consciousness which lies within the paradigms of psychology.

2. 2.a. TENOR:

In keeping with Halliday (1985, p. 12) the Tenor of discourse relates to who participates in the discursive interaction and the nature of the relationships that pertain between these participants. In addition, Halliday (1994) explains that Tenor is identifiable with “the social relationships”

between the discourse partakers. Furthermore, Poynton (1985) argues that contextual elements of tenor are determined by three fundamental factors: ‘status’, ‘contact’ and ‘affect’ values between the interactants.

2. 2.a.i. WHO IS TALKING TO WHOM

Discursive interactions in *City of Glass* occur as different dialogues between the protagonist Daniel Quinn and one of the characters at once. Moreover, *City of Glass* is told in the third person narrator that turns into a mysterious first person voice in the last two pages of the last chapter. Addressing the readers, the mysterious narrator explains that he had no relationship with the protagonist Daniel Quinn other than reporting his story from the red notebook this latter left behind. The conversations occur between the participants as follows:

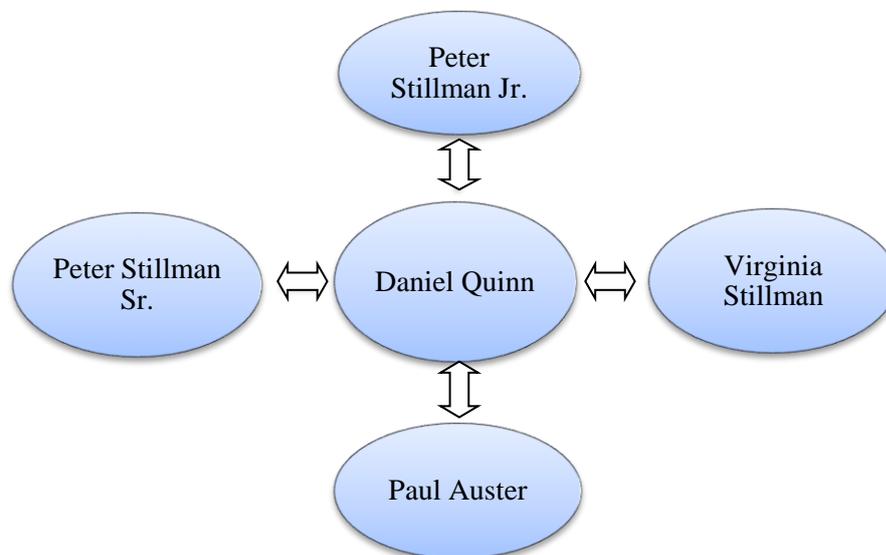


Figure 3. Personal Tenor in *City of Glass*

2. 2.a.ii. Relationship types

Halliday (1994) argues that Tenor is identifiable with “the social relationships” between the discourse partakers. This section discusses the participants’ relationships in accordance with personal relations, power relations, affective value or emotive value, and value of contact. The following diagram illustrates the established personal relationships between the characters as presented in the narrative:

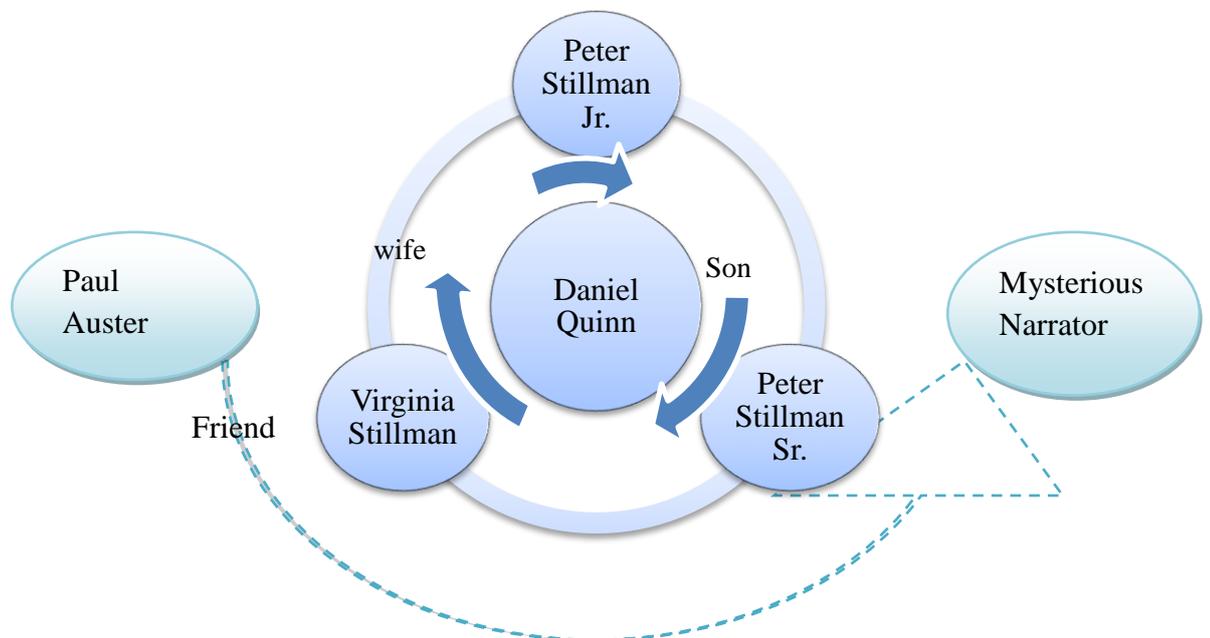


Figure 4. Personal Relations in *City of Glass*

In addition, power relations are established in a hierarchy where the Mysterious narrator appears as an omniscient who takes control over the story and the totality of its characters as illustrated in the following figure:

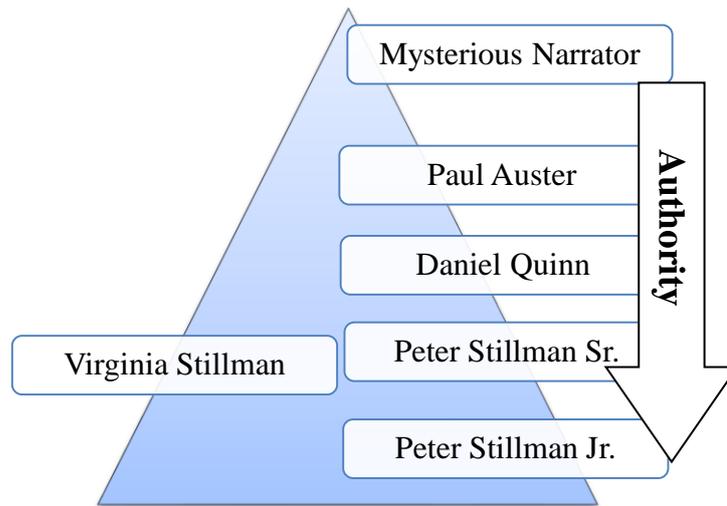


Figure 5. Power Relations in City of Glass

Further, the emotive value in the interactions of the participants is categorized into two types positive + or negative – value, mapped as follows:

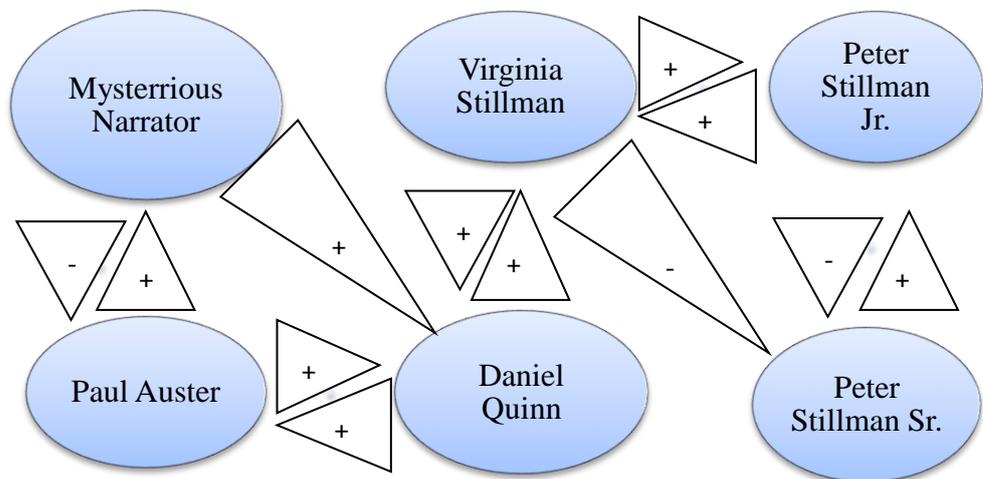


Figure 6. Emotive values in City of Glass

Finally, the value of contact between the participants in the narrative is exemplified in the following:

Participants	Contact (N)	Contact value (%)
Daniel Quinn & Peter Stillman, Jr..	3608	23
Daniel Quinn & Virginia Stillman	3704	24
Daniel Quinn & Peter Stillman, Sr..	4177	27
Daniel Quinn & Paul Auster	4038	26
Total	15527	100

Table 7. Contact Value in City of Glass

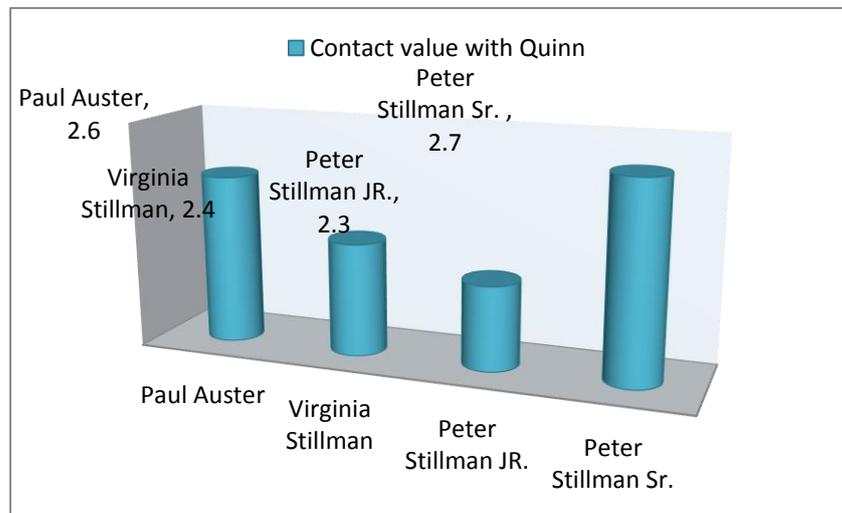


Figure 7. Contact Value in City of Glass

2. 2.a.iii. PRONOUNS

This section provides an analysis of pronoun system in the communicative events in *City of Glass*. The table below demonstrates the frequency of personal pronouns used by the participants:

Pronoun Words	N	%
I	662	28.75%
He	503	21.84%
You	36	15.68%
It	35	15.41%
My	10	4.69%
They	98	4.26%
we	78	3.39%
she	70	3.04%
himself	30	1.30%

Table 8. Pronoun value in *City of Glass*

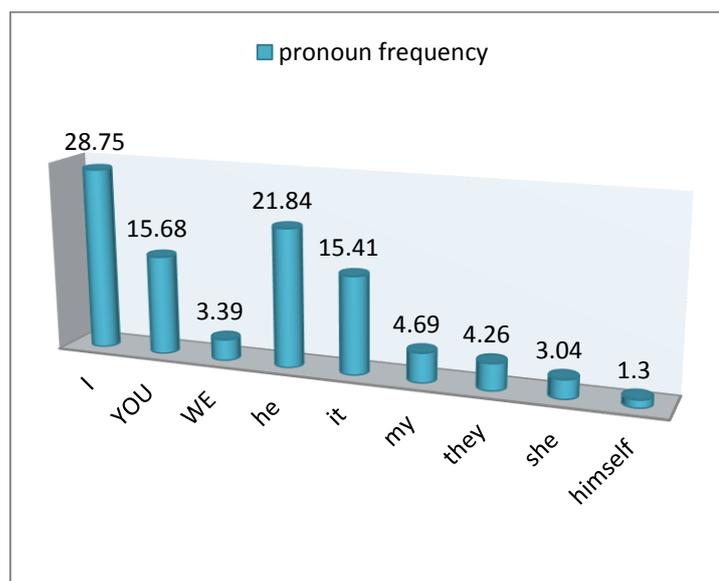


Figure 7. Pronouns Frequency in *City of Glass* Corpora

According to table 8, the most prominent pronoun in the corpus is the personal pronoun “I” with a recurrence of 662 times, 28.75%. This reflects a powerful subjective orientation in the novel’s discourse. Moreover, as a subjective case first person pronoun “I” is used for a purposeful revelation of personal information such as points of view, feelings, or experiences. This predicates a predominant orientation to self-disclosure in the discursive interactions.

The second most recurring pronoun is “he” with 503 times, 21.84%. This reflects the presence of reference to a precedent male character in the communicative situation; thus showing the discourse’s predominant focus on male characters in the novel. In addition, the second person pronoun “you” is frequently recurrent as well in the conversations. This indicates the discursive involvement of both addresser and addressee interactants in the communicative event.

2. 2.b. Personalization:

Personalization in *City of Glass* is achieved by the use of characterization strategies and the choice of personal pronouns. There is an imminent presence of the author in *City of Glass*. Auster enforces his omnipresence in the novel through the appropriation of his full name for different characters. First, he creates a character that holds his own name to refer to a mysterious private detective whom Quinn pretends to be as in “Paul Auster. Of the Auster Detective Agency” (Auster, 2006, p. 7).

Next, Auster presents a character with the same name and personal profile of his own as verbalized in this character's declaration to Quinn: "I'm Paul Auster. ... I'm a writer" (ibid, pp. 92-93). In addition, Auster refers to himself in the first person singular using the pronoun "I" at the end of the novel to reveal himself as a narrator of the entire story in his statement: "I have followed the red notebook as closely as I could, and any inaccuracies in the story should be blamed on me" (ibid, p. 130).

Moreover, the narrative begins with an introduction of the protagonist Daniel Quinn, wherein Auster deliberately draws the reader in with the use of the inclusive collective subject pronoun "we". Auster involves briefly involves the reader in the story through the following lines:

As for Quinn, there is little that need detain us. Who he was, where he came from, and what he did are of no great importance. We know, for example, that he was thirty-five years old. We know that he had once been married, had once been a father, and that both his wife and son were now dead. We also know that he wrote books. To be precise, we know that he wrote mystery novels. (Auster, 2006, p. 3)

Evidently, Auster's use of the pronouns "us" and "we" in the quote above creates a feeling of pseudo-solidarity between the narrator and the reader in the shared amount of knowledge about Quinn.

2. 2.c. Standing

Standing indicates the degree to which the author manifests himself and evokes epistemic authority in his novel.

Auster's standing in *City of Glass* is conspicuous with a notorious authorial authority as well as a noteworthy articulation of epistemic authority. Auster establishes his strong standing over the novel through a mysterious narrator appearing in the third-person voice then shifting to the first-person towards the end of the story. First, he introduces the novel through an omniscient narrator thus aiming at an unrestricted epistemic scope that grants him full command of perspectives in the narrative.

Accordingly, being entirely at the disposition of the author, the novel is metafictional construct wherein "metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality" (Waugh, 2001, p. 2). Hitherto, Auster enforces his standing with reference to a variety of external sources namely; the Bible, the tower of Babel, and Don Quixote.

Moreover, Auster verbalizes his opinion through the words of fictitious Auster about Don Quixote: "Don Quixote, in my view, was not really mad. He only pretended to be. In fact, he orchestrated the whole thing himself. ... In my opinion, Don Quixote was conducting an experiment. He wanted to test the gullibility of his fellow men" (Auster, 2006, p. 98). Clearly, the evaluative tone of this statement asserts Auster's standing in the text.

Simultaneously, the mysterious first person narrative voice at the end of the novel stands for that of Auster. It instantaneously claims authorship over Quinn's story through its statement: "I have followed the red notebook as closely as I could, and any inaccuracies in the story should be blamed on me. ... The red notebook, of course, is only half the story, as any sensitive reader will understand" (ibid, p. 130). Accordingly, the story is not only a reporting of Quinn's red notebook but the narrator's set of elaborate interpretations instead, hence the authorial authority over the novel.

2. 2.d. Stance:

Stance refers to the space that the author offers the readers to interact with the content of his text. It encompasses a specification of attitude and modality.

2. 2.d.i. Attitude

In addition to major choices of proper nouns and verbs previously discussed, Auster's lexical choice in *City of Glass* communicates a negative attitude. His remarkably frequent use of words that imply hazardous purports clearly constructs a negative stance in the text. Therefore, in the absence of neutral attitude, readers are most likely compelled to fall for the prevailing negative stance in the novel. The following table illustrates Auster's most frequent lexical choices in *City of Glass*:

Lexical choice	N
Not	401
No	210
Dark/night	71
Go/gone	64
Die/death/dead	37
Lose/lost	22

Table 9. Frequent Lexical Choices In *City of Glass*

2. 2.d.ii. Modality

The analysis of modality in *City of Glass* reveals likelihood that the narrative is based on a range of hypothetical probabilities through the abundant use of the modal verb “would”. The following table instantiates the above mentioned analysis:

Modal Verb	N
Would	204
Could	177
Can	83
Will	69
Might	32
Must	22

Table 10. Modality Value in *City of Glass*

2. 3. Mode:

City of Glass is a prose written unspontaneous narrative that displays a certain degree of interactivity through dialogues between the characters. In addition, Auster puts forward a simulated orality in the text particularly in Stillman junior's monologue as in the following excerpt:

I am Peter Stillman. I say this of my own free will. Yes. That is not my real name. No. Of course, my mind is not all it should be. But nothing can be done about that. No. About that. No, no. Not anymore.

You sit there and think: who is this person talking to me? What are these words coming from his mouth? I will tell you. Or else I will not tell you. Yes and no. My mind is not all it should be. I say this of my own free will. But I will try. Yes and no. I will try to tell you, even if my mind makes it hard. Thank you. (Auster, 2006, p. 15)

The above quote shows the difficulty to which Stillman is exposed on the level of linguistic articulation. Through verbalizing the lack of both syntactic and semantic articulation in the text Auster achieves a strong simulation of Stillman's orality. This latter is further highlighted in Stillman's statement: "Wimble click crumblechaw beloo. Clack clack bedrack. Numb noise, flacklemuch, chewmanna. Ya, ya, ya. Excuse me. I am the only one who understands these words" (ibid, p. 17). Clearly, Auster succeeds in simulating orality in this statement by the use of non-semantic set of sounds that draws on Stillman's abusive childhood which was denied any linguistic element.

CHAPTER THREE

LEXICO-GRAMMATICAL ANALYSIS OF DISCOURSE IN *CITY OF GLASS*

The lexicogrammatical analysis of discourse in a text reveals its underlying semantic configuration. Language, SFL specifies, communicates three main semantic categories simultaneously: ideational, interpersonal, and textual meanings (Halliday, 1985). The ideational meaning indicates the existing ‘content’ in a person’s language, which encompasses both his outward and inward experiences. The interpersonal meaning relates to the ways in which an individual establishes and maintains social relations through linguistic interactions. Finally, the textual meaning delineates the manner in which a text is constructed in a particular context.

The ideational metafunction consists of processes, participants, and circumstances that exploit elements of discourse in representing reality as perceived by the individual (Fowler, 1986). These ideational components are determined by choices in the transitivity system. This latter configures a person’s mental conception of reality in a systematic set of process types that express “all phenomena and anything that can be expressed by a verb: event, whether physical or not, state, or relations” (Halliday, 1985, p. 159). Therefore, SFL’s analysis of transitivity centers on the main verb of the sentence wherein the different processes are classified as Material, Mental, verbal, and Relational processes.

The Interpersonal metafunction relates to configuration of Mood in language. Three types of clausal Moods can be detected during an analysis: Declarative, Imperative and Interrogative. Each clausal Mood indicates a particular type of interpersonal relationship among the participants. On the other hand, the textual meaning is derived from the clause’s communicative function. This latter is determined by the thematic structure of the clause.

Hitherto, Halliday and Matthiesen define the theme as a “starting point of the message: it is what the clause is going to be about” (1976, p. 64). In other words, the theme positions the clause within its specific context and “enables the clause to be packaged in ways which make it effective given its purpose and its context” (Eggins, 2004, p.298).

This chapter examines the discursive interactions in *City of Glass* by applying a lexicogrammatical analysis that involves the SFL’s three semantic systems of Transitivity, Mood and Theme (Halliday, 1985). The analysis of the lexicogrammatical choices made by the interacting characters in the novel discloses what facts their linguistic representations convey concerning their psychological nature. This investigation draws on the idea that each character represents a particular Jungian Archetype in the novel.

I. Systemic Functional Linguistics' Semantic Systems

I. 1. Transitivity System

Transitivity verbalizes the ways in which characters encode their mental picture of reality in language. Thus, the transitivity system allows the investigation of “choice of process types and participants roles seen as realizing interactants’ encoding of their experiential reality: the world of action, relation, participants and circumstances that give context to their talk” (Eggins, 1994, p. 220). The three process types distinguished in transitivity are the following:

- Material processes of transitivity are processes of doing, and happening; which are typically physical actions. Usually, the material process involves two essential participants: the Actor; the doer of the process, and the Goal; the person affected by the process.
- Mental processes encode cognitive events such as perception, thoughts and feelings. A Mental process offers an insight into the interactant’s consciousness. Generally two participants engage in the Mental process: the Senser; the conscious entity in the process, and the Phenomenon, which is perceived by the Senser.
- Verbal processes construe the verbalization of the participants. In general, the Verbal process involves three participants: the Sayer, the Receiver, and the Verbiage that is the message of the verbal process.
- Finally, Relational processes refer to the type of being of the interacting participants. There are two different types of Relational processes: Identifying Relational, and Attributive Relational. The

Identifying Relational process involves two participants involved are Token; identifier, and Value; identified. On the other hand, the Attributive Relational process engages a Carrier, and an Attribute.

Therefore, Transitivity Analysis in *City of Glass* aims at substantiating the frequent and reoccurring processes, participants and circumstances that have been used.

I. 2. Mood System

MOOD refers to the underlying clause systems of the interpersonal metafunction; operating as “the grammaticalization of the semantic system of SPEECH FUNCTION in the clause in adopting and assigning speech roles such as questioner and (designated) answerer” (Matthiessen et al., 2010, p. 146, upper case in original). Systemic analysis of the interpersonal metafunction usually investigates the MOOD type as follows:

- The Declarative Mood typically relates to the Epistemic and Realis modalities of the clause; which indicate conclusiveness, and factuality of the interactant’s inferences. Hence, a prevalence of Declarative Mood in a character’s discourse may reflect his self-efficacy, insight, or conceitedness.
- On the other hand, the Imperative Mood articulates the directive modality of the clause. It serves a deontic function with the interactant’s discursive expressions of authority through which power relations are manifested.
- Finally, the Interrogative Mood enacts the epistemic modality of a clause in a state of questioning wherein the participant elicits

information, response, or approval. Hence, the Interrogative Mood may express the character's need, quest, uncertainty, or curiosity.

Hence, the Systemic Mood analysis of the dialogic interactions between the characters in *City of Glass* aims at revealing the type of their interpersonal relationships.

I. 3. Theme System

Matthiessen et al. (2010) specify THEME denotes a “textual system for organizing the clause as a message” (p. 223), wherein the two choices Theme and Rheme construct the semantic system. In a clause, Theme is the “point of departure” (Halliday, 1994, p. 37); it determines the semantic orientation of the utterance, whereas Rheme is the part that follows to complete and reinforce meaning. In addition, three different Theme types are distinguished in a THEME system as follows:

- The Interpersonal Theme relates to the interpersonal metafunction as it carries some of the dialogic element of interaction between the participants.
- Topical Theme, on the other hand, relates to the ideational metafunction; it defines the primary concern of the text.
- Finally, the Textual Theme articulates a set of cohesive lexical elements within a discursive event.

Accordingly, THEME analysis of discourse in *City of Glass* intends to delineate its underlying symbolism and message patterning.

II. Corpus Data

The corpus data for this study includes a set of discursive patterns from thirteen chapters in Auster's novel *City of Glass*. These chapters have been specifically selected on the basis of their reported discourse involving interactants relevant to this study's goal. The data encompasses a range of four dialogues each featuring a communicative situation between main character Quinn and one of the major characters: Peter Stillman, Jr., Stillman, Sr., Virginia Stillman, and Paul Auster. In addition, the study tackles the narrative discourse of the anonymous Mysterious Narrator as illustrated in the following table:

Corpus Data	
Corpus No. 1	Dialogue between Daniel Quinn and Peter Stillman, Jr.
Corpus No. 2	Dialogue between Daniel Quinn and Virginia Stillman
Corpus No. 3	Dialogue between Daniel Quinn and Peter Stillman, Sr.
Corpus No. 4	Dialogue between Daniel Quinn and Paul Auster
Corpus No. 5	Narrative Discourse of the Mysterious Narrator

Table 11. Corpus Data for the Lexico-grammatical Analysis

IV. Data Analysis

This section provides a contextual positioning of each corpus to prepare it for the study, and a three layer analysis of data:

- 1) A Transitivity analysis of corpora No. 1, 2, 3 and 4
- 2) A MOOD analysis of corpora No. 1, 2, 3 and 4
- 3) A Theme analysis of corpus No. 5

The statistics and schemes provided in this chapter are gathered and reported using the UAM Corpus Tool3 software (2007) for automatic corpus annotation.

IV. 1. Contextual Parameters:

The first interaction in the novel occurs between Quinn and Stillman, Jr. The two characters engage in a phone conversation that triggered the development of the story as Auster emphasizes: “IT was a wrong number that started it, the telephone ringing three times in the dead of night, and the voice on the other end asking for someone he was not” (Auster, 2006, p.3). Stillman, Jr. has initiated the phone call asking for a detective’s protection. Quinn impersonated the detective named Paul Auster, and accepts to meet with Stillman, Jr. in his apartment. Therein, the conversation takes on a much deeper dimension involving Stillman’s identity crisis, deficient linguistic performance, and psychological trauma. Table 12 summarizes the above information:

Data		Contextual Parameters	
Corpus	Field	Tenor	Mode
No. 1	Identity	Peter Stillman, Jr.: a linguistically	Informal
	Language	dysfunctional young man	Spoken
	Psychology	Quinn: a novelist impersonating a private detective named Paul Auster	Lethargic Dialogue

Table 12. Contextual Parameters for Corpus No. 1

On the other hand, Quinn meets Virginia, Stillman, Jr.’s wife. She walks him through a more intelligible version of her husband’s story with “her right hand under her chin. Pensive. As if searching for an attitude of unshakable honesty” (Auster, 2006, p. 31). Virginia explains the criminal case for Quinn, who has been passing for detective Auster, and entrusts him

to trail Peter Stillman, Sr.. This latter is Stillman, Jr.’s father and the suspect for his potential murder. Later; the communication between Quinn and Virginia continues in the form of phone conversational dialogues discussing the development of the case. The following table illustrates the contextual positioning of their interactions:

Data		Contextual Parameters	
Corpus	Field	Tenor	Mode
No. 2	Identity	Virginia Stillman: Peter’s wife, a	Informal
	Psychology	beautiful young woman	Spoken
	Criminal	Quinn: a novelist impersonating a	Cordial
	case	private detective named Paul Auster	Dialogue

Table 13. Contextual Parameters for Corpus No. 2

As he proceeds with the case, Quinn finds it inevitable to interact with Stillman, Sr. “to talk to him, to question him, to get to the bottom of it once and for all” (Auster, 2006, p. 100). Nevertheless, due to Stillman’s mental instability Quinn takes on different identities at each encounter. Accordingly, the two characters engage in a broad range of conversational subjects as demonstrated in Table 14.

Data		Contextual Parameters	
Corpus	Field	Tenor	Mode
No. 3	Identity	Peter Stillman, Sr.: a mentally	Informal
	Language	unstable former professor	Spoken
	Psychology	Quinn: a novelist impersonating a	Dialectic
	History	private detective named Paul Auster	Conversation
	Religion		
	Fiction		

Table 14. Contextual Parameters for Corpus No. 3

Quinn’s investigation hits a dead end when he loses track of Stillman, Sr. and decides to look for the real detective named Paul Auster since “if this man was as good a detective as the Stillmans thought he was, perhaps he would be able to help with the case” (Auster, 2006, p 113). However, the only Auster Quinn finds happens to be a writer. The two discuss details about the Stillmans’ case in a fruitless attempt to find a solution. Moreover, Quinn thinks that “Auster was the first intelligent person he had spoken to in a long time” (ibid), therefore he takes the conversation to different other levels as illustrated in the table below:

Data		Contextual Parameters	
Corpus	Field	Tenor	Mode
No. 4	Identity	Paul Auster: a novelist living in	Formal and
	Fiction	Brooklyn	Informal
	Criminal	Quinn: a novelist	Spoken
	case		Dynamic Dialogue

Table 15. Contextual Parameters for Corpus No. 4

Quinn has his last conversation with Auster before he finally disappears. The novel then ends with a narrative from Auster’s anonymous friend. This mysterious narrator declares that the novel is based on Quinn’s red notebook that he has found in Stillman, Jr.’s empty apartment. He shows great inexplicable interest in Quinn as he states “my thoughts remain with Quinn. He will be with me always. And wherever he may have disappeared

to, I wish him luck” ‘Auster, 2006, p 132). Table 16 summarizes what has been said above:

Data		Contextual Parameters	
Corpus	Field	Tenor	Mode
No. 5	Quinn and his Red Notebook	Mysterious Narrator: an anonymous friend of Paul Auster	Formal Written narrative

Table 16. Contextual Parameters for Corpus No. 5

IV. 2. Transitivity Analysis

The present transitivity analysis aims at matching semantic with grammatical levels to stylistically extract meaning through lexical choice in the corpus data. This section examines transitivity patterns with quantitation of the participants’ process choices in each corpus separately to reveal the interactants’ mind-set, thus exposing their archetypal nature.

IV. 2. a. Corpus 1

Feature	N	Percent
GRAMMATICAL-RANK N=2766		
Participant	888	32.10%
Process	738	26.68%
circumstance	289	10.45%
CLAUSE-TYPE N=2766		
Material	236	8.53%
Mental	108	3.90%
Verbal	91	3.29%
Relational	150	5.42%

Table 17. Process Choice in Corpus No. 1

According to Table 17, Transitivity analysis of Corpus No. 1 reveals a number of 738 processes. The most frequently used processes are Material and Relational. The number of Material processes is 236 and the proportion to the total ranking clauses (N= 2766) is 8.53 %. The number of Relational processes is 150 and the proportion of the processes to the total ranking clauses is 5.42%. Whereas, the less frequently used process is the Mental process with a number of 108 and proportion of 3.90% to the total ranking clauses.

The high recurrence of Material processes reflects frequent referential concepts of happening, or doings performed by the participants. This represents the characters' experiential world featuring an efficient situational development. Moreover, the frequency of Material processes indicates an expression of power through a prolific use of action verbs in the interaction.

With the second highest number, Relational processes demonstrate the interactants' developing connection, self-disclosure, and evaluation of each other's qualities. In addition, the low frequency of Mental processes reflect each character's limited involvement in consciousness and the inner world. This reveals the participants' preoccupation with their influence on and by the outer world, thus the confirmation of their subjective distinction as well.

Transitivity choice annotations show Stillman, Jr. in a power position holding the floor with long non-interactive input in the conversation characterized by Relational process choice. Moreover, power

is reflected in the transformation of participants' type throughout the conversation. The beginning of the interaction shows Quinn as the dominant participant holding the role of an Actor in Material processes making Stillman a weak participant with the roles of Sayer or Senser, as illustrated in Figure 8. However, as the conversation develops Quinn retreats and Stillman becomes the Actor and Carrier in Transitivity, thus a provider in action, which naturally renders Quinn into a passive receiver, as Figure 9 demonstrates. Subsequently, Peter Stillman, Jr. appears as a self-centered, powerful, infantile figure that suggests a corresponding to the Jungian Archetype of the Shadow.

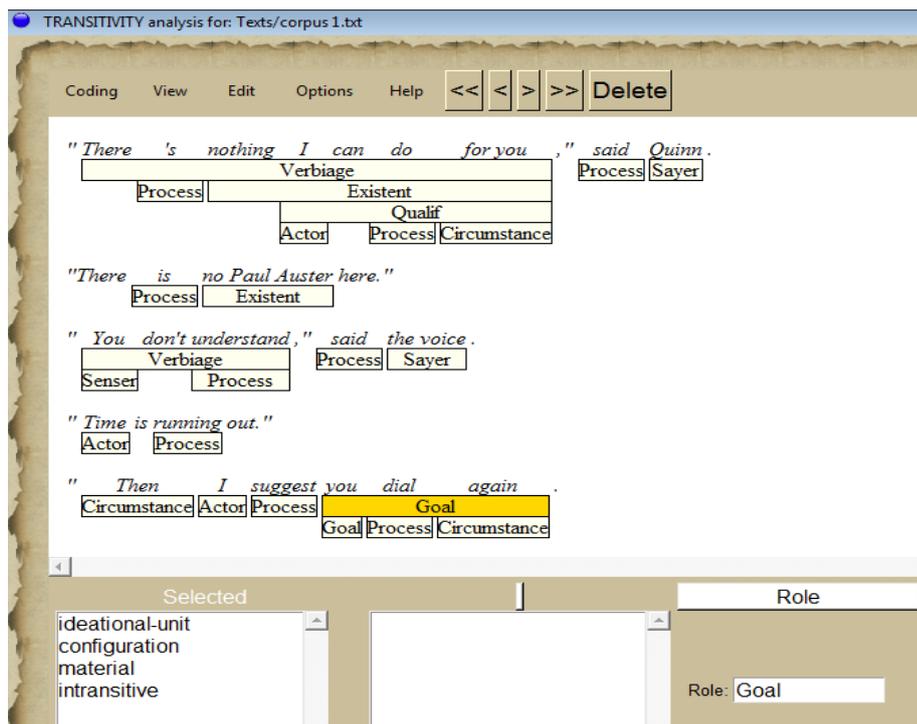


Figure 8. Transitivity annotation Sample 1 in Corpus No. 1

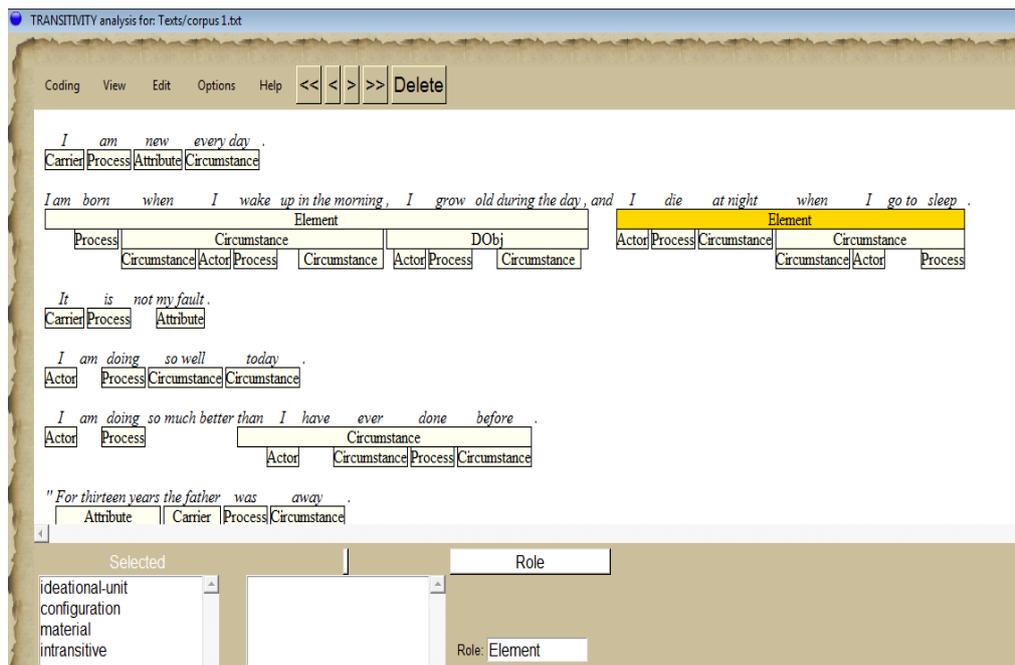


Figure 8. Transitivity annotation Sample 2 in Corpus No. 1

Hitherto, it is clear that the interaction with Stillman, Jr. is progressive and challenging to Quinn. During the phone conversation, Quinn perceives Stillman’s voice “as if from a great distance, ... a voice unlike any he had ever heard. It was at once mechanical and filled with feeling, hardly more than a whisper and yet perfectly audible, and so even in tone that he was unable to tell if it belonged to a man or a woman” (Auster, 2006, p. 7). Clearly, Quinn faces confusion and difficulty to identify Stillman’s nature from the sound of his voice, so he decides to meet him.

However, getting into Stillman’s apartment increases Quinn’s confusion “as he crossed the threshold and entered the apartment, he could feel himself going blank, as if his brain had suddenly shut off” (Auster, 2006, p. 17). Quinn’s brave walk into Stillman’s apartment with a fake identity in addition to his constant feeling of confusion and helplessness around Stillman

echoes Jung’s concept of the First Act of Courage, which reflects the first meeting with the Shadow Archetype. Jung explains that “this confrontation is the first test of courage on the inner way” (Jung, 1981, p.20).

Furthermore, Quinn appears in a position of power when distant from Stillman, but in their first meeting he loses that privilege “as though Stillman's presence was a command to be silent” (Auster, 2006, p. 19). This can be explained by Jung’s statement: “in the realm of consciousness we are our own masters; we seem to be the ‘factors’ themselves. But if we step through the door of the shadow we discover with terror that we are the objects of unseen factors” (Jung, 1981, p. 23).

In addition, the longer time passes in Stillman’s apartment the more Quinn weakens; “his head hurt now, and his body ached with exhaustion he had not felt in years” (Auster, 2006, p. 38). This description corresponds to Jung’s account of the First Act of Courage wherein “the shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well” (Jung, 1981, p. 21).

IV. 2. b. Corpus 2

Feature	N	Percent
GRAMMATICAL-RANK N=2911		
participant	943	32.39%
process	760	26.11%
circumstance	365	12.54%
CLAUSE-TYPE N=2911		
Material	327	11.23%
Mental	129	4.43%
Relational	121	4.16%

Verbal	60	2.06%
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Table 18. Process Choice in Corpus No. 2

According to Table 18, the number of Material processes in corpus No. 2 is 327 and the proportion to the total ranking clauses (N= 2911) is 11.23%. The number of Mental processes is much lower with 129 and a proportion to the total ranking clauses of 4.43%. Relational processes choice is low as well with a number of 121 and proportion of 4.16% to the total ranking clauses.

The high frequency of Material processes choice suggests a progressive development of the interaction and an active nature of the interactants. As second highest numbers, Mental and Relational processes mirror the participants' engagement in the experience of the inner world on the one hand, and their self-discloser and bonding on the other hand.

Transitivity annotations show the participants' harmonious turn taking in the conversation. Quinn and Virginia engage in balanced communication using uniform choices of processes and roles, as illustrated in the sample annotation in Figure 10.

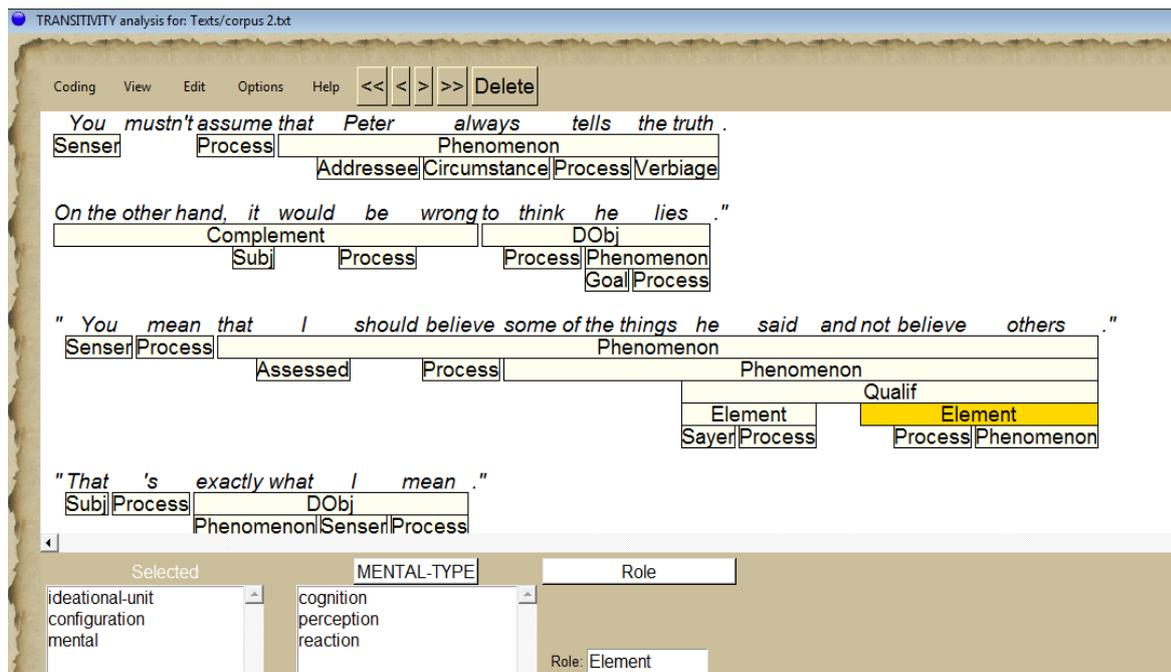


Figure 10. Transitivity annotation Sample in Corpus No. 2

Quinn’s first encounter with Virginia takes place at the time of his first meeting with Stillman, Jr., and “for some reason, Quinn had not been expecting this, and it threw him off track” (Auster, 2006, p. 16). The presence of Virginia in Stillman’s apartment destabilizes Quinn who “had lost ground” (ibid) as “she was talking to him, forcing him to respond” (ibid). The confusion that is inexplicably triggered by the mere presence of Virginia and Stillman at the same place and time symbolizes the spatial dimension of the unconscious where the Shadow and Anima coexist. Therefore, facing the Anima is challenging and disconcerting as Jung explains: “if the encounter with the shadow is the ‘apprentice-piece’ in the individual’s development, then that with the anima is the ‘master-piece’” (Jung, 1981, p. 29).

Moreover, as Quinn states Virginia was “perhaps thirty-five; average height at best; hips a touch wide, or else voluptuous, depending on your point of view; dark hair, dark eyes, and a look in those eyes that was at once self-contained

and vaguely seductive. She wore a black dress and very red lipstick” (Auster, 2006, p. 17). The figure of Virginia is feminine and seductive with a darkness symbolized by the dark hair, eyes and dress, in addition to the red lipstick color which can be associated with sexuality and desire but also with fire and danger. Clearly, the description of Virginia corresponds to the Anima Archetype that denotes a powerful alluring feminine figure; “with the archetype of the anima we enter the realm of the gods, or rather, the realm that metaphysics has reserved for itself. Everything the anima touches becomes numinous-unconditional, dangerous, taboo, magical” (Jung, 1981, p. 28).

At the end of their first meeting “Virginia Stillman suddenly threw her arms around Quinn, sought out his lips with her own, and kissed him passionately” (Auster, 2006, p. 40). She then explains her behavior telling Quinn “I just wanted you to know what I'm capable of” (ibid). In fact, Virginia does not consider kissing a stranger in her husband's apartment an immoral action, but a means to prove a point which reflects Jung's statement: “the anima believes in the ‘beautiful and the good’, a primitive conception that antedates the discovery of the conflict between aesthetics and morals”.

Furthermore, from what has been previously explained, the communication between Quinn and Virginia exhibits a request-response exchange pattern wherein Virginia dominates the role of information provider. This corresponds to Jungian theory of Archetypes where “anima is a natural archetype that satisfactorily sums up all the statements of the unconscious, of the primitive mind, of the history of language and religion” (Jung, 1981, p. 27).

Finally, Virginia Stillman can be characterized with extreme femininity, desire, impulsiveness, and dark allure. Therefore, she corresponds to the Jungian Anima Archetype.

IV. 2. c. Corpus 3

Feature	N	Percent
GRAMMATICAL-RANK	N=3126	
Participant	989	31.64%
Process	802	25.66%
Circumstance	554	17.72%
Configuration	728	23.29%
CLAUSE-TYPE	N=3126	
Material	321	10.27%
Mental	115	3.68%
Relational	167	5.34%

Table 19. Process Choice in Corpus No. 3

According to Table 19, the number of material processes is 321 and the proportion to the total ranking clauses (N= 3126) is 10.27 %. The number of Relational processes is 167 and the proportion of relational processes to the total ranking clauses is 5.34%.

Like the configurations of processes in Corpus No.1, Corpus No. 3 shows a predominance of Material processes followed by a high frequency of Relational processes. Accordingly, the Transitivity choice represents the interactants' individualistic orientation and power preoccupation on the expense of interactive balanced communication.

Transitivity annotations, as illustrated in the sample figure below, demonstrate a high power position held by Stillman, Sr. through his domination of Material process use and Actor role. Moreover, Stillman holds

the floor doing most of the talking as knowledge supplier, thus putting Quinn in a weak position of a novice recipient of Stillman's wisdom.

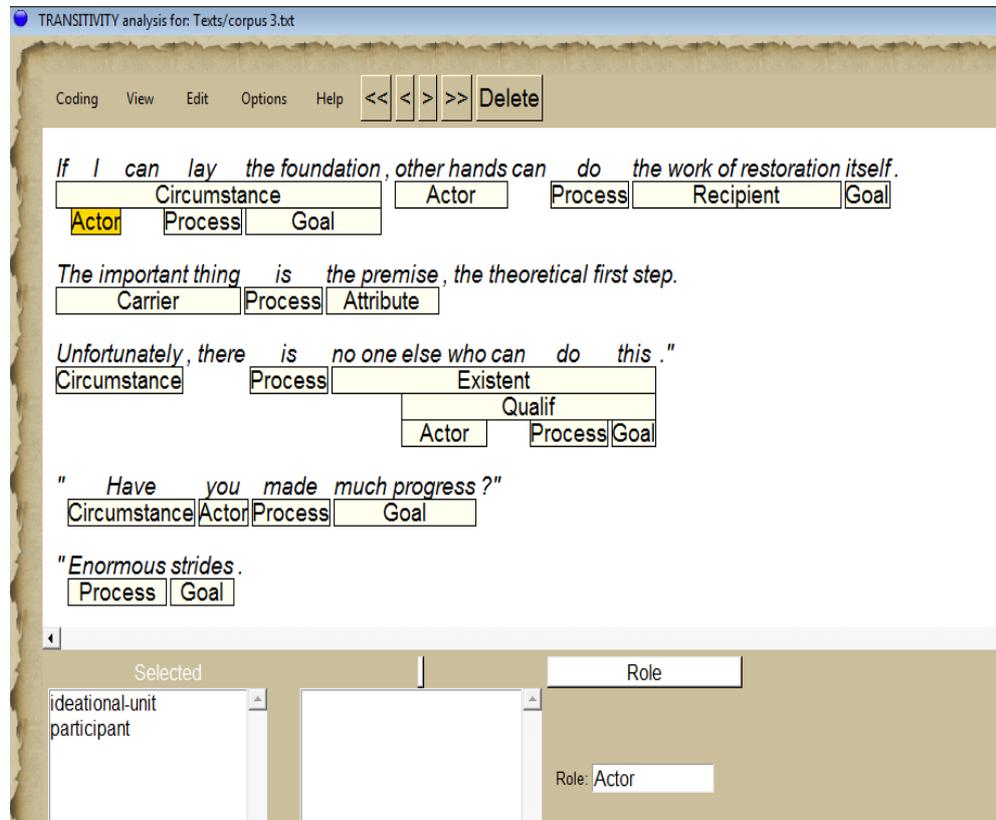


Figure 11. Transitivity annotation Sample in Corpus No. 3

Quinn had first heard of Stillman Sr. from Stillman Jr., and his ideas about him have been predetermined by Virginia's account. According to Virginia, Stillman, Sr. is dangerous and extremely intelligent. However, Quinn fails to see these characteristics and is drawn to interact with the old man instead of watching him. Quinn exhibits a resistance to Stillman's temptations and is not overwhelmed by his presence as he was by Stillman, Jr.'s. This suggests that Quinn has already performed the First Act of Courage when meeting with Stillman, Jr. therefore he is prepared to interact with Stillman, Sr. on a more

developed level. Hence, Quinn's first interaction with Stillman, Sr. shows a passive aggressive tone from both parts as follows:

"I'm sorry, but it won't be possible for me to talk to you."

"I haven't said anything," said Quinn.

"That's true," said Stillman. "But you must understand that I'm not in the habit of talking to strangers."

"I repeat," said Quinn, "that I haven't said anything."

"Yes, I heard you the first time. But aren't you interested in knowing why?"

"I'm afraid not."

"Well put. I can see you're a man of sense." Quinn shrugged, refusing to respond. His whole being now exuded indifference. (Auster, 2006, p. 86)

However, as the interactions between the two develop Quinn becomes more aware of Stillman's dangerous and deceiving nature, and even "felt little fear For each time Quinn had appeared, he had done it by surprise. And yet Stillman had not even blinked" (ibid, p. 101). Finally, Quinn finds himself unable to keep control over or track Stillman, Sr. who suddenly disappeared and "everything had been reduced to chance, a nightmare of numbers and probabilities" for Quinn (ibid, p. 112). As he loses all hope, Quinn could see how overwhelmed he has been by the presence of the Stillmans; his life has been turned upside down. At the end, "he realized, he had never seriously

questioned the circumstances of his hiring. Things had happened too quickly, and he had taken it for granted that he could fill in for Paul Auster” (ibid, pp. 112-113). Therefore, Quinn recognizes that he is no longer efficient and tries to find the real Auster to seek help.

The development of events for Quinn echoes what Jung explains about the journey into the self that involves meeting the Shadow and the Anima Archetypes:

If we step through the door of the shadow we discover with terror that we are the objects of unseen factors. To know this is decidedly unpleasant, for nothing is more disillusioning than the discovery of our own inadequacy. It can even give rise to primitive panic, because, instead of being believed in, the anxiously guarded supremacy of consciousness-which is in truth one of the secrets of human success-is questioned in the most dangerous way. (Jung, 1981, p. 23)

Clearly, Stillman, Sr. displays the qualities of the Shadow Archetype with his frightening, undignified, primitive nature that leads the self to darkness and confusion.

IV. 2. d. Corpus 4

Feature	N	Percent
GRAMMATICAL-RANK	N=2905	
participant	911	31.36%
process	750	25.82%
circumstance	402	13.84%
configuration	681	23.44%

configuration-complex	127	4.37%
CLAUSE-TYPE	N=2905	
material	337	11.60%
mental	88	3.03%
relational	115	3.96%

Table 20. Process Choice in Corpus No. 4

According to Table 20 the number of material processes is 337 and the proportion to the total ranking clauses (N= 2905) is 11.60 %. The number of Relational processes is 115 and the proportion of relational processes to the total ranking clauses is 3.96 %.

The configuration of Transitivity shows a prevalence of Material processes followed by a high frequency of Relational processes. This, again, reflects the highly individualistic orientation of the discursive interaction between Quinn and Auster. Moreover, it depicts the self-absorption of the two characters.

IV. 3. MOOD Analysis

IV. 3. a. Corpus 1

Feature	N	Percent
MODAL-TYPE	N=84	
future-clause	0	0.00%
true-modal-clause	82	97.62%
FINITE-CLAUSE-STRUCTURE	N=84	
simple-finite-clause	73	86.90%
relative-clause	8	9.52%
fact-clause	0	0.00%

that-clause	2	2.38%
wh-clause	0	0.00%
FINITE-CLAUSE-TYPE3	N=84	
declarative-clause	71	84.52%
interrogative-clause	3	3.57%
imperative-clause	0	0.00%
VOICE	N=84	
active-clause	75	89.29%
passive-clause	8	9.52%

Table 21. MOOD Choice in Corpus 1

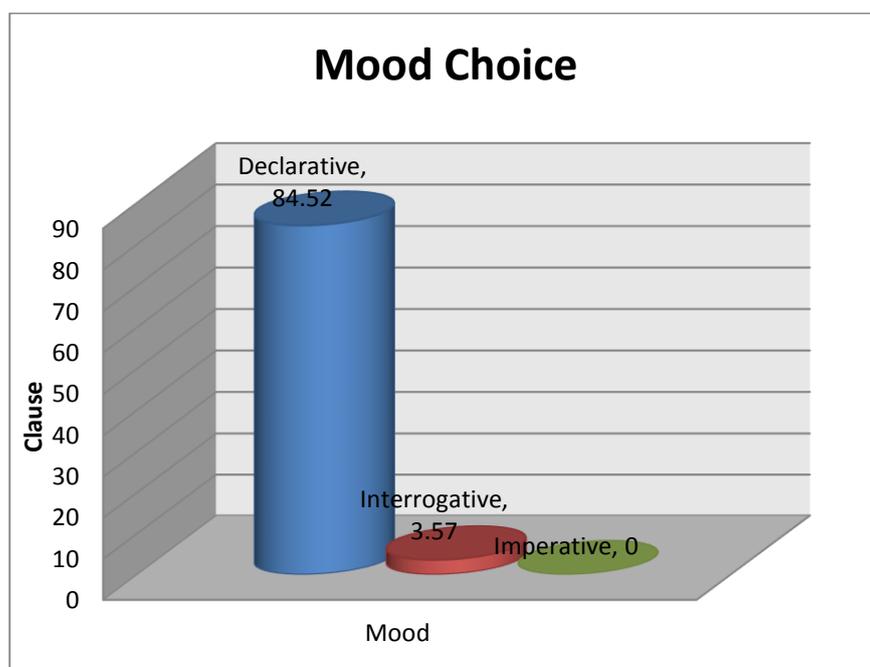


Figure 8 MOOD Choice in Corpus 1

According to table 21, the number of full declarative clauses in corpus1 is 73 and its proportion to the total ranking clauses (N=84) is 86.90%. The domination of the declarative MOOD choice in the dialogue reveals a non-interactive nature of the communicative situation. Quinn and Stillman, Jr. engage in providing facts and information about themselves wherein the possibility of feedback between the two is either limited or non-existent.

In addition, the table shows that in corpus 1 the number of interrogative clauses is limited to 3. The proportion of the interrogative clauses to the total ranking clauses is 3.57 % with 0% WH interrogatives, a fact that suggests the exclusive use of Yes/No interrogatives in the dialogue. Therefore, the interactants do not ask questions that involve extensive feedback but demand an approval of an already stated fact instead. Moreover, this pattern of declarative MOOD prevalence and Yes/No interrogatives point out a written mode nature of communication rather than a face to face interaction. This confirms the impossibility of interaction between the participants in the dialogue, therefore questioning the very reality of their communicative encounter.

The dominance of declarative clauses, infrequency of interrogatives, and absence of imperative clauses signal a deficiency of the communicative function of the interaction between Quinn and Stillman, Jr.. Consequently, the discourse displayed in corpus 1 shows the communicative divergence and the emotional distance between the two interactants.

Words	N=609	%
I	231	37.93%
you	85	13.96%
It	57	9.36%
He	55	9.03%
they	46	7.55%
my	38	6.24%
there	28	4.60%
what	22	3.61%
who	19	3.12%
she	12	1.97%

Table 22. Pronouns in corpus No. 1

As observable in the table above the number of nominative personal pronoun “I” is 231 with a proportion to the total ranking pronouns (N= 609) of 37.93 %. The predominance of the personal pronoun ‘I’ presents a highly individualistic orientation of discourse. Moreover, the number of the inclusive personal pronoun “we” is only 2 with a 0.16% proportion to the total pronouns.

The prevalence of the exclusive singular personal pronoun “I” and the very limited occurrence of the inclusive “we” shows a outsized omission of collectivist orientation in the dialogue. This reflects a powerful subjective distinction of the interactants in the communication. In other words, discourse in corpus 1 portrays a situation in which facts are solely presented and perceived from each character’s personal point of view, thus confirming the non-interactive nature of their communication.

Moreover, the table also shows higher frequency of the personal pronoun “you” with a number of 85 and a 13.96% proportion to the total ranking pronouns (N=609). Given the above mentioned limitation of the interactive communication, the recurrence of the pronoun “you” indicates a situational sharing of information, or requesting an affirmation for receiving the shared information.

IV. 3. a. Corpus 2

Feature	N	Percent
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MODAL-TYPE		N=86
future-clause	2	2.33%
true-modal-clause	83	96.51%
FINITE-CLAUSE-STRUCTURE		N=86
simple-finite-clause	71	82.56%
relative-clause	6	6.98%
fact-clause	0	0.00%
that-clause	9	10.47%
wh-clause	0	0.00%
FINITE-CLAUSE-TYPE3		N=86
declarative-clause	71	82.56%
interrogative-clause	0	0.00%
imperative-clause	0	0.00%

Table 23. MOOD Choice in Corpus 2

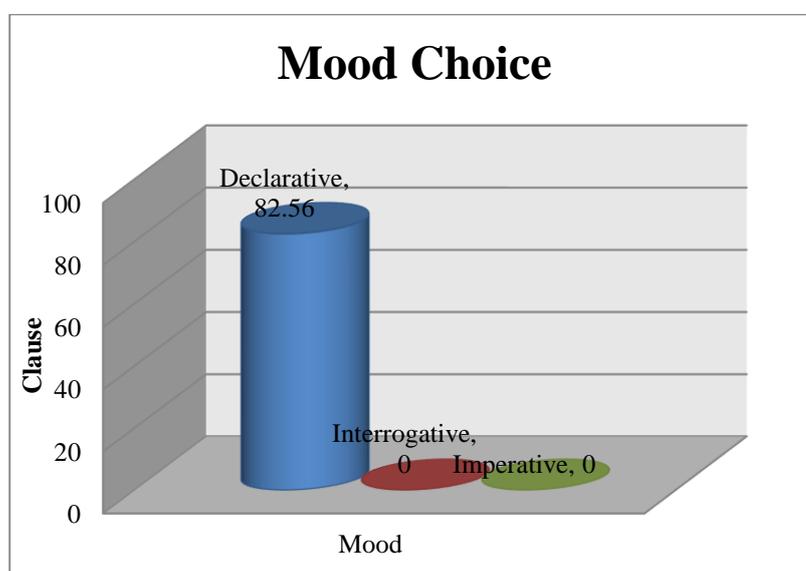


Figure 9. MOOD Choice in Corpus 2

According to the table above, the number of declarative clauses in corpus2 is 71 and its proportion to the total ranking clauses (N=86) is 82.56%. The exclusive domination of the declarative MOOD choice in the dialogue reveals with 00.00% Interrogative and Imperative clauses shows a pattern of

knowledge sharing interaction between the characters. It indicates the functions of the participants as an ultimate giver and a totally passive receiver at once with no interrogative exchanges in the communication.

Words	N	%
He	169	25.92%
I	162	24.85%
You	91	13.96%
It	83	12.73%
She	46	7.06%
What	30	4.60%
There	20	3.07%
My	14	2.15%
They	12	1.84%
Himself	9	1.38%
We	7	1.07%

Table 24. Pronouns in corpus No. 2

According to the table above the number of third person pronoun “he” is 169 with a proportion to the total ranking pronouns of 25.92 %. The predominance of the personal pronoun ‘he’ reflects a referencing orientation of discourse. The number of the first person pronoun “I” occurring 162 times with a 24.85% proportion to the total ranking pronouns.

The predominance of the third person singular pronoun “he” demonstrates a discursive situation in which the interactants share information with reference to an absent male character that personal point of view, thus confirming the non-interactive nature of their communication.

IV. 3. a. Corpus 3

Feature	N	Percent
MODAL-TYPE		N=72
future-clause	6	8.33%
true-modal-clause	65	90.28%
FINITE-CLAUSE-STRUCTURE		N=72
simple-finite-clause	63	87.50%
relative-clause	5	6.94%
fact-clause	0	0.00%
that-clause	4	5.56%
wh-clause	0	0.00%
FINITE-CLAUSE-TYPE3		N=72
declarative-clause	63	87.50%
interrogative-clause	0	0.00%
imperative-clause	0	0.00%

Table 25. MOOD Choice in Corpus 3

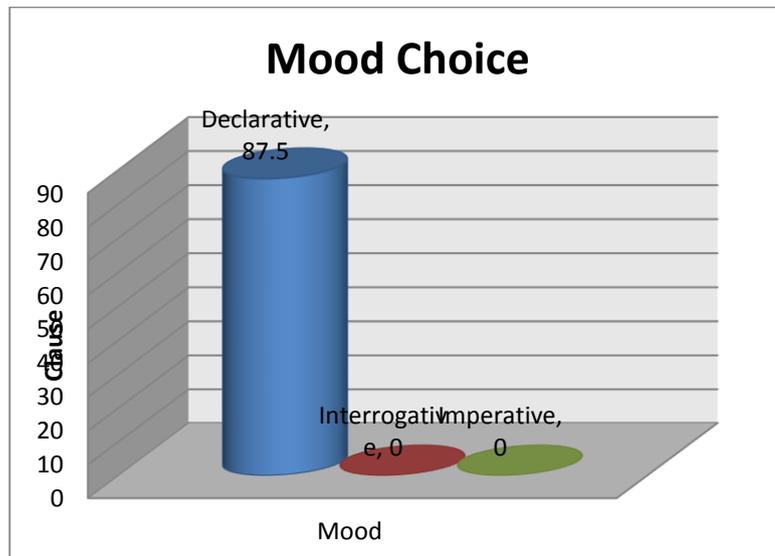


Figure 10. MOOD Choice in Corpus 3

According to the table, the number of full declarative clauses in corpus 1 is 63 and its proportion to the total ranking clauses (N=72) is 87.50 %. As is the case in corpus 1, the predominance of the declarative MOOD choice in corpus 3 shows the non-interactive nature of the dialogue. In this discursive encounter, Quinn and Stillman, Sr. give information and share personal experiences without engaging in an interactive exchange.

Words	N	%
I	150	25.34%
You	104	17.57%
It	101	17.06%
He	74	12.50%
We	50	8.45%
My	38	6.42%
They	20	3.38%
What	20	3.38%
There	12	2.03%
Who	7	1.18%
Myself	6	1.01%

Table 26. Pronouns in corpus No. 3

As it appears in the table above the number of nominative personal pronoun “I” is 150 with a proportion to the total ranking pronouns of 25.34 %. The predominance of the personal pronoun ‘I’ presents an individualistic orientation of discourse. Moreover, the number of the personal pronoun “you” is 104 with a 17.57 % proportion to the total ranking pronouns. In addition, the number of the pronoun “it” is 101, with a proportion of 17.06 % to the total ranking pronouns.

The prevalence of the exclusive singular personal pronoun “I” and the recurrence of the addressee pronoun “you” reflect a high exchange of information between the participants in the interactive situation. Moreover, the high frequency of the pronoun “it” indicates the neutral nature of the subject of the interactants’ dialogue.

IV. 3. a. Corpus 4

Feature	N	Percent
MODAL-TYPE	N=49	
future-clause	0	0.00%
true-modal-clause	49	100.00%
FINITE-CLAUSE-STRUCTURE	N=49	
simple-finite-clause	44	89.80%
relative-clause	2	4.08%
fact-clause	0	0.00%
that-clause	3	6.12%
wh-clause	0	0.00%
FINITE-CLAUSE-TYPE3	N=49	
declarative-clause	41	83.67%
interrogative-clause	3	6.12%
imperative-clause	0	0.00%

Table 27. MOOD Choice in Corpus 4

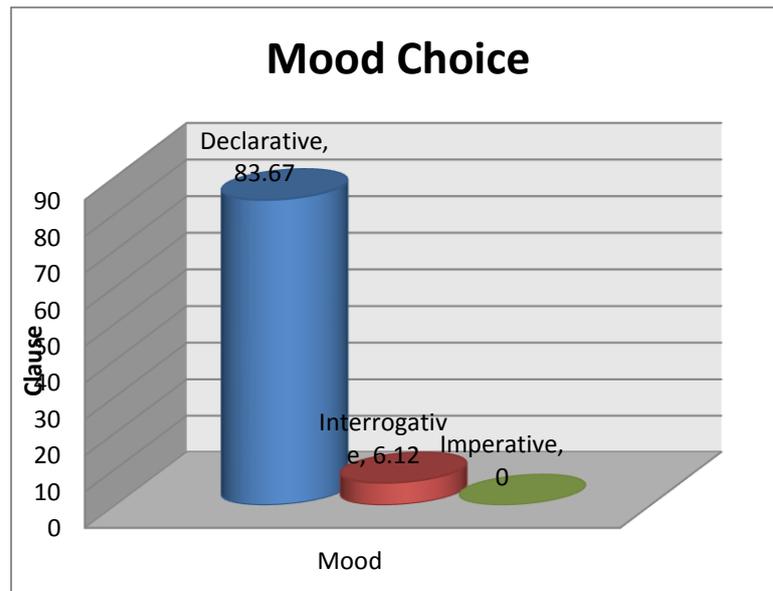


Figure 11. MOOD Choice in Corpus 4

According to the table above, the number of declarative clauses in corpus 4 is 41 and its proportion to the total ranking clauses (N=49) is 83.67%. The number of interrogative clauses is 3 with a proportion to the total ranking clauses of 6.12% including 0% WH interrogatives. Clearly, the dominance of the declarative MOOD choice in corpus 4 reflects the limited interactivity of the dialogue. It also shows the informative function of discourse in this corpus. Moreover, the occurrence of interrogatives depicts the engagement of the participants in a passive interactive exchange of information that does not require WH interrogative forms.

Words	N	%
he	168	30.71%
it	94	17.18%
I	89	16.27%
you	75	13.71%
what	22	4.02%
they	18	3.29%

there	15	2.74%
who	13	2.38%
himself	12	2.19%
she	12	2.19%
my	12	2.19%
we	7	1.28%

Table 28. Pronouns in corpus No. 4

As visible in the table above the number of the personal pronoun “he” is 168 with a proportion to the total ranking pronouns of 30.61 %. The number of the personal pronoun ‘it’ is 94 with a 17.18 % proportion to the total ranking pronouns.

The predominance of the exclusive singular third person masculine pronoun “he” and the frequency of the neutral pronoun “it” stand out in corpus 4 compared to the previous corpora. This indicates the neutral grounds on which the two characters interact, therefore suggesting an emotional and social distance.

IV. 4. Theme Analysis

Feature	N	Percent
THEME-TYPE	N=293	
theme	153	52.22%

rtheme	56	19.11%
sentence	81	27.65%
THEME1-TYPE	N=293	
theme-group	63	21.50%
theme-component	90	30.72%
THEME-GROUP-TYPE	N=293	
has-textual-theme	23	7.85%
no-textual-theme	40	13.65%
THEME-GROUP-TYPE2	N=293	
has-interpersonal-theme	3	1.02%
no-interpersonal-theme	60	20.48%
THEME-GROUP-TYPE3	N=293	
unmarked-ideat-theme	41	13.99%
adjunct-ideat-theme	14	4.78%
complem-ideat-theme	8	2.73%
THEME-COMPONENT-TYPE	N=293	
topical-theme	63	21.50%
interpersonal-theme	3	1.02%
textual-theme	24	8.19%

Table 29. Theme Pattern in Corpus 5

Corpora

Corpus 1. Quinn and Stillman, Jr.

"Yes?"

There was a long pause on the other end, and for a moment Quinn thought the caller had hung up. Then, as if from a great distance, there came the sound of a voice unlike any he had ever heard. It was at once mechanical and filled with feeling, hardly more than a whisper and yet perfectly audible, and so even in tone that he was unable to tell if it belonged to a man or a woman.

"Hello?" said the voice.

"Who is this?" asked Quinn.

"Hello?" said the voice again.

"I'm listening," said Quinn. "Who is this?"

"Is this Paul Auster?" asked the voice. "I would like to speak to Mr. Paul Auster."

"There's no one here by that name."

"Paul Auster. Of the Auster Detective Agency."

"I'm sorry," said Quinn.

"You must have the wrong number."

"This is a matter of utmost urgency," said the voice.

"There's nothing I can do for you, " said Quinn. "There is no Paul Auster here."

"You don't understand, " said the voice. Time is running out. "

"Then I suggest you dial again. This is not a detective agency.

"Hello?" he said.

Again, there was a silence on the other end. Quinn knew at once that it was the stranger.

"Hello?" he said again. "What can I do for you? "

"Yes, " said the voice at last. The same mechanical whisper, the same desperate tone. "Yes. It is needed now. Without delay. "

"What is needed? "

"To speak. Right now. To speak right now. Yes. "

"And who do you want to speak to? "

"Always the same man. Auster. The one who, calls himself Paul Auster. "

This time Quinn did not hesitate. He knew what he was going to do, and now that the time had come, he did it.

"Speaking, "he said. "This is Auster speaking. "

"At last. At last I've found you. " He could hear the relief in the voice, the tangible calm that suddenly seemed to overtake it.

"That's right, " said Quinn. "At last. " He paused for a moment to let the words sink in, as much for himself as for the other. "What can I do for you? "

"I need help,»said the voice. "There is great danger. They say you are the best one to do these things. "

"It depends on what things you mean. "

"I mean death. I mean death and murder. "

"That's not exactly my line,»said Quinn. «I don't go around killing people.»

«No,»said the voice petulantly. «I mean the reverse.»

Someone is going to kill you?»

«Yes, kill me. That's right. I am going to be murdered.»

«And you want me to protect you?»

«To protect me, yes. And to find the man who is, going to do it.»

«You don't know who it is?»

«I know, yes. Of course I know. But I don't know where he is.»

«Can you tell me about it?»

«Not now. Not on the phone. There is great danger. You must come here.»

«How about tomorrow?»

«Good. Tomorrow. Early tomorrow. In the morning.»

«Ten o'clock?»

«Good. Ten o'clock.»The voice gave an address on East 69th Street.
«Don't forget, Mr. Auster. You must come.»

«Don't 'worry,»said Quinn. «I'll be there.»

«No questions, please,»the young man said at last. «Yes. No. Thank you.»He paused for a moment. «I am Peter Stillman. I say this of my own free will. Yes. That is not my real name. No. Of course, my mind is not all it should be. But nothing can be done about that. No. About that. No, no. Not anymore.

«You sit there and think: who is this person talking to me? What are these words coming from his mouth? I will tell you. Or else I will not tell you. Yes and no. My mind is not all it should be. I say this of my own free will. But I will try. Yes and no. I will try to tell you, even if my mind makes it hard. Thank you.

«My name is Peter Stillman. Perhaps you have heard of me, but more than likely not. No matter. That is not my real name. My real name I cannot remember. Excuse me. Not that it makes a difference. That is to say, anymore.

«This is what is called speaking. I believe that is the term. When words come out, fly into the air, live for a moment, and die. Strange, is it not? I myself have no opinion. No and no again. But still, there are words you will need to have. There are many of them. Many millions, I think. Perhaps only three or four. Excuse me. But I am doing well today. So much better than usual. If I can give you the words you need to have, it will be a great victory. Thank you. Thank you a million times over.

«Long ago there was mother and father. I remember none of that. They say: mother died. Who they are I cannot say. Excuse me. But that is what they say.

«No mother, then. Ha ha. Such is my laughter now, my belly burst of mumbo jumbo. Ha ha ha. Big father said: it makes no difference. To me. That is to say, to him. Big father of the big muscles and the boom, boom, boom. No questions now, please.

«I say what they say because I know nothing. I am only poor Peter Stillman, the boy who can't remember. Boo hoo. Willy nilly. Nincompoop. Excuse me. They say, they say. But what does poor little Peter say? Nothing, nothing. Anymore.

«There was this. Dark. Very dark. As dark as very dark. They say: that was the room. As if I could talk about it. The dark, I mean. Thank you.

«Dark, dark. They say for nine years. Not even a window. Poor Peter Stillman. And the boom, boom, boom. The caca piles. The pipi lakes. The swoons. Excuse me. Numb and naked. Excuse me. Anymore.

«There is the dark then. I am telling you. There was food in the dark, yes, mush food in the hush dark room. He ate with his hands. Excuse me. I mean Peter did. And if I am Peter, so much the better. That is to say, so much the worse. Excuse me. I am Peter Stillman. That is not my real name. Thank you.

«Poor Peter Stillman. A little boy he was. Barely a few words of his own. And then no words, and then no one, and then no, no, no. Anymore.

«Forgive me, Mr. Auster. I see that I am making you sad. No questions, please. My name is Peter Stillman. That is not my real name. My real name is Mr. Sad. What is your name, Mr. Auster? Perhaps you are the real Mr. Sad, and I am no one.

«Boo hoo. Excuse me. Such is my weeping and wailing. Boo hoo, sob sob. What did Peter do in that room? No one can say. Some say nothing. As for me, I think that Peter could not think. Did he blink? Did he drink? Did he stink? Ha ha ha. Excuse me. Sometimes I am so funny.

«Wimble click crumblechaw beloo. Clack clack bedrack. Numb noise, flacklemuch, chewmanna. Ya, ya, ya. Excuse me. I am the only one who understands these words.

«Later and later and later. So they say. It went on too long for Peter to be right in the head. Never again. No, no, no. They say that someone found me. I do not remember. No, I do not remember what happened when they opened the door and the light came in. No, no, no. I can say nothing about any of this. Anymore.

«For a long time I wore dark glasses. I was twelve. Or so they say. I lived in a hospital. Little by little, they taught me how to be Peter Stillman. They said: you are Peter Stillman. Thank you, I said. Ya, ya, ya. Thank you and thank you, I said.

«Peter was a baby. They had to teach him everything. How to walk, you know. How to eat. How to make caca and pipi in the toilet. That wasn't bad. Even when I bit them, they didn't do the boom, boom, boom. Later, I even stopped tearing off my clothes.

«Peter was a good boy. But it was hard to teach him words. His mouth did not work right. And of course he was not all there in his head. Ba ba ba, he said. And da da da. And wa wa wa. Excuse me. It took more years and years. Now they say to Peter: you can go now, there's nothing more we can do for you. Peter

Stillman, you are a human being, they said. It is good to believe what doctors say. Thank you. Thank you so very much.

«I am Peter Stillman. That is not my real name. My real name is Peter Rabbit. In the winter I am Mr. White, in the summer I am Mr. Green. Think what you like of this. I say it of my own free will. Wimble click crumblechaw beloo. It is beautiful, is it not? I make up words like this all the time. That can't be helped. They just come out of my mouth by themselves. They cannot be translated.

«Ask and ask. It does no good. But I will tell you. I don't want you to be sad, Mr. Auster. You have such a kind face. You remind me of a somesuch or a groan, I don't know which. And your eyes look at me. Yes, yes. I can see them. That is very good. Thank you.

«That is why I will tell you. No questions, please. You are wondering about all the rest. That is to say, the father. The terrible father who did all those things to little Peter. Rest assured. They took him to a dark place. They locked him up and left him there. Ha ha ha. Excuse me. Sometimes I am so funny.

«Thirteen years, they said. That is perhaps a long time. But I know nothing of time. I am new every day. I am born when I wake up in the morning, I

grow old during the day, and I die at night when I go to sleep. It is not my fault. I am doing so well today. I am doing so much better than I have ever done before.

«For thirteen years the father was away. His name is Peter Stillman too. Strange, is it not? That two people can have the same name? I do not know if that is his real name. But I do not think he is me. We are both Peter Stillman. But Peter Stillman is not my real name. So perhaps I am not Peter Stillman, after all.

«Thirteen years I say. Or they say. It makes no difference. I know nothing of time. But what they tell me is this. Tomorrow is the end of thirteen years. That is bad. Even though they say it is not, it is bad. I am not supposed to remember. But now and then I do, in spite of what I say.

«He will come. That is to say, the father will come. And he will try to kill me. Thank you. But I do not want that. No, no. Not anymore. Peter lives now. Yes. All is not right in his head, but still he lives. And that is something, is it not? You bet your bottom dollar. Ha ha ha.

«I am mostly now a poet. Every day I sit in my room and write another poem. I make up all the words myself, just like when I lived in the dark. I begin to remember things that way, to pretend that I am back in the dark again. I am the only one who knows what the words mean. They cannot be translated. These poems will make me famous. Hit the nail on the head. Ya, ya, ya. Beautiful poems. So beautiful the whole world will weep.

«Later perhaps I will do something else. After I am done being a poet. Sooner or later I will run out of words, you see. Everyone has just so many

words inside him. And then where will I be? I think I would like to be a fireman after that. And after that a doctor. It makes no difference. The last thing I will be is a high-wire walker. When I am very old and have at last learned how to walk like other people. Then I will dance on the wire, and people will be amazed. Even little children. That is what I would like. To dance on the wire until I die.

«But no matter. It makes no difference. To me. As you can see, I am a rich man. I do not have to worry. No, no. Not about that. You bet your bottom dollar. The father was rich, and little Peter got all his money after they locked him up in the dark. Ha ha ha. Excuse me for laughing. Sometimes I am so funny.

I am the last of the Stillmans. That was quite a family, or so they say. From old Boston, in case you might have heard of it. I am the last one. There are no others. I am the end of everyone, the last man. So much the better, I think. It is not a pity that it should all end now. It is good for everyone to be dead.

«The father was perhaps not really bad. At least I say so now. He had a big head. As big as very big, which meant there was too much room in there. So many thoughts in that big head of his. But poor Peter, was he not? And in terrible straits indeed. Peter who could not see or say, who could not think or do. Peter who could not. No. Not anything.

«I know nothing of any of this. Nor do I understand. My wife is the one who tells me these things. She says it is important for me to know, even if I do not understand. But even this I do not understand. In order to know, you

must understand. Is that not so? But I know nothing. Perhaps I am Peter Stillman, and perhaps I am not. My real name is Peter Nobody. Thank you. And what do you think of that?

«So I am telling you about the father. It is a good story, even if I do not understand it. I can tell it to you because I know the words. And that is something, is it not? To know the words, I mean. Sometimes I am so proud of myself! Excuse me. This is what my wife says. She says the father talked about God. That is a funny word to me. When you put it backwards, it spells dog. And a dog is not much like God, is it? Woof woof. Bow wow. Those are dog words. I think they are beautiful. So pretty and true. Like the words I make up.

«Anyway. I was saying. The father talked about God. He wanted to know if God had a language. Don't ask me what this means. I am only telling you because I know the words. The father thought a baby might speak it if the baby saw no people. But what baby was there? Ah. Now you begin to see. You did not have to buy him. Of course, Peter knew some people words. That could not be helped. But the father thought maybe Peter would forget them. After a while. That is why there was so much boom, boom, boom. Every time Peter said a word, his father would boom him. At last Peter learned to say nothing. Ya ya ya. Thank you.

«Peter kept the words inside him. All those days and months and years. There in the dark, little Peter all alone, and the words made noise in his head and kept him company. That is why his mouth does not work right. Poor Peter. Boo hoo. Such are his tears. The little boy who can never grow up.

«Peter can talk like people now. But he still has the other words in his head. They are God's language, and no one else can speak them. They cannot be translated. That is why Peter lives so close to God. That is why he is a famous poet.

«Everything is so good for me now. I can do whatever I like. Any time, any place. I even have a wife. You can see that. I mentioned her before. Perhaps you have even met her. She is beautiful, is she not? Her name is Virginia. That is not her real name. But that makes no difference. To me.

«Whenever I ask, my wife gets a girl for me. They are whores. I put my worm inside them and they moan. There have been so many. Ha ha. They come up here and I fuck them. It feels good to fuck. Virginia gives them money and everyone is happy. You bet your bottom dollar. Ha ha.

«Poor Virginia. She does not like to fuck. That is to say, with me. Perhaps she fucks another. Who can say? I know nothing of this. It makes no difference. But maybe if you are nice to Virginia she will let you fuck her. It would make me happy. For your sake. Thank you.

«So. There are a great many things. I am trying to tell them to you. I know that all is not right in my head. And it is true, yes, and I say this of my own free will, that sometimes I just scream and scream. For no good reason. As if there had to be a reason. But for none that I can see. Or anyone else. No. And then there are the times when I say nothing. For days and days on end. Nothing, nothing, nothing. I forget how to make the words come out of my mouth. Then it is hard for me to move. Ya ya. Or even to see. That is when I become Mr. Sad.

«I still like to be in the dark. At least sometimes. It does me good, I think. In the dark I speak God's language and no one can hear me. Do not be angry, please. I cannot help it.

«Best of all, there is the air. Yes. And little by little. I have learned to live inside it. The air and the light, yes, that too, the light that shines on all things and puts them there for my eyes to see. There is the air and the light, and this best of all. Excuse me. The air and the light. Yes. When the weather is good, I like to sit by the open window. Sometimes I look out and watch the things below. The street and all the people, the dogs and cars, the bricks of the building across the way. And then there are the times when I close my eyes and just sit there, with the breeze blowing on my face, and the light inside the air, all around me and just beyond my eyes, and the world all red, a beautiful red inside my eyes, with the sun shining on me and my eyes.

«It is true that I rarely go out. It is hard for me, and I am not always to be trusted. Sometimes I scream. Do not be angry with me, please. I cannot help it. Virginia says I must learn how to behave in public. But sometimes I cannot help myself, and the screams just come out of me.

«But I do love going to the park. There are the trees, and the air and the light. There is good in all that, is there not? Yes. Little by little, I am getting better inside myself. I can feel it. Even Dr. Wyshnegradsky says so. I know that I am still the puppet boy. That cannot be helped. No, no. Anymore. But sometimes I think I will at last grow up and become real.

«For now, I am still Peter Stillman. That is not my real name. I cannot say who I will be tomorrow. Each day is new, and each day I am born again. I see

hope everywhere, even in the dark, and when I die I will perhaps become God.

«There are many more words to speak. But I do not think I will speak them. No. Not today. My mouth is tired now, and I think the time has come for me to go. Of course, I know nothing of time. But that makes no difference. To me. Thank you very much. I know you will save my life, Mr. Auster. I am counting on you. Life can last just so long, you understand. Everything else is in the room, with darkness, with God's language, with screams. Here I am of the air, a beautiful thing for the light to shine on. Perhaps you will remember that. I am Peter Stillman. That is not my real name. Thank you very much.»

Corpus 2. Quinn and Virginia

The woman was thirty, perhaps thirty-five; average height at best; hips a touch wide, or else voluptuous, depending on your point of view; dark hair, dark eyes, and a look in those eyes that was at once self-contained and vaguely seductive. She wore a black dress and very red lipstick.

«Mr. Auster?» A tentative smile; a questioning tilt to the head.

“That's right,» said Quinn. «Paul Auster.»

«I'm Virginia Stillman,» the woman began. «Peter's wife. He's been waiting for you since eight o'clock.»

«The appointment was for ten,» said Quinn, glancing at his watch. It was exactly ten.

«He's been frantic,»the woman explained. «I've never seen him like this before. He just couldn't wait.»

She opened the door for Quinn. As he crossed the threshold and entered the apartment, he could feel himself going blank, as if his brain had suddenly shut off.

Virginia Stillman sat down across from Quinn, in the same chair her husband had just occupied.

«I could have spared you all that,»she said, «but I thought it would be best for you to see it with your own eyes.»

«I understand,»said Quinn.

«No, I don't think you do,»the woman said bitterly. «I don't think anyone can understand.»

Quinn smiled judiciously and then told himself to plunge in. «Whatever I do or do not understand,»he said, «is probably beside the point. You've hired me to do a job, and the sooner I get on with it the better. From what I can gather, the case is urgent. I make no claims about understanding Peter or what you might have suffered. The important thing is that I'm willing to help. I think you should take it for what it's worth.»

He was warming up now. Something told him that he had captured the right tone, and a sudden sense of pleasure surged through him, as though he had just managed to cross some internal border within himself

«You're right,»said Virginia Stillman. «Of course you're right.»

The woman paused, took a deep breath, and then paused Again, as if rehearsing in her mind the things she was about to say. Quinn noticed that her hands were clenched tightly around the arms of the chair.

«I realize,»she went on, «that most of what Peter says is very confusing—especially the first time you hear him. I was standing in the next room listening to what he said to you. You mustn't assume that Peter always tells the truth. On the other hand, it would be wrong to think he lies.»

«You mean that I should believe some of the things he said and not believe others.»

«That's exactly what I mean.»

«Your sexual habits, or lack of them, don't concern me, Mrs. Stillman,»said Quinn. «Even if what Peter said is true, it makes no difference. In my line of work you tend to meet a little of everything, and if you don't learn to suspend judgment, you'll never get anywhere. I'm used to hearing people's secrets, and I'm also used to keeping my mouth shut. If a fact has no direct bearing on a case, I have no use for it.»

Mrs. Stillman blushed. «I just wanted you to know that what Peter said isn't true.»

Quinn shrugged, took out a cigarette, and lit it. «One way or the other,»he said, «it's not important. What I'm interested in are the other things Peter said. I assume they're true, and if they are, I'd like to hear what you have to say about them.»

«Yes, they're true.» Virginia Stillman released her grip on the chair and put her right hand under her chin. Pensive. As if searching for an attitude of unshakable honesty. «Peter has a child's way of telling it. But what he said is true.»

«Tell me something about the father. Anything you think is relevant.

«Peter's father is a Boston Stillman. I'm sure you've heard of the family. There were several governors back in the nineteenth century, a number of Episcopal bishops, ambassadors, a Harvard president. At the same time, the family made a great deal of money in textiles, shipping, and God knows what else. The details are unimportant. Just so long as you have some idea of the background.

«Peter's father went to Harvard, like everyone else in the family. He studied philosophy and religion and by all accounts was quite brilliant. He wrote his thesis on sixteenth- and seventeenth-century theological interpretations of the New World, and then he took a job in the religion department at Columbia. Not long after that, he married Peter's mother. I don't know much about her. From the photographs I've seen, she was very pretty. But delicate—a little like Peter, with those pale blue eyes and white skin. When Peter was born a few years later, the family was living in a large apartment on Riverside Drive. Stillman's academic career was prospering. He rewrote his dissertation and turned it into a book—it did very well—and was made a full professor when he was thirty-four or thirty-five. Then Peter's mother died. Everything about that death is unclear. Stillman claimed that she had died in her sleep, but the evidence seemed to point to suicide. Something

to do with an overdose of pills, but of course nothing could be proved. There was even some talk that he had killed her. But those were just rumors, and nothing ever came of it. The whole affair was kept very quiet.

«Peter was just two at the time, a perfectly normal child. After his wife's death, Stillman apparently had little to do with him. A nurse was hired, and for the next six months or so she took complete care of Peter. Then, out of the blue, Stillman fired her. I forget her name—a Miss Barber, I think—but she testified at the trial. It seems that Stillman just came home one day and told her that he was taking charge of Peter's upbringing. He sent in his resignation to Columbia and told them he was leaving the university to devote himself full-time to his son. Money, of course, was no object, and there was nothing anyone could do about it.

«After that, he more or less dropped out of sight. He stayed on in the same apartment, but he hardly ever went out. No one really knows what happened. I think, probably, that he began to believe in some of the far-fetched religious ideas he had written about. It made him crazy, absolutely insane. There's no other way to describe it. He locked Peter in a room in the apartment, covered up the windows, and kept him there for nine years. Try to imagine it, Mr. Auster. Nine years. An entire childhood spent in darkness, isolated from the world, with no human contact except an occasional beating. I live with the results of that experiment, and I can tell you the damage was monstrous. What you saw today was Peter at his best. It's taken thirteen years to get him this far, and I'll be damned if I let anyone hurt him again.»

Mrs. Stillman stopped to catch her breath. Quinn sensed that she was on the verge of a scene and that one more word might put her over the edge. He had to speak now, or the conversation would run away from him.

«How was Peter finally discovered?»he asked.

Some of the tension went out of the woman. She exhaled audibly and looked Quinn in the eyes.

«There was a fire,»she said.

«An accidental fire or one set on purpose?»

«No one knows.»

«What do you think?»

«I think Stillman was in his study. He kept the records of his experiment there, and I think he finally realized that his work had been a failure. I'm not saying that he regretted anything he had done. But even taking it on his own terms, he knew he had failed. I think he reached some point of final disgust with himself that night and decided to bum his papers. But the fire got out of control, and much of the apartment burned. Luckily, Peter's room was at the other end of a long hall, and the firemen got to him in time. «

«And then?»

«It took several months to sort everything out. Stillman's papers had been destroyed, which meant there was no concrete evidence. On the other hand, there was Peter's condition, the room he had been locked up in, those horrible

boards across the windows, and eventually the police put the case together.

Stillman was finally brought to trial.»

«What happened in court?»

«Stillman was judged insane and he was sent away.»

«And Peter?»

«He also went to a hospital. He stayed there until just two years ago.

«Is that where you met him?»

«Yes. In the hospital.»

«How?»

«I was his speech therapist. I worked with Peter every day for five years.»

«I don't mean to pry. But how exactly did that lead to marriage?»

«It's complicated.

«Do you mind telling me about it?»

«Not really. But I don't think you'd understand.»

«There's only one way to find out.»

«Well, to put it simply. It was the best way to get Peter out of the hospital and give him a chance to lead a more normal life.»

«Couldn't you have been made his legal guardian?»

«The procedures were very complicated. And besides, Pete was no longer a minor.»

«Wasn't that an enormous self-sacrifice on your part?»

«Not really. I was married once before—disastrously. It's not something I want for myself anymore. At least with Peter there's a purpose to my life.»

«Is it true that Stillman is being released?»

«Tomorrow. He'll be arriving at Grand Central in the evening.»

«And you feel he might come after Peter. Is this just a hunch, or do you have some proof?»

«A little of both. Two years ago, they were going to let Stillman out. But he wrote Peter a letter, and I showed it to the authorities. They decided he wasn't ready to be released, after all.»

«What kind of letter was it?»

«An insane letter. He called Peter a devil boy and said there would be a day of reckoning.»

«Do you still have the letter?»

«No. I gave it to the police two years ago.»

«A copy?»

«I'm sorry. Do you think it's important?»

«It might be.»

«I can try to get one for you if you like.»

«I take it there were no more letters after that one.»

«No more letters. And now they feel Stillman is ready to be discharged. That's the official view, in any case, and there's nothing I can do to stop them. What I think, though, is that Stillman simply learned his lesson. He realized that letters and threats would keep him locked up.»

«And so you're still worried.»

«That's right.

«But you have no precise idea of what Stillman's plans might be.»

«Exactly.»

«What is it you want me to do?»

«I want you to watch him carefully. I want you to find out what he's up to. I want you to keep him away from Peter.»

«In other words, a kind of glorified tail job.»

«I suppose so.»

«I think you should understand that I can't prevent Stillman from coming to this building. What I can do is warn you about it. And I can make it my business to come here with him.»

«I understand. As long as there's some protections

«Good. How often do you want me to check in with you?»

«I'd like you to give me a report every day. Say a telephone call in the evening, around ten or eleven o'clock.»

«No problem.»

«Is there anything else.»

«Just a few more questions. I'm curious, for example, to know how you found out that Stillman will be coming into Grand Central tomorrow evening.»

«I've made it my business to know, Mr. Auster. There's too much at stake here for me to leave it to chance. And if Stillman isn't followed from the moment he arrives, he could easily disappear without a trace. I don't want that to happen.»

«Which train will he be on?»

«The six-forty-one, arriving from Poughkeepsie.»

«I assume you have a photograph of Stillman?»

«Yes, of course.»

«There's also the question of Peter. I'd like to know why you told him about all this in the first place. Wouldn't it have been better to have kept it quiet?»

«I wanted to. But Peter happened to be listening in on the other phone when I got the news of his father's release. There was nothing I could do about it. Peter can be very stubborn, and I've learned it's best not to lie to him.

«

«One last question. Who was it who referred you to me?»

«Mrs. Saavedra's husband, Michael. He used to be a police man, and he did some research. He found out that you were the best man in the city for this kind of thing.»

«I'm flattered.»

«From what I've seen of you so far, Mr. Auster, I'm sure we've found the right man.»

Quinn took this as his cue to rise. It came as a relief to stretch his legs at last. Things had gone well, far better than he had expected, but his head hurt now, and his body ached with an exhaustion he had not felt in years. If he carried on any longer he was sure to give himself away.

«My fee is one hundred dollars a day plus expenses,» he said. «If you could give me something in advance, it would be proof that I'm working for you—which would ensure us a privileged investigator-client relationship. That means everything that passes between us would be in strictest confidence.»

Virginia Stillman smiled, as if at some secret joke of her own. Or perhaps she was merely responding to the possible double meaning of his last sentence. Like so many of the things that happened to him over the days and weeks that followed, Quinn could not be sure of any of it.

«How much would you like?» she asked.

«It doesn't matter. I'll leave that up to you.»

«Five hundred?»

«That would be more than enough.»

«Good. I'll go get my checkbook.»Virginia Stillman stood up and smiled at Quinn again. «I'll get you a picture of Peter's father, too. I think I know just where it is.»

Quinn thanked her and said he would wait. He watched her leave the room and once again found himself imagining what she would look like without any clothes on. Was she somehow coming on to him, he wondered, or was, it just his own mind trying to sabotage him again? He decided to postpone his meditations and take up the subject again later.

Virginia Stillman walked back into the room and said, «Here's the check. I hope I made it out correctly.»

Yes, yes, thought Quinn as he examined the check, everything is tip-top. He was pleased with his own cleverness. The check, of course, was made out to Paul Auster, which meant that Quinn could not be held accountable for impersonating a private detective without a license. It reassured him to know that he had somehow put himself in the clear. The fact that he would never be able to cash the check did not trouble him. He understood, even then, that he was not doing any of this for money. He slipped the check into the inside breast pocket of his jacket.

«I'm sorry there's not a more recent photograph,»Virginia Stillman was saying. «This one dates from more than twenty years ago. But I'm afraid it's the best I can do. «

Quinn looked at the picture of Stillman's face, hoping for a sudden epiphany, some sudden rush of subterranean knowledge that would help him to understand the man. But the picture told him nothing. It was no more than

a picture of a man. He studied it for a moment longer and concluded that it could just as easily have been anyone.

«I'll look at it more carefully when I get home,»he said, putting it into the same pocket where the check had gone. «Taking the passage of time into account, I'm sure I'll be able to recognize him at the station tomorrow.»

«I hope so,»said Virginia Stillman. «It's terribly important, and I'm counting on you.»

«Don't worry,»said Quinn. «I haven't let anyone down yet.»

She walked him to the door. For several seconds they stood there in silence, not knowing whether there was something to add or if the time had come to say good-bye. In that tiny interval, Virginia Stillman suddenly threw her arms around Quinn, sought out his lips with her own, and kissed him passionately, driving her tongue deep inside his mouth. Quinn was so taken off guard that he almost failed to enjoy it.

When he was at last able to breathe again, Mrs. Stillman held him at arm's length and said, «That was to prove that Peter wasn't telling you the truth. It's very important that you believe me.»

«I believe you,»said Quinn. «And even if I didn't believe you it wouldn't really matter.»

«I just wanted you to know what I'm capable of.»

«I think I have a good idea.»

She took his right hand in her two hands and kissed it. «Thank you, Mr. Auster. I really do think you're the answer.»

He promised he would call her the next night, and then he found himself walking out the door, taking the elevator downstairs, and leaving the building. It was past midnight when he hit the street.

Stillman was a crazy old man who had forgotten his son. He could be followed to the end of time, and still nothing would happen. Quinn picked up the phone and dialed the Stillman apartment.

«I'm about ready to pack it in,»he said to Virginia Stillman. «From all I've seen, there's no threat to Peter.»

«That's just what he wants us to think,»the woman answered. «You have no idea how clever he is. And how patient.»

«He might be patient, but I'm not. I think you're wasting your money. And I'm wasting my time.»

«Are you sure he hasn't seen you? That could make all the difference.

«I wouldn't stake my life on it, but yes, I'm sure.»

«What are you saying, then?»

«I'm saying you have nothing to worry about. At least for now. If anything happens later, contact me. I'll come running at the first sign of trouble.»

After a pause Virginia Stillman said, «You could be right.»Then, after another pause, «But just to reassure me a little, I wonder if we could compromise.»

«It depends on what you have in mind.»

«Just this. Give it a few more days. To make absolutely certain.

«On one condition,»said Quinn. «You've got to let me do it in my own way. No more restraints. I have to be free to talk to him, to question him, to get to the bottom of it once and for all.»

«Wouldn't that be risky?»

«You don't have to worry. I'm not going to tip our hand. He won't even guess who I am or what I'm up to.»

«How will you manage that?»

«That's my problem. I have all kinds of tricks up my sleeve. You just have to trust me.»

«All right, I'll go along. I don't suppose it will hurt.»

«Good. I'll give it a few more days, and then we'll see where we stand.

«Mr. Auster?»

«Yes?»

«I'm terribly grateful. Peter has been in such good shape these past two weeks, and I know it's because of you. He talks about you all the time. You're like . . . I don't know . . . a hero to him.»

«And how does Mrs. Stillman feel?»

«She feels much the same way.»

«That's good to hear. Maybe someday she'll allow me to feel grateful to her.»

«Anything is possible, Mr. Auster. You should remember that.»

«I will. I'd be a fool not to.»

Quinn made a light supper of scrambled eggs and toast, drank a bottle of beer, and then settled down at his desk with the red notebook.

He called Virginia Stillman, too embarrassed to think of doing anything else. At the moment she answered, he nearly hung up the phone.

«I lost him,»he said.

«Are you sure?»

«He checked out of his room last night. I don't know where he is.»

«I'm scared, Paul.»

«Have you heard from him?»

«I don't know. I think so, but I'm not sure.»

«What does that mean?»

«Peter answered the phone this morning while I was taking my bath. He won't tell me who it was. He went into his room, closed the shades, and refuses to speak.»

«But he's done that before.»

«Yes. That's why I'm not sure. But it hasn't happened in a long time.»

«It sounds bad.»

«That's what I'm afraid of.»

«Don't worry. I have a few ideas. I'll get to work on them right away.»

«How will I reach you?»

«I'll call you every two hours, no matter where I am.»

«Do you promise?»

«Yes, I promise.»

«I'm so scared, I can't stand it.»

«It's all my fault. I made a stupid mistake and I'm sorry.»

«No, I don't blame you. No one can watch a person twenty-four hours a day. It's impossible. You'd have to be inside his skin. «

«That's just the trouble. I thought I was.»

«It's not too late now, is it?»

«No. There's still plenty of time. I don't want you to worry.»

«I'll try not to.»

«Good. I'll be in touch.»

«Every two hours?»

«Every two hours.»

He had finessed the conversation rather nicely. In spite of everything, he had managed to keep Virginia Stillman calm. He found it hard to believe, but she still seemed to trust him. Not that it would be of any help. For the fact was, he had lied to her. He did not have several ideas. He did not have even one.

Corpus 3. Quinn and Stillman, Sr.

«I'm sorry, but it won't be possible for me to talk to you.»

«I haven't said anything,»said Quinn.

«That's true,»said Stillman. «But you must understand that I'm not in the habit of talking to strangers.»

«I repeat,»said Quinn, «that I haven't said anything.»

«Yes, I heard you the first time. But aren't you interested in knowing why?»

«I'm afraid not.»

«Well put. I can see you're a man of sense.»

Quinn shrugged, refusing to respond. His whole being now exuded indifference.

Stillman smiled brightly at this, leaned toward Quinn, and said in a conspiratorial voice, «I think we're going to get along.»

«That remains to be seen,»said Quinn after a long pause.

Stillman laughed—a brief, booming «haw”—and then continued. «It's not that I dislike strangers per se. It's just that I prefer not to speak to anyone who does not introduce himself. In order to begin, I must have a name.»

«But once a man gives you his name, he's no longer a stranger.

«Exactly. That's why I never talk to strangers.»

Quinn had been prepared for this and knew how to answer. He was not going to let himself be caught. Since he was technically Paul Auster, that was the name he had to protect. Anything else, even the truth, would be an invention, a mask to hide behind and keep him safe.

«In that case,»he said, «I'm happy to oblige you. My name is Quinn.»

«Ah,»said Stillman reflectively, nodding his head. «Quinn.»

«Yes, Quinn. Q-U-I-N-N.»

«I see. Yes, yes, I see. Quinn. Hmm. Yes. Very interesting. Quinn. A most resonant word. Rhymes with twin, does it not?»

«That's right. Twin.»

«And sin, too, if I'm not mistaken.»

«You're not. «

«And also in—one n—or inn—two. Isn't that so?»

«Exactly. «

«Hmm. Very interesting. I see many possibilities for this word, this Quinn, this . . . quintessence . . . of quiddity. Quick, for example. And quill.

And quack. And quirk. Hmmm. Rhymes with grin. Not to speak of kin. Hmmm. Very interesting. And win. And fin. And din. And gin. And pin. And tin. And bin. Hmmm. Even rhymes with djinn. Hmmm. And if you say it right, with been. Hmmm. Yes, very interesting. I like your name enormously, Mr. Quinn. It flies off in so many little directions at once.

«Yes, I've often noticed that myself.»

«Most people don't pay attention to such things. They think of words as stones, as great unmovable objects with no life, as monads that never change.»

«Stones can change. They can be worn away by wind or water. They can erode. They can be crushed. You can turn them into shards, or gravel, or dust.»

«Exactly. I could tell you were a man of sense right away, Mr. Quinn. If you only knew how many people have misunderstood me. My work has suffered because of it. Suffered terribly.»

«Your work?»

«Yes, my work. My projects, my investigations, my experiments.»

«Ah.»

«Yes. But in spite of all the setbacks, I have never really been daunted. At present, for example, I am engaged in one of the most important things I have ever done. If all goes well, I believe I will hold the key to a series of major discoveries.»

«The key?»

«Yes, the key. A thing that opens locked doors.»

“Ah.”

«Of course, for the time being I'm merely collecting data, gathering evidence so to speak. Then I will have to coordinate my findings. It's highly demanding work. You wouldn't believe how hard—especially for a man of my age.»

«I can imagine.»

«That's right. There's so much to do, and so little time to do it. Every morning I get up at dawn. I have to be outside in all kinds of weather, constantly on the move, forever on my feet, going from one place to the next. It wears me out, you can be sure of that.»

«But it's worth it.»

«Anything for the truth. No sacrifice is too great.»

«Indeed.”

«You see, no one has understood what I have understood. I'm the first. I'm the only one. It puts a great burden of responsibility on me.»

«The world on your shoulders.»

«Yes, so to speak. The world, or what is left of it.»

«I hadn't realized it was as bad as that.

«It's that bad. Maybe even worse.»

«Ah.»

«You see, the world is in fragments, sir. And it's my job to put it back together again.»

«You've taken on quite a bit.»

«I realize that. But I'm merely looking for the principle. That's well within the scope of one man. If I can lay the foundation, other hands can do the work of restoration itself. The important thing is the premise, the theoretical first step. Unfortunately, there is no one else who can do this.»

«Have you made much progress?»

«Enormous strides. In fact, I feel now that I'm on the verge of a significant breakthrough.»

«I'm reassured to hear it.»

«It's a comforting thought, yes. And it's all because of my cleverness, the dazzling clarity of my mind.»

«I don't doubt it.»

«You see, I've understood the need to limit myself. To work within a terrain small enough to make all results conclusive.»

«The premise of the premise, so to speak.»

«That's it, exactly. The principle of the principle, the method of operation. You see, the world is in fragments, sir. Not only have we lost our sense of purpose, we have lost the language whereby we can speak of it. These are no

doubt spiritual matters, but they have their analogue in the material world. My brilliant stroke has been to confine myself to physical things, to the immediate and tangible. My motives are lofty, but my work now takes place in the realm of the everyday. That's why I'm so often misunderstood. But no matter. I've learned to shrug these things off.»

«An admirable response.»

«The only response. The only one worthy of a man of my stature. You see, I am in the process of inventing a new language. With work such as that to do, I can't be bothered by the stupidity of others. In any case, it's all part of the disease I'm trying to cure. «

«A new language?»

«Yes. A language that will at last say what we have to say. For our words no longer correspond to the world. When things were whole, we felt confident that our words could express them. But little by little these things have broken apart, shattered, collapsed into chaos. And yet our words have remained the same. They have not adapted themselves to the new reality. Hence, every time we try to speak of what we see, we speak falsely, distorting the very thing we are trying to represent. It's made a mess of everything. But words, as you yourself understand, are capable of change. The problem is how to demonstrate this. That is why I now work with the simplest means possible—so simple that even a child can grasp what I am saying. Consider a word that refers to a thing—'umbrella,' for example. When I say the word 'umbrella,' you see the object in your mind. You see a kind of stick, with collapsible metal spokes on top that form an armature for a waterproof

material which, when opened, will protect you from the rain. This last detail is important. Not only is an umbrella a thing, it is a thing that performs a function—in other words, expresses the will of man. When you stop to think of it, every object is similar to the umbrella, in that it serves a function. A pencil is for writing, a shoe is for wearing, a car is for driving. Now, my question is this. What happens when a thing no longer performs its function? Is it still the thing, or has it become something else? When you rip the cloth off the umbrella, is the umbrella still an umbrella? You open the spokes, put them over your head, walk out into the rain, and you get drenched. Is it possible to go on calling this object an umbrella? In general, people do. At the very limit, they will say the umbrella is broken. To me this is a serious error, the source of all our troubles. Because it can no longer perform its function, the umbrella has ceased to be an umbrella. It might resemble an umbrella, it might once have been an umbrella, but now it has changed into something else. The word, however, has remained the same. Therefore, it can no longer express the thing. It is imprecise; it is false; it hides the thing it is supposed to reveal. And if we cannot even name a common, everyday object that we hold in our hands, how can we expect to speak of the things that truly concern us? Unless we can begin to embody the notion of change in the words we use, we will continue to be lost.»

«And your work?»

«My work is very simple. I have come to New York because it is the most forlorn of places, the most abject. The brokenness is everywhere, the disarray is universal. You have only to open your eyes to see it. The broken people, the broken things, the broken thoughts. The whole city is a junk heap. It suits

my purpose admirably. I find the streets an endless source of material, an inexhaustible storehouse of shattered things. Each day I go out with my bag and collect objects that seem worthy of investigation. My samples now number in the hundreds—from the chipped to the smashed, from the dented to the squashed, from the pulverized to the putrid.»

«What do you do with these things?»

«I give them names.»

«Names?»

«I invent new words that will correspond to the things.»

«Ah. Now I see. But how do you decide? How do you know if you've found the right word?»

«I never make a mistake. It's a function of my genius.»

«Could you give me an example?»

«Of one of my words?»

«Yes.»

«I'm sorry, but that won't be possible. It's my secret, you understand. Once I've published my book, you and the rest of the world will know. But for now I have to keep it to myself.»

«Classified information.»

«That's right. Top secret.

“I'm sorry.”

«You shouldn't be too disappointed. It won't be long now before I've put my findings in order. Then great things will begin to happen. It will be the most important event in the history of mankind.

The second meeting took place a little past nine o'clock the following morning. It was Sunday, and Stillman had emerged from the hotel an hour later than usual. He walked the two blocks to his customary breakfast place, the Mayflower Cafe, and sat down in a corner booth at the back. Quinn, growing bolder now, followed the old man into the restaurant and sat down in the same booth, directly opposite him. For a minute or two Stillman seemed not to notice his presence. Then, looking up from his menu, he studied Quinn's face in an abstract sort of way. He apparently did not recognize him from the day before.

«Do I know you?»he asked.

«I don't think so,»said Quinn. «My name is Henry Dark.»

«Ah,»Stillman nodded. «A man who begins with the essential. I like that.»

«I'm not one to beat around the bush,»said Quinn.

«The bush? What bush might that be?»

«The burning bush, of course.»

«Ah, yes. The burning bush. Of course.»Stillman looked Quinn's face—a little more carefully now, but also with what seemed to be a certain confusion. «I'm sorry,»he went on, «but don't remember your name. I recall that you gave it to me no long ago, but now it seems to be gone.»

«Henry Dark,»said Quinn.

«So it is. Yes, now it comes, back to me. Henry Dark.»Stillman paused for a long moment and then shook his head. «Unfortunately, that's not possible, sir.»

«Why not?»

«Because there is no Henry Dark.»

«Well, perhaps I'm another Henry Dark. As opposed to the one who doesn't exist.»

«Hmmm. Yes, I see your point. It is true that two people sometimes have the same name. It's quite possible that your name is Henry Dark. But you're not the Henry Dark.»

«Is he a friend of yours?»

Stillman laughed, as if at a good joke. “Not exactly,»he said. «You see, there never was any such person as Henry Dark. I made him up. He's an invention.»

«No,»said Quinn, with feigned disbelief.

«Yes. He's a character in a book I once wrote. A figment.»

«I find that hard to accept.»

“So did everyone else. I fooled them all.»

«Amazing. Why in the world did you do it?»

«I needed him, you see. I had certain ideas at the time that were too dangerous and controversial. So I pretended they had come from someone else. It was a way of protecting myself»

«How did you decide on the name Henry Dark?»

«It's a good name, don't you think? I like it very much. Full of mystery, and at the same time quite proper. It suited my purpose well. And besides, it had a secret meaning.»

«The allusion to darkness?»

«No, no. Nothing so obvious. It was the initials, H.D. That was very important.»

«How so?»

«Don't you want to guess?»

«I don't think so.»

«Oh, do try. Make three guesses. If you don't get it, then I'll tell you.»

Quinn paused for a moment, trying to give it his best effort. “H.D.,” he said. «For Henry David? As in Henry David Thoreau.»

«Not even close.»

«How about H. D. pure and simple? For the poet Hilda Doolittle.

«Worse than the first one.»

«All right, one more guess. H. D. H. . . . and D. . . . Just a moment. . . . How about. . . . Just a moment. . . . Ah. . . . Yes, here we are. H for the

weeping philosopher, Heraclitus . . . and D for the laughing philosopher, Democritus. Heraclitus and Democritus . . . the two poles of the dialectic.»

«A very clever answer.»

«Am I right?»

«No, of course not. But a clever answer just the same.»

«You can't say I didn't try.»

«No, I can't. That's why I'm going to reward you with the correct answer. Because you tried. Are you ready?»

«Ready.»

«The initials H.D. in the name Henry Dark refer to Humpty Dumpty. «

«Who?»

«Humpty Dumpty. You know who I mean. The egg.»

«As in 'Humpty Dumpty sat on a wall.'?»

«Exactly.

«I don't understand.»

«Humpty Dumpty: the purest embodiment of the human condition. Listen carefully, sir. What is an egg? It is that which has not yet been born. A paradox, is it not? For how can Humpty Dumpty be alive if he has not been born? And yet, he is alive—make no mistake. We know that because he can speak. More than that, he is a philosopher of language. 'When I use a word, Humpty Dumpty said, in rather a scornful tone, it means just what I

choose it to mean—neither more nor less. The question is, said Alice, whether you can make words mean so many different things. The question is, said Humpty Dumpty, which is to be master—that's all.

«Lewis Carroll. Through the Looking Glass, __ chapter six.»

«Interesting.»

«It's more than interesting, sir. It's crucial. Listen carefully, and perhaps you will learn something. In his little speech to Alice, Humpty Dumpty sketches the future of human hopes and gives the clue to our salvation: to become masters of the words we speak, to make language answer our needs. Humpty Dumpty was a prophet, a man who spoke truths the world was not ready for.»

«A man?»

«Excuse me. A slip of the tongue. I mean an egg. But the slip is instructive and helps to prove my point. For all men are eggs, in a manner of speaking. We exist, but we have not yet achieved the form that is our destiny. We are pure potential, an example of the not-yet-arrived. For man is a fallen creature—we know that from Genesis. Humpty Dumpty is also a fallen creature. He falls from his wall, and no one can put him back together again—neither the king, nor his horses, nor his men. But that is what we must all now strive to do. It is our duty as human beings: to put the egg back together again. For each of us, sir, is Humpty Dumpty. And to help him is to help ourselves.»

«A convincing argument.»

«It's impossible to find a flaw in it.»

«No cracks in the egg.»

«Exactly.»

«And, at the same time, the origin of Henry Dark.»

«Yes. But there is more to it than that. Another egg, in fact. «

«There's more than one?»

«Good heavens, yes. There are millions of them. But the one I have in mind is particularly famous. It's probably the most celebrated egg of all.

«You're beginning to lose me.»

«I'm speaking of Columbus's egg.»

«Ah, yes. Of course.»

«You know the story?»

«Everyone does.»

«It's charming, is it not? When faced with the problem of how to stand an egg on its end, he merely tapped slightly on the bottom, cracking the shell just enough to create a certain flatness that would support the egg when he removed his hand.»

«It worked.»

«Of course it worked. Columbus was a genius. He sought paradise and discovered the New World. It is still not too late for it to become paradise.»

«Indeed.

«I admit that things have not worked out too well yet. But there is still hope. Americans have never lost their desire to discover new worlds. Do you remember what happened in 1969?»

«I remember many things. What do you have in mind?»

«Men walked on the moon. Think of that, dear sir. Men walked on the moon!»

«Yes, I remember. According to the President, it was the greatest event since creation.»

«He was right. The only intelligent thing that man ever said. And what do you suppose the moon looks like?»

«I have no idea.»

«Come, come, think again.»

«Oh yes. Now I see what you mean.»

«Granted, the resemblance is not perfect. But it is true that in certain phases, especially on a clear night, the moon does look very much like an egg.»

«Yes. Very much like.»

At that moment, a waitress appeared with Stillman's breakfast and set it on the table before him. The old man eyed the food with relish. Decorously

lifting a knife with his right hand, he cracked the shell of his soft-boiled egg and said, «As you can see, sir, I leave no stone unturned.»

The third meeting took place later that same day. The afternoon was well advanced: the light like gauze on the bricks and leaves, the shadows lengthening. Once again, Stillman retreated to Riverside Park, this time to the edge of it, coming to rest on a knobby outcrop at 84th Street known as Mount Tom. On this same spot, in the summers of 1843 and 1844, Edgar Allan Poe had spent many long hours gazing out at the Hudson. Quinn knew this because he had made it his business to know such things. As it turned out, he had often sat there himself.

He felt little fear now about doing what he had to do. He circled the rock two or three times, but failed to get Stillman's attention. Then he sat down next to the old man and said hello. Incredibly, Stillman did not recognize him. This was the third time Quinn had presented himself, and each time it was as though Quinn had been someone else. He could not decide whether this was a good sign or bad. If Stillman was pretending, he was an actor like no other in the world. For each time Quinn had appeared, he had done it by surprise. And yet Stillman had not even blinked. On the other hand, if Stillman really did not recognize him, what did this mean? Was it possible for anyone to be so impervious to the things he saw?

The old man asked him who he was.

«My name is Peter Stillman,»said Quinn.

«That's my name,»answered Stillman. «I'm Peter Stillman.»

«I'm the other Peter Stillman,»said Quinn.

«Oh. You mean my son. Yes, that's possible. You look just like him. Of course, Peter is blond and you are dark. Not Henry Dark, but dark of hair. But people change, don't they? One minute we're one thing, and then another another.»

«Exactly.»

«I've often wondered about you, Peter. Many times I've thought to myself, 'I wonder how Peter is getting along.' «I'm much better now, thank you.»

«I'm glad to hear it. Someone once told me you had died. It made me very sad.»

«No, I've made a complete recovery.»

«I can see that. Fit as a fiddle. And you speak so well, too.»

«All words are available to me now. Even the ones most people have trouble with. I can say them all.»

«I'm proud of you, Peter.»

«I owe it all to you.»

«Children are a great blessing. I've always said that. An incomparable blessing.»

«I'm sure of it.»

«As for me, I have my good days and my bad days. When the bad days come, I think of the ones that were good. Memory is a great blessing, Peter. The next best thing to death.»

«Without a doubt.»

«Of course, we must live in the present, too. For example, I am currently in New York. Tomorrow, I could be somewhere else. I travel a great deal, you see. Here today, gone tomorrow. It's part of my work.»

«It must be stimulating.»

«Yes, I'm very stimulated. My mind never stops.»

«That's good to hear.»

«The years weigh heavily, it's true. But we have so much to be thankful for. Time makes us grow old, but it also gives us the day and the night. And when we die, there is always someone to take our place.»

«We all grow old.»

«When you're old, perhaps you'll have a son to comfort you.»

«I would like that.»

«Then you would be as fortunate as I have been. Remember, Peter, children are a great blessing.»

«I won't forget.»

«And remember, too, that you shouldn't put all your eggs in one basket. Conversely, don't count your chickens before they hatch. «

«No. I try to take things as they come.»

«Last of all, never say a thing you know in your heart is not true.»

“I won't.”

«Lying is a bad thing. It makes you sorry you were ever born. And not to have been born is a curse. You are condemned to live outside time. And when you live outside time, there is no day and night. You don't even get a chance to die.»

«I understand.»

«A lie can never be undone. Even the truth is not enough. I am a father and I know about these things. Remember what happened to the father of our country. He chopped down the cherry tree, and then he said to his father, 'I cannot tell a lie.' Soon thereafter, he threw the coin across the river. These two stories are crucial events in American history. George Washington chopped down the tree, and then he threw away the money. Do you understand? He was telling us an essential truth. Namely, that money doesn't grow on trees. This is what made our country great, Peter. Now George Washington's picture is on every dollar bill. There is an important lesson to be learned from all this.»

«I agree with you.»

«Of course, it's unfortunate that the tree was cut down. That tree was the Tree of Life, and it would have made us immune to death. Now we welcome death with open arms, especially when we are old. But the father of our country knew his duty. He could not do otherwise. That is the meaning of the

phrase 'Life is a bowl of cherries.' If the tree had remained standing, we would have had eternal life.»

«Yes I see what you mean.»

«I have many such ideas in my head. My mind never stops. You were always a clever boy, Peter, and I'm glad you understand.»

«I can follow you perfectly.»

«A father must always teach his son the lessons he has learned. In that way knowledge is passed down from generation to generation, and we grow wise.»

«I won't forget what you've told me.»

«I'll be able to die happily now, Peter.»

«I'm glad.»

«But you musn't forget anything.»

«I won't, father. I promise.»

Corpus 4. Quinn and Auster

«Yes?»he asked tentatively.

Quinn spoke in the politest tone he could muster. «Were you expecting someone else?»

«My wife, as a matter of fact. That's why I rang the buzzer without asking who it was.»

«I'm sorry to disturb you,»Quinn apologized. «But I'm looking for Paul Auster.»

«I'm Paul Auster,»said the man.

«I wonder if I could talk to you. It's quite important.»

«You'll have to tell me what it's about first.»

«I hardly know myself»Quinn gave Auster an earnest look. 'It's complicated, I'm afraid. Very complicated.»

«Do you have a name?»

«I'm sorry. Of course I do. Quinn.»

«Quinn what?»

«Daniel Quinn.»

The name seemed to suggest something to Auster, and he paused for a moment abstractedly, as if searching through his memory. «Quinn,»he

muttered to himself «I know that name from somewhere.»He went silent again, straining harder to dredge up the answer. «You aren't a poet, are you?»

“I used to be,»said Quinn. «But I haven't written poems for a long time now.»

«You did a book several years ago, didn't you? I think the title was _Unfinished Business._ A little book with a blue cover.»

«Yes. That was me.»

“I liked it very much. I kept hoping to see more of your work. In fact, I even wondered what had happened to you.»

“I'm still here. Sort of.»

Auster opened the door wider and gestured for Quinn to enter the apartment. It was a pleasant enough place inside: oddly shaped, with several long corridors, books cluttered everywhere, pictures on the walls by artists Quinn did not know, and a few children's toys scattered on the floor—a red truck, a brown bear, a green space monster. Auster led him to the living room, gave him a frayed upholstered chair to sit in, and then went off to the kitchen to fetch some beer. He returned with two bottles, placed them on a wooden crate that served as the coffee table, and sat down on the sofa across from Quinn.

«Was it some kind of literary thing you wanted to talk about?»Auster began.

«No,»said Quinn. «I wish it was. But this has nothing to do with literature.»

“With what, then?»

Quinn paused, looked around the room without seeing anything, and tried to start. «I have a feeling there's been a terrible mistake. I came here looking for Paul Auster, the private detective.»

«The what?»Auster laughed, and in that laugh everything was suddenly blown to bits. Quinn realized that he was talking nonsense. He might just as well have asked for Chief Sitting Bull—the effect would have been no different.

«The private detective,»he repeated softly.

«I'm afraid you've got the wrong Paul Auster.»

«You're the only one in the book.»

«That might be,»said Auster. «But I'm not a detective.»

«Who are you then? What do you do?»

«I'm a writer.»

«A writer?»Quinn spoke the word as though it were a lament.

«I'm sorry,»Auster said. «But that's what I happen to be.»

«If that's true, then there's no hope. The whole thing is a bad dream.»

«I have no idea what you're talking about.»

Quinn told him. He began at the beginning and went through the entire story, step by step. The pressure had been building up in him since Stillman's disappearance that morning, and it came out of him now as a torrent of words. He told of the phone calls for Paul Auster, of his inexplicable acceptance of the case, of his meeting with Peter Stillman, of his conversation with Virginia Stillman, of his reading Stillman's book, of his following Stillman from Grand Central Station, of Stillman's daily wanderings, of the carpetbag and the broken objects, of the disquieting maps that formed letters of the alphabet, of his talks with Stillman, of Stillman's disappearance from the hotel. When he had come to the end, he said, «Do you think I'm crazy?»

«No,»said Auster, who had listened attentively to Quinn's monologue. «If I had been in your place, I probably would have done the same thing.»

These words came as a great relief to Quinn, as if, at long last, the burden was no longer his alone. He felt like taking Auster in his arms and declaring his friendship for life.

«You see,»said Quinn, «I'm not making it up. I even have proof.» He took out his wallet and removed the five-hundred-dollar check that Virginia Stillman had written two weeks earlier. He handed it to Auster. «You see,»he said. «It's even made out to you. «

Auster looked the check over carefully and nodded. «It seems to be a perfectly normal check.»

«Well, it's yours,»said Quinn. «I want you to have it.»

«I couldn't possibly accept it.»

«It's of no use to me.»Quinn looked around the apartment and gestured vaguely. «Buy yourself some more books. Or a few toys for your kid.»

«This is money you've earned. You deserve to have it yourself.»Auster paused for a moment. «There's one thing I'll do for you, though. Since the check is in my name, I'll cash it for you. I'll take it to my bank tomorrow morning, deposit it in my account, and give you the money when it clears.»

Quinn did not say anything.

«All right?»Auster asked. «Is it agreed?»

«All right,»said Quinn at last. «We'll see what happens.»

Auster put the check on the coffee table, as if to say the matter had been settled. Then he leaned back on the sofa and looked Quinn in the eyes. «There's a much more important question than the check,»he said. «The fact that my name has been mixed up in this. I don't understand it at all.»

«I wonder if you've had any trouble with your phone lately. Wires sometimes get crossed. A person tries to call a number, and even though he dials correctly, he gets someone else.»

“Yes, that's happened to me before. But even if my phone was broken, that doesn't explain the real problem. It would tell us why the call went to you, but not why they wanted to speak to me in the first place.»

«Is it possible that you know the people involved?»

«I've never heard of the Stillmans.»

«Maybe someone wanted to play a practical joke on you.»

«I don't hang around with people like that.»

«You never know.»

«But the fact is, it's not a joke. It's a real case with real people. «

«Yes,»said Quinn after a long silence. «I'm aware of that.»

They had come to the end of what they could talk about. Beyond that point there was nothing: the random thoughts of men who knew nothing. Quinn realized that he should be going. He had been there almost an hour, and the time was approaching for his call to Virginia Stillman. Nevertheless, he was reluctant to move. The chair was comfortable, and the beer had gone slightly to his head. This Auster was the first intelligent person he had spoken to in a long time. He had read Quinn's old work, he had admired it, he had been looking forward to more. In spite of everything, it was impossible for Quinn not to feel glad of this.

They sat there for a short time without saying anything. At last, Auster gave a little shrug, which seemed to acknowledge that they had come to an impasse. He stood up and said, «I was about to make some lunch for myself. It's no trouble making it for two.»

Quinn hesitated. It was as though Auster had read his thoughts, divining the thing he wanted most—to eat, to have an excuse to stay a while. «I really should be going,»he said. «But yes, thank you. A little food can't do any harm.»

«How does a ham omelette sound?»

«Sounds good.»

Auster retreated to the kitchen to prepare the food. Quinn would have liked to offer to help, but he could not budge. His body felt like a stone. For want of any other idea, he closed his eyes. In the past, it had sometimes comforted him to make the world disappear. This time, however, Quinn found nothing interesting inside his head. It seemed as though things had ground to a halt in there. Then, from the darkness, he began to hear a voice, a chanting, idiotic voice that sang the same sentence over and over again: «You can't make an omelette without breaking eggs.»He opened his eyes to make the words stop.

There was bread and butter, more beer, knives and forks, salt and pepper, napkins, and omelettes, two of them, oozing on white plates. Quinn ate with crude intensity, polishing off the meal in what seemed a matter of seconds. After that, he made a great effort to be calm. Tears lurked mysteriously behind his eyes, and his voice seemed to tremble as he spoke, but somehow he managed to hold his own. To prove that he was not a self-obsessed ingrate, he began to question Auster about his writing. Auster was somewhat reticent about it, but at last he conceded that he was working on a book of essays. The current piece was about Don Quixote.

«One of my favorite books,»said Quinn.

«Yes, mine too. There's nothing like it.»

Quinn asked him about the essay.

«I suppose you could call it speculative, since I'm not really out to prove anything. In fact, it's all done tongue-in-cheek. An imaginative reading, I guess you could say.»

«What's the gist?»

«It mostly has to do with the authorship of the book. Who wrote it, and how it was written.»

«Is there any question?»

«Of course not. But I mean the book inside the book Cervantes wrote, the one he imagined he was writing.»'

“Ah.”

«It's quite simple. Cervantes, if you remember, goes to great lengths to convince the reader that he is not the author. The book, he says, was written in Arabic by Cid Hamete Benengeli. Cervantes describes how he discovered the manuscript by chance one day in the market at Toledo. He hires someone to translate it for him into Spanish, and thereafter he presents himself as no more than the editor of the translation. In fact, he cannot even vouch for the accuracy of the translation itself.»

«And yet he goes on to say,»Quinn added, «that Cid Hamete Benengeli's is the only true version of Don Quixote's story. All the other versions are frauds, written by imposters. He makes a great point of insisting that everything in the book really happened in the world.»

«Exactly. Because the book after all is an attack on the dangers of the make-believe. He couldn't very well offer a work of the imagination to do that, could he? He had to claim that it was real.»

«Still, I've always suspected that Cervantes devoured those ,old romances. You can't hate something so violently unless a part of you also loves it. In some sense, Don Quixote was just a stand-in for himself.»

«I agree with you. What better portrait of a writer than to show a man who has been bewitched by books?»

«Precisely. «

«In any case, since the book is supposed to be real, it follows that the story has to be written by an eyewitness to the events that take place in it. But Cid Hamete, the acknowledged author, never makes an appearance. Not once does he claim to be present at what happens. So, my question is this: who is Cid Hamete Benengeli?»

«Yes, I see what you're getting at.»

«The theory I present in the essay is that he is actually a combination of four different people. Sancho Panza is of course the witness. There's no other candidate—since he is the only one who accompanies Don Quixote on all his adventures. But Sancho can neither read nor write. Therefore, he cannot be the author. On the other hand, we know that Sancho has a great gift for language. In spite of his inane malapropisms, he can talk circles around everyone else in the book. It seems perfectly possible to me that he dictated the story to someone else—namely, to the barber and the priest, Don

Quixote's good friends. They put the story into proper literary form—in Spanish—and then turned the manuscript over to Samson Carrasco, the bachelor from Salamanca, who proceeded to translate 'it into Arabic. Cervantes found the translation, had it rendered back into Spanish, and then published the book *“The Adventures of Don Quixote.”*

«But why would Sancho and the others go to all that trouble?»

«To cure Don Quixote of his madness. They want to save their friend. Remember, in the beginning they burn his books of chivalry, but that has no effect. The Knight of the Sad Countenance does not give up his obsession. Then, at one time or another, they all go out looking for him in various disguises—as a woman in distress, as the Knight of the Mirrors, as the Knight of the White Moon—in order to lure Don Quixote back home. In the end, they are actually successful. The book was just one of their ploys. The idea was to hold a mirror up to Don Quixote's madness, to record each of his absurd and ludicrous delusions, so that when he finally read the book himself, he would see the error of his ways.

«I like that.»

«Yes. But there's one last twist. Don Quixote, in my view, was not really mad. He only pretended to be. In fact, he orchestrated the whole thing himself. Remember: throughout the book Don Quixote is preoccupied by the question of posterity. Again and again he wonders how accurately his chronicler will record his adventures. This implies knowledge on his part; he knows beforehand that this chronicler exists. And who else is it but Sancho Panza, the faithful squire whom Don Quixote has chosen for exactly this purpose? In

the same way, he chose the three others to play the roles he destined for them. It was Don Quixote who engineered the Benengeli quartet. And not only did he select the authors, it was probably he who translated the Arabic manuscript back into Spanish. We shouldn't put it past him. For a man so skilled in the art of disguise, darkening his skin and donning the clothes of a Moor could not have been very difficult. I like to imagine that scene in the marketplace at Toledo. Cervantes hiring Don Quixote to decipher the story of Don Quixote himself. There's great beauty to it.»

«But you still haven't explained why a man like Don Quixote would disrupt his tranquil life to engage in such an elaborate hoax.

«That's the most interesting part of all. In my opinion, Don Quixote was conducting an experiment. He wanted to test the gullibility of his fellow men. Would it be possible, he wondered, to stand up before the world and with the utmost conviction spew out lies and nonsense? To say that windmills were knights, that a barber's basin was a helmet, that puppets were real people? Would it be possible to persuade others to agree with what he said, even though they did not believe him? In other words, to what extent would people tolerate blasphemies if they gave them amusement? The answer is obvious, isn't it? To any extent. For the proof is that we still read the book. It remains highly amusing to us. And that's finally all anyone wants out of a book—to be amused.»

Auster leaned back on the sofa, smiled with a certain ironic pleasure, and lit a cigarette. The man was obviously enjoying himself, but the precise nature of that pleasure eluded Quinn. It seemed to be a kind of soundless

laughter, a joke that stopped short of its punchline, a generalized mirth that had no object. Quinn was about to say something in response to Auster's theory, but he was not given the chance. Just as he opened his mouth to speak, he was interrupted by a clattering of keys at the front door, the sound of the door opening and then slamming shut, and a burst of voices. Auster's face perked up at the sound. He rose from his seat, excused himself to Quinn, and walked quickly towards the door.

Quinn heard laughter in the hallway, first from a woman and then from a child—the high and the higher, a staccato of ringing shrapnel—and then the basso rumbling of Auster's guffaw. The child spoke: «Daddy, look what I found!» And then the woman explained that it had been lying on the street, and why not, it seemed perfectly okay. A moment later he heard the child running towards him down the hall. The child shot into the living room, caught sight of Quinn, and stopped dead in his tracks. He was a blond-haired boy of five or six.

«Good afternoon,» said Quinn.

The boy, rapidly withdrawing into shyness, managed no more than a faint hello. In his left hand he held a red object that Quinn could not identify. Quinn asked the boy what it was.

«It's a yoyo,» he answered, opening his hand to show him. «I found it on the street.

«Does it work?»

The boy gave an exaggerated pantomime shrug. «Dunno. Siri can't do it. And I don't know how.»

Quinn asked him if he could try, and the boy walked over and put it in his hand. As he examined the yoyo, he could hear the child breathing beside him, watching his every move. The yoyo was plastic, similar to the ones he had played with years ago, but more elaborate somehow, an artifact of the space age. Quinn fastened the loop at the end of the string around his middle finger, stood up, and gave it a try. The yoyo gave off a fluted, whistling sound as it descended, and sparks shot off inside it. The boy gasped, but then the yoyo stopped, dangling at the end of its line.

«A great philosopher once said,»muttered Quinn, «that the way up and the way down are one and the same.»

«But you didn't make it go up,»said the boy. «It only went down.»

«You have to keep trying.»

Quinn was rewinding the spool for another attempt when Auster and his wife entered the room. He looked up and saw the woman first. In that one brief moment he knew that he was in trouble. She was a tall, thin blonde, radiantly beautiful, with an energy and happiness that seemed to make everything around her invisible. It was too much for Quinn. He felt as though Auster were taunting him with the things he had lost, and he responded with envy and rage, a lacerating self-pity. Yes, he too would have liked to have this wife and this child, to sit around all day spouting drivel about old books, to be surrounded by yoyos and ham omelettes and fountain pens. He prayed to himself for deliverance.

Auster saw the yoyo in his hand and said, «I see you've already met. Daniel,»he said to the boy, «this is Daniel.»And then to Quinn, with that same ironic smile, «Daniel, this is Daniel.»

The boy burst out laughing and said., «Everybody's Daniel!»

«That's right,»said Quinn. «I'm you, and you're me.»

«And around and around it goes,»shouted the boy, suddenly spreading his arms and spinning around the room like a gyroscope.

«And this,»said Auster, turning to the woman, «is my wife, Siri.

The wife smiled her smile, said she was glad to meet Quinn as though she meant it, and then extended her hand to him. He shook it, feeling the uncanny slenderness of her bones, and asked if her name was Norwegian.

«Not many people know that,»she said.

«Do you come from Norway?»

«Indirectly,»she said. «By way of Northfield, Minnesota.»And then she laughed her laugh, and Quinn felt a little more of himself collapse.

«I know this is sort of last minute,»Auster said, «but if you have some time to spare, why don't you stay and have dinner with us?»

«Ah,»said Quinn, struggling to keep himself in check. «That's very kind. But I really must be going. I'm late as it is.»

He made one last effort, smiling at Auster's wife and waving good-bye to the boy. «So long, Daniel,»he said, walking towards the door.

The boy looked at him from across the room and laughed again. «Good-bye myself!»he said.

Auster accompanied him to the door. He said, «I'll call you as soon as the check clears. Are you in the book?»

«Yes,»said Quinn. «The only one.»

«If you need me for anything,»said Auster, «just call. I'll be happy to help.»

Auster reached out to shake hands with him, and Quinn realized that he was still holding the yoyo, He placed it in Auster's right hand, patted him gently on the shoulder, and left.

«Quinn here,»said Quinn.

He heard a groan on the other end. «Where the hell have you been hiding?»There was irritation in Auster's voice. «I've called you a thousand times.»

«I've been busy. Working on the case.»

«The case?»

«The case. The Stillman case. Remember?»

«Of course I remember.»

«That's why I'm calling. I want to come for the money now. The five hundred dollars.»

«What money?»

«The check, remember? The check I gave you. The one made out to Paul Auster.»

«Of course I remember. But there is no money. That's why I've been trying to call you.»

«You had no right to spend it,»Quinn shouted, suddenly beside himself
«That money belonged to me.»

«I didn't spend it. The check bounced.»

«I don't believe you.»

«You can come here and see the letter from the bank, if you want. It's sitting here on my desk. The check was no good.»

«That's absurd.»

«Yes, it is. But it hardly matters now, does it?»

«Of course it matters. I need the money to go on with the case.»

«But there is no case. It's all over.»

«What are you talking about?»

«The same thing you are. The Stillman case.»

«But what do you mean 'it's over'? I'm still working on it.»

«I can't believe it.»

«Stop being so goddamn mysterious. I don't have the slightest idea what you're talking about.»

«I don't believe you don't know. Where the hell have you been? Don't you read the newspapers?»

«Newspapers? Goddamit, say what you mean. I don't have time to read newspapers.»

There was a silence on the other end, and for a moment Quinn felt that the conversation was over, that he had somehow fallen asleep and had just now woken up to find the telephone in his hand.

«Stillman jumped off the Brooklyn Bridge,»Auster said. «He committed suicide two and a half months ago.»

«You're lying.»

«It was all over the papers. You can check for yourself.»

Quinn said nothing.

«It was your Stillman,»Auster went on. «The one who used to be a professor at Columbia. They say he died in mid-air, before he even hit the water.»

«And Peter? What about Peter?»

«I have no idea.»

«Does anybody know?»

«Impossible to say. You'd have to find that out yourself.»

«Yes, I suppose so,»said Quinn.

Then, without saying good-bye to Auster, he hung up

Corpus 5. The Mysterious Narrator

At this point the story grows obscure. The information has run out, and the events that follow this last sentence will never be known. It would be foolish even to hazard a guess.

I returned home from my trip to Africa in February, just hours before a snowstorm began to fall on New York. I called my friend Auster that evening, and he urged me to come over to see him as soon as I could. There was something so insistent in his voice that I dared not refuse, even though I was exhausted.

At his apartment, Auster explained to me what little he knew about Quinn, and then he went on to describe the strange case he had accidentally become involved in. He had become obsessed by it, he said, and he wanted my advice about what he should do. Having heard him out, I began to feel angry that he had treated Quinn with such indifference. I scolded him for not having taken a greater part in events, for not having done something to help a man who was so obviously in trouble.

Auster seemed to take my words to heart. In fact, he said, that was why he had asked me over. He had been feeling guilty and needed to unburden himself. He said that I was the only person he could trust.

He had spent the last several months trying to track down Quinn, but with no success. Quinn was no longer living in his apartment, and all attempts to reach Virginia Stillman had failed. It was then that I suggested that we take a look at the Stillman apartment. Somehow, I had an intuition that this was where Quinn had wound up.

We put on our coats, went outside, and took a cab to East 69th Street. The snow had been falling for an hour, and already the roads were treacherous. We had little trouble getting into the building—slipping through the door with one of the tenants who was just coming home. We went upstairs and found the door to what had once been the Stillmans' apartment. It was unlocked. We stepped in cautiously and discovered a series of bare, empty rooms. In a small room at the back, impeccably clean as all the other rooms were, the red notebook was lying on the floor. Auster picked it up, looked through it briefly, and said that it was Quinn's. Then he handed it to me and said that I should keep it. The whole business had upset him so much that he was afraid to keep it himself I said that I would hold on to it until he was ready to read it, but he shook his head and told me that he never wanted to see it again. Then we left and walked out into the snow. The city was entirely white now, and the snow kept falling, as though it would never end.

As for Quinn, it is impossible for me to say where he is now. I have followed the red notebook as closely as I could, and any inaccuracies in the story should be blamed on me. There were moments when the text was difficult to decipher, but I have my best with it and have refrained from any interpretation. The red notebook, of course, is only half the story, as any sensitive reader will understand. As for Auster, I am convinced that he behaved badly throughout. If our friendship has ended, he has only himself to blame. As for me, my thoughts remain with Quinn. He will be with me always. And wherever he may have disappeared to, I wish him luck.

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Annotation Samples of Corpus-Data

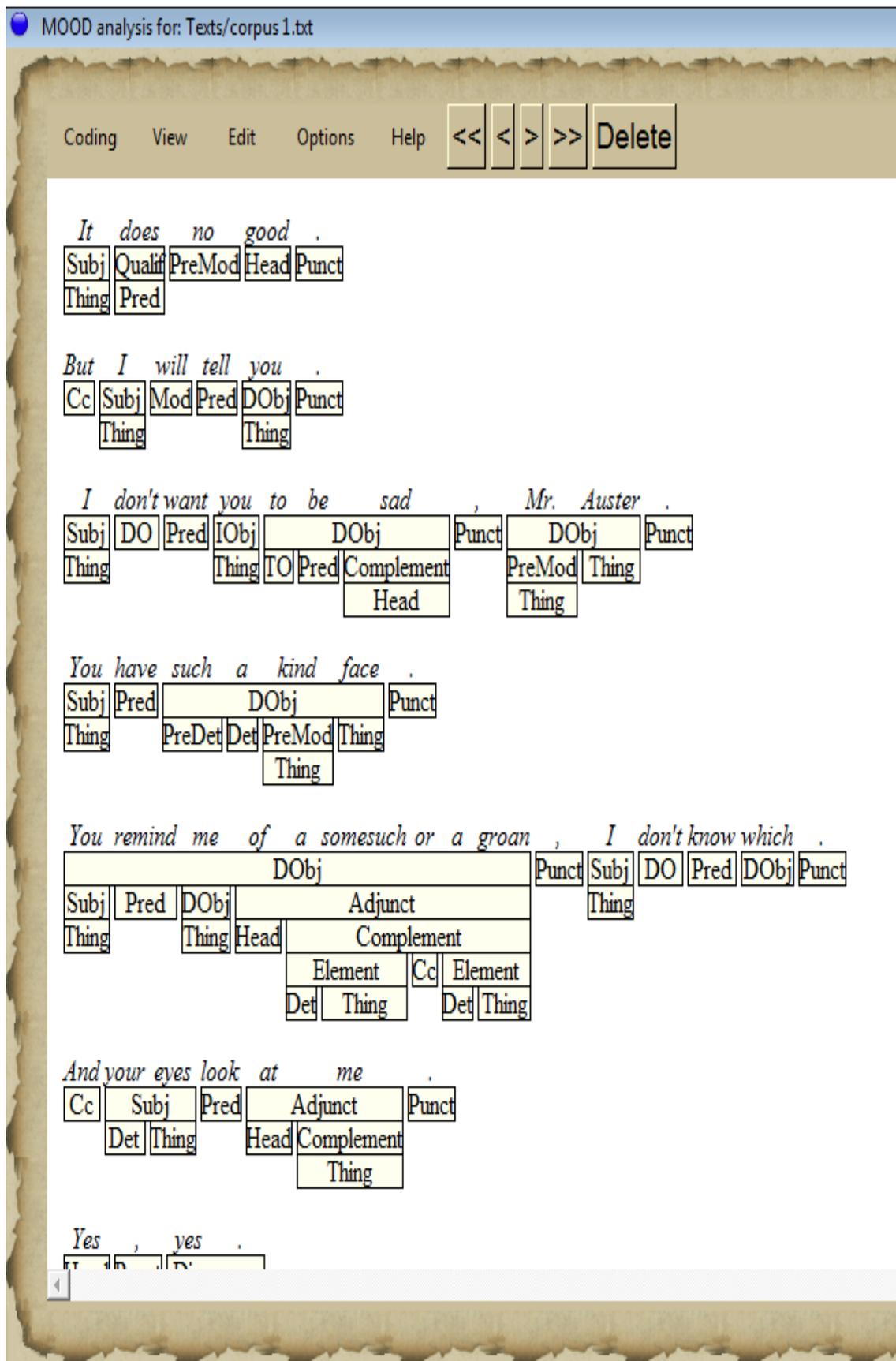


Figure 9. MOOD Annotation Sample in Corpus No. 1

TRANSITIVITY analysis for: Texts/corpus 2.txt

Coding View Edit Options Help << < > >> Delete

"Whatever I do or do not understand," he said, " is probably beside the point .

Carrier			Parataxis		Process	Attribute	Circumstance
Element		Element		Sayer	Process		
Goal	Actor	Process		Process			

You 've hired me to do a job, and the sooner I get on with it the better .

Element				Element			
Actor	Process	Beneficiary	Goal	Goal	Actor	Process	Circumstance
			Process	Goal			

From what I can gather, the case is urgent .

DObj		Carrier	Process	Attribute
Pcomp				
Goal	Actor	Process		

I make no claims about understanding Peter or what you might have suffered .

Actor	Process	Goal	Circumstance				
			Pcomp				
			Process	Phenomenon			

Selected

- ideational-unit
- configuration
- material
- monotransitive

Role

Role: Element

Figure 10. Transitivity annotation sample in Corpus No. 2

