T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE PROGRAMME

READING AUTISM THROUGH LITERATURE: *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME* BY MARK HADDON IN INTERLINGUAL AND INTERSEMIOTIC CONTEXTS

MA THESIS

BURCU NUR BAYRAM

18131306002

İSTANBUL, SEPTEMBER 2021

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SUPERVISOR

Assoc. Prof. Dr. Didem TUNA

İSTANBUL, SEPTEMBER 2021

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İSTANBUL YENİ YÜZYIL UNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜ MÜDÜRLÜĞÜ

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İngiliz Dili ve Edebiyatı programı, 18131306002 numaralı Tezli Yüksek Lisans öğrencisi Burcu Nur Bayram'ın **"Reading Autism Through Literature: *The Curious Incident of the Dog in the Night-Time* by Mark Haddon in Interlingual and Intersemiotic Contexts"** adlı tez çalışması, Enstitü Yönetim Kurulunun 03.09.2021 tarih ve 2021/09 sayılı kararıyla oluşturulan jüri tarafından oy birliği / oy çokluğu ile Yüksek Lisans Tezi olarak kabul edilmiştir.

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ETHICAL STATEMENT

In this project, I prepared my manuscript in accordance with the thesis writing rules of the Institute of Social Sciences at Istanbul Yeni Yüzyıl University and I hereby declare that;

- I have obtained the data, information and documents provided within the thesis within the framework of academic and ethical rules,
- I have submitted all information, documents, evaluations and results in accordance with the requirements of scientific ethics and moral rules,
- I have cited all works that I have used in the project by appropriately referring to my sources,
- I have not made any changes to the data used,
- The work I present here is original, and if found otherwise, I declare that I accept all loss of rights that may occur.

23 / 09 / 2021

Burcu Nur BAYRAM

PREFACE

I owe very special thanks to my supervisor, Associate Prof. Dr. Didem Tuna, for her invaluable guidance and encouragement throughout the course of this thesis. I would like to express my deepest appreciation for the meticulous feedback she provided on earlier drafts of this thesis, which enabled the completion of the present study. I could not have imagined having a more insightful and caring supervisor with such comprehensive knowledge of my thesis subject.

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İSTANBUL, 2021 Burcu Nur BAYRAM

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LIST OF ABBREVIATIONS

ASD : Autism Spectrum Disorder

DSM-5 : The Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition

TCI : The Curious Incident of the Dog in the Night-time

ToM : Theory of Mind

ÖZET

OTİZMİ EDEBİYAT ÜZERİNDEN OKUMAK: DİLLER VE GÖSTERGELERARASI BAĞLAMLARDA MARK HADDON'IN *SÜPER İYİ GÜNLER* ADLI ESERİ

İngiliz yazar Mark Haddon'ın 2003 yılında yayınlanan *The Curious Incident of the Dog in the Night-Time* adlı eseri yayınlandığı tarihten bu yana kırk dört dile çevrilmiş hem yetişkin hem de çocuk kategorisinde satış rekorları kırmış ve birçok ödül almıştır. Dünya çapında başarı yakalayan romanda olaylar, açıkça ifade edilmese de Asperger sendromlu olduğu anlaşılan ana kahraman Christopher Boone'un bakış açısından aktarılmaktadır. Dolayısıyla eser otizmli bireylerin iç dünyalarının anlaşılmasını sağlayarak, tüm dünyada giderek yaygınlaşan otizm spektrum bozukluğuna dikkat çekmektedir. Bu tez, Christopher'ın söylem ve eylemleri üzerinden ayrıntılı bir otizm okuması sunmaktadır. Bu çalışmanın bütüncesini söz konusu özgün eser, eserin Övgü Doğantürk tarafından yapılan Türkçe çevirisi ve Türkçe çevirisiyle yönetmeliğini Nedim Saban'ın üstlendiği oyun uyarlamasının sahne performansı oluşturmaktadır. Bu çalışmada kaynak metin, Jean-Claude Coquet'nin söyleyenler kuramı (2007) ve Sündüz Öztürk Kasar'ın geliştirdiği çeviri göstergebilimi yaklaşımı ışığında ele alınmaktadır. Bu doğrultuda Paris Göstergebilim Okulu tarafından öne sürülen ve Öztürk Kasar (2009) tarafından derlenen edebi metin çözümleme işlemleri aracılığıyla ana karakterin söylem ve eylemlerindeki otizm göstergeleri saptanmakta ve söz konusu göstergelerin erek metinlere aktarımları Roman Jakobson'un (1959) dillerarası ve göstergelerarası çeviri kavramları ışığında incelenmektedir. Yapılan çözümlemelerle bütüncede yer alan kaynak ve erek metinlerin gittikçe yaygınlaşan otizm spektrum bozukluğuna yönelik toplumsal farkındalığa katkısı incelenmekte ve bu farkındalığa bu çalışma ile de ayrıca katkı sunulması umulmaktadır.

Burcu Nur BAYRAM, 2021

Anahtar Kelimeler: Otizm Spektrum Bozukluğu, Çeviri Göstergebilimi, Söyleyenler Kuramı, Göstergelerarası Çeviri, Çeviribilim

ABSTRACT

READING AUTISM THROUGH LITERATURE: *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME* BY MARK HADDON IN INTERLINGUAL AND INTERSEMIOTIC CONTEXTS

Setting sales records worldwide in both adult and children's categories, *The Curious Incident of the Dog in the Night-Time*, by British author Mark Haddon, has been translated into forty-four languages, and has received many awards since its release in 2003. In the novel, which has become successful throughout the world, events are described from the perspective of the protagonist, Christopher Boone, who is understood to have Asperger's syndrome, although this is not explicitly stated. Therefore, the novel draws attention to autism spectrum disorder, which is becoming more and more common all over the world, by providing an understanding of the inner world of individuals with autism. This thesis presents a detailed reading of autism through the discourses and actions of the main character, Christopher. The corpus of our study comprises the original novel in question, as well as its Turkish translation by Övgü Doğantürk and the stage performance of the play adaptation translated into Turkish and directed by Nedim Saban. In this study, the source text is discussed in the light of Jean-Claude Coquet's Theory of Instances of Enunciation (2007) and Sündüz Öztürk Kasar's approach to the semiotics of translation. The signs of autism spectrum disorder in the discourses and actions of the main character are determined in accordance with the operations of literary text analysis propounded by Paris School of Semiotics and compiled by Sündüz Öztürk Kasar (2009) and the transference of these signs into the target texts is analyzed in the light of Roman Jakobson's (1959) concepts of interlingual and intersemiotic translations. With the analyzes made, the contribution of the source and target texts in the corpus to social awareness of autism spectrum disorder, which is becoming increasingly widespread, is examined, and it is hoped that this awareness will also be contributed to by this study.

Burcu Nur BAYRAM, 2021

Keywords: Autism Spectrum Disorder, Semiotics of Translation, Theory of Instances of Enunciation, Intersemiotic Translation, Translation Studies

INTRODUCTION

Mark Haddon's famous novel *The Curious Incident of the in the Night-Time* (2003) has been translated into forty-four languages since its publication and received several prestigious awards. The work, which is appreciated by both adolescents and adults around the world, has also caused controversy. Different opinions have been presented on whether the main character in the novel has autism or not, and even if he has autism, whether he represents individuals with autism correctly. Although Haddon states that he did not construct his work on a specific syndrome, publishing houses have included expressions such as autism or Asperger's on the cover. As a result, eminent scholars such as Simon Baron-Cohen wrote reviews of the work. Therefore, the novel has been read and continues to be read by many people with the thought that it is written from the perspective of an individual with autism.

Whether or not the hero of the novel is an individual with Asperger's syndrome is the starting point of this thesis, since a detailed analysis of the work as an answer to this question is not present. Within the scope of this thesis, the novel is examined in the light of the semiotics of translation.

The corpus of the thesis comprises the source text in question, as well as its Turkish translation by Övgü Doğantürk and the stage performance of the play adaptation translated into Turkish and directed by Nedim Saban. The thesis consists of three chapters. In the first chapter, the theory and methodology that form the basis of the thesis are described. The chapter includes three subtitles. In the first section, the Theory of Instances of Enunciation propounded by Jean-Claude Coquet (1997 & 2007) is explained. Emphasis is placed on Coquet's classification of the instances of enunciation, which is one of the operations of text analysis used in this thesis. The part titled "Semiotics of Translation" explains the relationship between semiotics and translation studies. In addition, a compilation of some of the operations used to analyze a text, propounded by Sündüz Öztürk Kasar and based on the studies of Paris School of Semiotics, is included. As a part of this translation-oriented text analysis model, the

Systematics of Designification in Translation developed by Öztürk Kasar (2020b, p. 160) is also detailed. Lastly, under the title "Intersemiotic Translation", the concept developed by Roman Jakobson (1959) is presented. In addition, an intersemiotic translation typology propounded by Öztürk Kasar (2021b) is explained in a concise way and a proposal is brought forward to the typology by ourselves. To sum up, the first chapter is limited to theoretical background knowledge.

The second chapter of our study focuses on the semiotic analysis of the work, and consists of three subtitles. First, the plot of the work is explained, and then a character analysis is conducted. Next, general information about autism spectrum disorder is given, as it will be detailed in the analysis section. It is worth noting that, in this study, rather than Asperger's syndrome, "autism spectrum" is used as a term for the disorder since pervasive developmental disorders do not diverge from each other categorically and the distinctions among them are mostly based on intelligence, language level and severity, instead of the peculiarities of the disorder. Therefore, unlike the old version, in the Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (2013) (DSM-5), Asperger's disorder and related conditions such as infantile autism, childhood disintegrative disorder and pervasive developmental disorder not otherwise specified are replaced with a single diagnosis, autism spectrum disorder. Although this is opposed in some circles, the criteria in DSM-5 continue to be used for diagnosis. For this reason, DSM-5 is the source that is taken as the basis when searching for the answer to the question we asked at the beginning.

Following this, autism signs in Christopher's actions and discourses are analyzed based on comparison with individuals on the spectrum; namely, Roni, Ömer, Birsen Başar, and Temple Grandin. Nevin Benal Penny wrote a book titled *İstiyorum, İhtiyacım Var Çünkü Farklıyım* [I Want, I Need Because I am Different], about his autistic son, Roni. In this book, Penny describes the period from Roni's birth to the age of twelve. Similarly, the process that started with Ömer's diagnosis of autism is narrated by his mother Pınar Kahraman Küçükaras in a book titled *Kelimelerin Ötesinde: Bir Otizm Hikayesi* [Beyond Words: An Autism Story]. In contrast to these two books written by the mothers of individuals with autism about individuals with autism, Birsen Başar and Temple Grandin wrote their own stories as autistic individuals. Başar, who was diagnosed with autism at the age of twenty-one, wrote

books about her life in Dutch and Turkish. Among them, the work we refer to in our study is *Otizmle Yaşamak* [Living with Autism]. Last, but not least, Temple Grandin, one of the most famous autistic individuals, who has given lots of speeches on autism, also wrote *Thinking in Pictures: And Other Reports from My Life with Autism,* which serves as a reference manual. Thus, while Christopher's actions and discourses are associated with ASD, interpretations of similar or identical autism-indicating differences observed in these works are referenced.

In the third chapter of the study, the novel is evaluated in the light of the Theory of Instances of Enunciation developed by Jean-Claude Coquet (2007) and semiotics of translation, using six of the operations of literary text analysis developed by the Paris School of Semiotics and compiled by Öztürk Kasar (2009). For each operation referenced in this section, theoretical information is followed by text analysis.

In the first part of this chapter, under the title "The Relationship of the Text with the Editorial Paratext and Peritext", the novel is evaluated in terms of elements that are not present in the text itself, but still related to it. The cover designs of the original text and its Turkish translation and comments by prominent scholars, namely Oliver Sacks and Barış Korkmaz, on the back covers of both novels, are examined. In addition, a review written by the clinical psychologist Baron-Cohen on the work is noted, as it has a significant impact on the reader's knowledge of the work.

In the second part of the chapter, the titles and the subheadings of both the source and target texts are examined. The title of the original work is evaluated in terms of the clue it gives about the content of the work, the impression it leaves on the reader, and its intertextual relations. In addition, the extent to which all these have been transferred into its Turkish translation is examined.

The part titled "Multiple Readings of the Text" is based on the interpretation of the work from different perspectives, and has two subtitles: "Reading the Novel from the Perspective of Disability Studies" and "Reading the Novel as a 'Different' Murder Mystery Story". In the former reading, Christopher is considered a neurodiverse individual living in a society dominated by neurotypicals and his interactions with neurotypical people are examined in order to explain the value that the normative society places on neurodiversity. The latter reading, on the other hand,

focuses on Christopher's experience of writing a murder mystery story. Also, why the murder mystery story written by Christopher is "different", in Siobhan's words, is explained.

In the fourth part of this chapter, the novel is analyzed in terms of its intertextual relations. First of all, some scholars' definitions of intertextuality are briefly cited. After that, intertextual elements in the novel – namely parody, transformation of text, quotation, collage, and reference – are exemplified and concisely described.

Titled "Combinatory Modalities of Actants in the Text: Wanting, Having to, Being able, Knowing", the fifth part of this chapter focuses on Christopher's relationship with the people in his immediate social environment in the context of the autonomous or heteronomous actant. Christopher's relationships with different characters are evaluated by examining examples in different contexts. In this evaluation, the effect of his autistic characteristics on his being an autonomous or heteronomous actant is also taken into account.

The sixth part deals with the identification of contexts produced by Christopher as a non-subject related to his autistic traits. In this section, as in the previous one, only Christopher's subject transformations are discussed, and only the contexts in which he is considered as a non-subject are exemplified. The evaluation is conducted on the basis of the "typology of the non-subjects" proposed by Öztürk Kasar (2019). In our opinion, Christopher's autistic features do not make him a permanent non-subject as he is a high-functioning autistic individual. Still, the effect of his characteristics on his subject transformations is presented. Last, the translations of discourses produced in non-subject stages are assessed within the framework of Systematics of Designification in Translation propounded by Öztürk Kasar (2020b, p. 160) in order to determine how the signs of subject transformation have been reflected or to what extent the signs have been preserved or transformed in the Turkish translation of the work.

In the last part of this chapter, the transference of autism signs into the target texts is examined in the light of Roman Jakobson's (1959) concepts of interlingual and intersemiotic translations. The target texts are *Süper İyi Günler Ya da Christopher Boone'un Sıradışı Hayatı* (2004) [Super Good Days or The Extraordinary Life of

Christopher Boone], the Turkish translation of the novel by Övgü Doğantürk and the stage performance of the play adaptation translated and directed by Nedim Saban, *Süper İyi Günler* [Super Good Days]. For clarification, we would like to point out that the stage adaptation of the text is not evaluated within the scope of adaptation studies, as such evaluation is beyond the reach of this thesis, and no criticism is brought to bear upon it. This section is limited only to the examination of the transference of autism signs into the target texts.

In brief, by providing an understanding of the inner world of individuals with autism, the novel and its translations draw attention to autism spectrum disorder, which is becoming increasingly common all over the world. With the analyzes made, the contribution of the source and target texts in the corpus to social awareness of autism spectrum disorder is examined and it is hoped that this awareness will also be contributed to by this study.

1. THEORITICAL AND CONCEPTUAL FRAMEWORK

In this part of our study, the theory and methodology that form the basis of the thesis are described. Initially the Theory of Instances of Enunciation (Coquet, 1997 & 2007) is explained. Emphasis is placed on Coquet's classification of the instances of enunciation, which is one of the text analysis processes we use in this thesis. Then, the relationship between semiotics and translation studies is described. Afterwards, a compilation of some of the operations used to analyze a text proposed by Sündüz Öztürk Kasar, based on Paris School of Semiotics' method of semiotic analysis of the text, is included. As a part of this translation-oriented text analysis model, the Systematics of Designification in Translation (Öztürk Kasar, 2020b, p. 160) is detailed. Thereafter, the concept intersemiotic translation coined by Roman Jakobson is defined and an intersemiotic translation typology propounded by Öztürk Kasar is explained briefly. Last, a proposal is brought forward to the typology by us.

1.1. Theory of Instances of Enunciation[1]

Jean-Claude Coquet, born in 1928 in Sens, Yonne, France, is one of the most prominent semioticians of France and the founders of Paris School of Semiotics. Giving the school its name, Coquet conducted studies as the co-founder of the school under the leadership of Algirdas Julien Greimas. Coquet and Greimas, who were also friends, carried out studies as close partners for many years. Despite this, their theories differ, as their thoughts and perspectives are based on different foundations. By emphasizing this distinction, Coquet states that before him, there was "object semiotics" with Greimas, which was then replaced by "subject semiotics" with him. According to Coquet, indeed, both approaches are based on some of the common concepts of standard semiotics, but their theories diverge because of their varying perspectives (Öztürk Kasar, 2003, pp. 136-137). Considering Greimas' semiotics, the semiotician needs to investigate "only the text, completely the text within its integrity

[1] English translations of references to French sources and the terms and concepts of the theory are taken from Assoc. Prof. Dr. Didem Tuna's ELL 586 (Literary Translation and Semiotics) lecture notes.

and nothing outside of the text" (ibid, p. 139). Greimas' theory is for the "utterance" that reflects an objectified world as he bases it on "s/he, there, and then". Coquet's approach, on the other hand, is based on "I/you, here, and now" since he bases his theory on "enunciation" (Öztürk Kasar, 2017, p. 184). Denis Bertrand (2000) briefly sums up this binary opposition as follows:

> a semiotics of reality against semiotics of immanence; a semiotics of enunciation against semiotics of utterance, an approach based on subject against an approach based on object; a continuous seizure of meaning against a discontinuous seizure of meaning based on categorical oppositions (p. 66).

In Coquet's opinion, the source of subject semiotics traces back to Aristotle, who he views as the world's first phenomenologist. In addition, Emile Benveniste and Maurice Merleau-Ponty are the scholars who inspired Coquet greatly in propounding the Theory of Instances of Enunciation (Öztürk Kasar, 2017, p. 184). In particular, Benveniste's ideas that language cannot be separated from human reality, and language and reality are two intertwined concepts, led Coquet to be interested not only in what is said but also in the one who says it. In other words,

> while studying the language, we have to see the reality behind it. We cannot study the language only by standing within its limits. We should also study the outside world and the reality that it sends us to; and this takes us to the concept of discourse (Öztürk Kasar, 2003, p. 139).

Benveniste defines discourse as "language put into action, and necessarily between partners" (1973, p. 223). Accordingly, while dealing with discourse, it is necessary to consider the subject behind the discourse, who realizes and develops it, and the subject who participates in the discourse as a listener, listening and producing discourse in her/his turn and along with these the place and moment in which the discourse takes place (Öztürk Kasar, 2003, p. 140). Benveniste's definition of discourse replaces Saussure's concept of the "word" (parole) by linking the action of enunciation and reality directly, which led a paradigm shift (Öztürk Kasar, 2012, pp. 428-429).

As seen, one of the most basic concepts of Coquet's theory is discourse, and the other is undoubtedly the subject. As with the concept of discourse, Benveniste contributed notably to Coquet's perception and the development of the concept of subject (Öztürk Kasar, 2017, p. 187). Based on Benveniste's definition "'Ego' is [s]he

who says[2] 'ego'" (Benveniste, 1973, p. 224), Coquet questioned the concept of ego. In this way, he developed the concept of subject in his own theory and according to him,

> […] the enunciating subject (and not just the speaking subject, the 'I' of the oral discourse) combines in the same enunciation a linguistic act […] and a logico-semantic act [...] To put it another way, s/he says and assumes her/his speech (Coquet, 1984, p. 13).

According to Coquet, being "I" and saying "I" are not the same things therefore somebody who says "I" might not necessarily be "I". Only a person who knows what s/he is says with full consciousness, undertakes responsibility for her/his speech and says "I" consciously and facultatively may be "I". This idea becomes clear with the various types of subject stages in Coquet's Theory of Instances of Enunciation where he gathers under an umbrella term "instance" (Coquet, 2007, p. 11) or "enunciating instance" (ibid, p. 13).

The instance has two main roles as the producer and receiver of discourse, and these roles are not fixed. Throughout the discourse, these roles change constantly between instances.

Coquet states that an enunciating instance consists of four components: instance of basis, conceptualizing instance, immanent instance and transcendent instance. The first two components respectively are evaluated as the domain of autonomy and the latter two as the domain of heteronomy. All these four components come into play during the act of discourse (Öztürk Kasar, 2017, p. 187). These components that function in producing the discourse and perceiving it are shown in the table which was designed by Öztürk Kasar based on Coquet's Theory of Instances of Enunciation (Öztürk Kasar, 2017, p. 189; 2020a, p. 5 cited in Tuna & Çelik, 2020, p. 18).

[2] Italics in original.

Table 1. Disposition of the four components of the enunciating instance

Domain of Autonomy of the Enunciating Instance			Domain of Heteronomy of the Enunciating Instance
	INSTANCE OF BASIS (FUNDAMENTAL COMPONENT) Body Perception ***Phusis*** /nature/ **FILTERING**	**IMMANENT INSTANCE (IMMANENT COMPONENT)** Forces acting inside the enunciating instance: 1. Drives 2. Passions	
	CONCEPTUALIZING INSTANCE (JUDGAMENTAL COMPONENT) Mind Judgment ***Logos*** /mind/	**TRANSCENDENT INSTANCE (TRANSCENDENT COMPONENT)** Forces acting on the enunciating instance: 1. of cosmic nature 2. of symbolic nature	

In Öztürk Kasar's point of view, the body, the human being's realm of existence, is the instance of basis, and it is the component that makes the first contact with the outside world. An enunciating instance perceives the world and facts through the five senses; sight, hearing, touch, smell, and taste. Conceptualizing instance is, on the other hand, responsible for judgment. What is perceived through five senses in the instance of basis of the enunciating subject is filtered and then transformed into a judgement in the conceptualizing instance. In this filtering process, there are forces acting within and on the enunciating instance, namely immanent and transcendent instances. Therefore, perceptions are influenced and dominated by these forces. In brief, our perceptions are both limited as they are received by the sense organs and guided as they are under the influence of forces that transcend the will. At this point, the components considered as the domain of heteronomy of the enunciating instance are in effect. Besides, the way the enunciating instance perceives things affects her/his judgment as well. The enunciating instance's perception and therefore judgment may change depending on which component s/he is under the influence of. Biological and physiological states such as hunger, thirst, aggression are examples of immanent component classified as drives; and emotions such as love, jealousy, fear, anger are examples of immanent instance classified as passions. While natural events and natural disasters can be cited as examples for the forces of cosmic nature of the transcendent instance, norms such as religion, morality, law, tradition and customs are exemplary for forces of symbolic nature (Öztürk Kasar, 2017, pp. 188-189). As can be understood from the examples given, it is not always possible for an enunciating instance to fully

consciously produce and receive discourse while under the influence of these forces, and this is the reason why the domain of heteronomy is defined. In other words, despite the approach that defined the discourse producer as a conscious subject acting out of free will for a long time, the enunciating instance is not always in this position and may act unconsciously and involuntarily for various reasons. At this stage, it is necessary to talk about different positions of the enunciating instance in the context of the ability to take responsibility for their discourse and action. Coquet points out that in daily life, individuals alternate between various subject positions according to their environment and circumstances (Öztürk Kasar, 2003, p. 144). Coquet (2007) classifies an enunciating instance into three categories in terms of the presence or absence of judgment: subject, quasi-subject, and non-subject.

A subject who is capable of making judgments and behaves consciously and facultatively is not under the influence of immanent or transcendental components. The subject uses her/his judgmental component; thus, s/he assumes her/his speech and actions, too. A quasi-subject, on the other hand, is the state of subjectivity between the subject and the non-subject. That is, a quasi-subject is between being capable of making judgments and being devoid of the capability to judge. To give an example, a person who wakes up in the middle of the night due to a loud noise or having a nightmare is not a subject for a short time because s/he is not yet fully conscious at that time. As soon as s/he wakes up, the person may not be able to distinguish between dreams and reality and may not react correctly for a few seconds, despite being awake. However, s/he bounces back in a short time and can use her/his judgmental component; in other words, the quasi-subject becomes the subject. Moreover, quasi-subject status can also be seen as a short-circuit situation; for example, a person who stumbles or opens the refrigerator door with a comb in her/his hand is considered as a quasi-subject for at least a few seconds. The reason for this is that s/he cannot use the judgment mechanism for a short time at that moment. Last but not least, a non-subject is not capable to make judgments since s/he is under the effect of immanent or transcendental components, which paralyze the judgmental component. Therefore, the non-subject may produce discourse and act in total unconsciousness and may not assume her/his speech and actions. Besides, the state of being non-subject can be temporary or permanent (Öztürk Kasar, 2017, pp. 189-190). A non-subject state can arise from a

variety of reasons. In line with this, Öztürk Kasar developed a typology of non-subjects with several sub-categories (2003). The typology in question is as follows:

> 1. Non-subjects by nature: Children until the age of seven years have not achieved the age of reason; therefore they are not even held liable in case of criminal activity.
> 2. Pathological non-subjects: Patients with mental disorders, Alzheimer's, schizophrenia [and related disorders] may not be able to build connections between reality and non-reality.
> 3. Non-subjects under the effect of therapeutic substances: Patients under the effect of anesthetic substances or other medical substances causing delirium might produce discourses totally unconsciously.
> 4. Non-subjects under the effect of chemical substances: Those instances under the effect of alcohol or other sedatives like drugs that cause addiction lose their reasoning ability.
> 5. Non-subjects submissive to immanent components:
> 5a. Non-subjects under the effect of pulsion
> - Instances suffering from hallucinations or delirium due to prolonged hunger or thirst.
> - Instances with physical instability due to profound hormonal changes in the body like craving for a particular type of food during pregnancy.
> 5b. Non-subjects under the effect of passion: When instances are in a euphoric condition, they could lose their reasoning ability to produce a discourse during a great excitement, joy or happiness and produce discourses unconsciously that they cannot assume later [and make promises they might regret later or even do not remember]. On the other hand, when an instance is in a dysphoric condition, severe and profound sorrow or psychological pain might deprive that instance of reasoning ability and cause that instance to produce a discourse in an unconscious manner. Finally, conditions like nausea from seasickness or car sickness, and nausea from certain machines like roller coasters in amusement parks might cause an instance to produce a discourse unconsciously that they cannot assume or even remember later.
> 6. Non-subjects submissive to a transcendental component: This category is divided into two sub- categories.
> 6a. Non-subjects under the effect of cosmic phenomena: Certain cosmic events like earthquakes with big magnitudes, hurricanes, tsunamis, or related disasters might cause an instance to lose the ability to reason.
> 6b. Non-subjects under the effect symbolic phenomena: Certain extremist religious issues, long-held traditions in conservative societies, devotion to political parties and feud issues could cause instances to lose their reasoning ability and produce discourses without judgment of the reality or rationality; some instances might even go further and commit organized suicides and a massacre with suicides.
> 7. Programmed non-subjects: An instance programmed to complete a task without asking any questions like a robot and repeating the same signs told to [her/him] over and over cannot produce discourses consciously.
> 8. Non-subjects reduced to one single identity: form-subject: This category is divided into two sub- categories.
> 8a. Non-subjects reduced to institutional identities: The instances devoting themselves to institutional phenomena like political or religious causes (as in the case of priests or monks).

> 8b. Non-subjects reduced to individual identities: The instances devoting themselves to individual causes like obsession with scientific inventions or dedicating themselves to their disabled child(ren) take themselves away from any other worldly phenomena and produce their discourses in line with their assumed function in life. (Öztürk Kasar, 2019, pp. 242-244, cited in Kuleli, 2021[3], pp. 91-92).

As a consequence, determining the subject transformations of the enunciating instance, whether the discourse producer acts consciously/voluntarily, and whether s/he evaluates the events with common sense is necessary in order to comprehend the meaning universe of a discourse and analyze it (Öztürk Kasar, 2017, pp. 194-195). In this sense, this awareness is also important for the translator of literary works. Therefore, within the scope of this thesis, how the discourses produced by a non-subject or quasi subject are transferred to the target text is examined in the relevant section.

1.2. Semiotics of Translation[4]

> *A science that studies the life of signs within society* is conceivably; it would be a part of social psychology and consequently of general psychology; I shall call it *semiology* (from Greek *sēmeîon* 'sign'). Semiology would show what constitutes signs, what laws govern them. Since the since does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance. Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and the latter will circumscribe a well-defined area within the mass of anthropological facts (Saussure, 2011, p. 16).

The Swiss linguist Ferdinand de Saussure, arguing that language is a system of signs expressing concepts, states that the signs constitute the language system. He does not construe semiotics as a branch of linguistics. Instead, he suggests that linguistics can be seen as a branch of semiotics since semiotics is a discipline that can study all signs in community life, as well as language signs. His approach has been adopted by many theorists and formed the basis of their work. Similarly, translation studies was also considered a sub-branch of linguistics until James S. Holmes published his article titled "The Name and Nature of Translation Studies" in which theoretical, descriptive and

[3] As the final version of the Typology of non-subjects was propounded in French by Sündüz Öztürk Kasar (2019), English translations of the typology is taken from Mesut Kuleli's article dated 2021.
[4] The Turkish quotations in this section are translated into English by us.

applied branches of translation studies and their properties were determined for the first time. With the publication of this work in 1972, translation studies separated from linguistics by undergoing a paradigm shift (Tuna & Kuleli, 2017, p. 14).

The phrase "a science that studies the life of signs within" (Saussure, 2011, p. 16) shows how wide the field of semiotics is. Accordingly, Charles W. Morris (1938) notes that many investigators namely "linguists, logicians, philosophers, psychologists, biologists, anthropologists, psychopathologists, aestheticians, and sociologists" (p. 79) conduct studies using semiotics. "Semiotic supplies a general language applicable to any special language or sign, and so applicable to the language of science and specific signs which are used in science" (ibid, p.81). In such a case, it is inevitable for semiotics to relate to translation studies.

Alexander Ludskanov, one of the first to work in this field, suggests that new problems in translation can be overcome by applying semiotics to the translation process (1975, p. 5). In line with this view, Dinda L. Gorlée (1994) emphasizes that translation process becomes easier with the help of semiotic analysis (Tuna & Kuleli, 2017, p. 16). In addition, Peeter Torop (2001) draws attention to the significance of the semiotic aspect of text analysis in terms of translation studies (p. 46). The cooperation of these two may seem to contribute only to translation studies. However, contrary to what appears here, both disciplines promote each other. By drawing attention to this symbiotic relationship between them, Snell-Hornby (2006) states that: "[t]he [...] highest stage of development is reciprocal interdisciplinarity, which brings gain for both sides: two or more disciplines cooperate on equal terms, jointly developing methods and concepts, resulting in mutual enrichment" (p. 72). Moreover, Torop goes a step further and points out that:

> [t]ranslation semiotics is on its way to becoming a discipline on its own. […] The identity of translation semiotics as a discipline that has evolved in the contacts between translation studies and semiotics (of culture) can first be understood via mutual influences. Translation studies has already long ago turned to semiotics, and semiotics in its turn has made use of the concept of translation. […] At the same time such metaphors enrich academic and critical thinking and have a significant role in the development of science (Torop, 2008, p. 253).

Like the aforementioned scholars, Öztürk Kasar has conducted studies that reveal the relationship between semiotics and translation studies and made significant

contributions. According to Öztürk Kasar (2009) understanding and reproducing the meaning is one of the most important concerns of both semiotics and translation studies, and she suggests that "if the translator approaches the text to be translated by adopting a reading and analysis model, s/he can perform the search for meaning more easily and safely" (pp. 165-166)[5]. Literary translation may be a "jungle" (Öztürk Kasar, 2020a[6], p. 2) for the translator, especially because of its nature full of implicit meanings and signs. Therefore, this model can act as a "compass" (ibid, p. 3) for the translator aiming to recreate the meaning universe of the original text in the target text.

> Öztürk Kasar (2009a, p. 173) proposes the methodological contribution of semiotics to the act of translation in three stages. The first stage of "reading and analysis method for a model reader" helps not only readers of a literary text but also translators to analyze the signs, thereby reaching the meaning universe of a source text. This refers to the benefits of semiotics in "discourse level". Therefore, semiotics could help literary translators in the pre-translation period to help them choose the appropriate translation strategies and make informed translation decisions. The second stage of "reading and comparison method for editors" helps in the "interdiscourse level" for translators and editors who would like to assess and evaluate the quality of a translated product and edit necessary parts in the target text. This stage refers to the benefits of semiotics in post-translation process. The third stage of "reading and comparison for critics and scholars" helps in meta-discourse level for scholars who conduct studies on translation and translated products. In this "meta-discourse" level, semiotics could play the role of a compass to translation scholars in comparing a target text to the source text so that practical results could be obtained for literary translators or literary translator candidates (Kuleli, 2021, p. 89).

In accordance with this, Öztürk Kasar (2009) compiled a set of reading, interpretation, and analysis operations by adapting certain text analysis procedures developed by Paris School of Semiotics to semiotics of translation. Öztürk Kasar proposes it as a text analysis model rather than a translation criticism model. The operations of analysis included in Öztürk Kasar's (2009) article titled Pour une Semiotique de la Traduction [Towards Semiotics of Translation], (original in French), are as follows: The relationship between the text and the elements that surround it: the relationship of the text with the editorial paratext and peritext, the role of the receiver of discourse in the production of meaning, interpretation of the title and the subheadings of the text, segmentation of the text, multiple readings of the text, intertextual and hypertextual

[5] The translation belongs to us.
[6] Quotations with reference to Öztürk Kasar (2020a) are originally in Turkish and translated into English by us.

relationships in the text, evaluation of the proper names in the text, combinatory modalities of the actants in the text: wanting, having to, being able, knowing, transformations of the subject: subject, non-subject, quasi-subject, veridictory modalities: seeming, being (non-seeming, non being), enigmas in the text and their contribution in the production of meaning, contracts in the text and their contribution in the production of meaning, instance of origin and projected instances, focalization of the text, temporal relationships in the text, narrative programs in the text, isotopies in the text, symbolism in the text: images, metaphors, symbols, connotations, etc., interpretation of the epigraphs in the text[7] (Öztürk Kasar, 2009, pp. 166-172).

By using these steps of semiotic analysis to read the text, the translator gaining a sense of selectivity and sensitivity towards the signs will be able to avoid involuntary transformations that may result from lack of attention or awareness (Tuna, 2016, p. 96). The universe of meaning can be reached by applying all these steps to the text as long as the text is suitable. All of these operations may not be applicable for a text, though. In this case, only the relevant ones can be used (Tuna & Kuleli, 2017, p. 43). For this reason, six of the operations are used for analysis in the context of this thesis: the relationship between the text and the elements that surround it, interpretation of the title and the subheadings of the text, multiple readings of the text, intertextual and hypertextual relationships, combinatory modalities of the actants in the text, and transformations of the subject. These operations are explained in detail in the third chapter devoted to analysis.

For the literary translator, reading the signs in the original text with their explicit and implicit meanings is important to be able to transfer them to the target text. In the perception of the translator, who is the reader of the original text, the semiotic universe of the text may sometimes be transformed due to the individual and social reasons. As a result, incomplete, excessive, contradictory and even opposite meanings may arise.

These semantic transformations are sometimes due to the particularities of languages, but sometimes they appear as a conscious choice for various reasons such as preferring an expression that sounds better (Tuna & Kuleli, 2017, p. 49). According

[7] English translations of these textual analysis operations are taken from Associate Professor Dr. Didem Tuna's ELL 586 (Literary Translation and Semiotics) lecture notes.

to Öztürk Kasar (2012), these may be due to factors arising from the translator her/himself or external factors, and the translator is often unaware of these semantic transformations (p. 431-432). At this point, the nine-stage classification defined within the scope of *Systematics of Designificative Tendencies*, which was developed mainly for translation by Öztürk Kasar, can be used (Tuna, 2019, p. 15) to understand the nature and the consequences of meaning transformations. In addition to avoiding undesirable situations, the translator familiar with *Systematics of Designificative Tendencies* can see how to overcome translation problems that may arise from the mismatch between the original text culture and the target text culture by means of the designificative tendencies (Kuleli, 2018, p. 70).

> *Systematics of Designificative Tendencies* helps to see how competently the translators achieve to transmit to the target language the signs that constitute the universe of the meaning of the original text and it aims to provide a more objective basis for the process of evaluating translations, which is often rather observational and subjective in nature. As shown below, it illustrates a process of semantic degradation through nine steps, which goes from the fullness of meaning to its total emptiness. This process includes translator tendencies, going from adding to the translation a sign that does not exist in the source text or making explicit an implicit meaning in the original text to making the meaning ambiguous or insufficient; producing connotative, false, opposing or anti- meanings; or meaninglessness and even to non-translation (Öztürk Kasar & Tuna, 2017, p. 171).

In this thesis, some selected discourses are evaluated from the perspective of the semiotics of translation using the Systematics of Designification in Translation (Öztürk Kasar, 2020b, p. 160).

Table 2. Systematics of Designificative Tendencies

	DESIGNIFICATIVE TENDENCIES	OPERATIONS	RESULTS	FIELD OF SIGNIFICATION
1	Over-interpretation of the meaning	Producing an excessive commentary on the meaning of the original text or making explicit a meaning that is implicit in the original text	Excessive translation Excessive meaning	MEANING (Within the field of meaning of the sign)
2	Darkening of the meaning	Making ambiguous or obscure a meaning that is clear in the original text	Ambiguous meaning	
3	Under-interpretation of the meaning	Providing incomplete information, producing insufficient meaning	Incomplete translation Insufficient meaning	
4	Sliding of the meaning	Producing a possible meaning that is potential but not actualized in the context of the original text or creating a connotation not evoked by the original text	Other meaning	PERI-MEANING (At the limits of the field of meaning of the sign)
5	Alteration of the meaning	Producing a false meaning albeit one that is not completely irrelevant to the meaning in the original text	False meaning	
6	Opposition of the meaning	Producing a meaning that is contrary to the meaning in the original text	Opposing meaning	
7	Perversion of the meaning	Producing a meaning that is irrelevant to the meaning in the original text	Anti- meaning	MEANINGLESSNESS (Outside the field of meaning of the sign)
8	Destruction of the meaning	Producing an utterance that is devoid of meaning; in this case, meaning is out of the question, but there is some residue of the intended translation material.	Meaninglessness	
9	Wiping out of the meaning	Wiping out of the significative unit. This tendency leads to the absence of translation. This is the complete elimination of the formation of sign and meaning, where no traces of the meaning remain and the sign is completely wiped out.	Non-translation Absence of sign	

Systematics of Designificative Tendencies, propounded by Sündüz Öztürk Kasar, was first published in French (Öztürk Kasar, 2009, p. 193). Its updated version was then published in Turkish (Öztürk Kasar & Tuna, 2015, p. 463), in French (Öztürk Kasar, & Tuna, 2016, p. 89-91), and in English (Öztürk Kasar, S. & Tuna, D., 2017: 172). Lastly, it took its final form in two recent publications, in French (Öztürk Kasar, 2020b), and in Turkish (Öztürk Kasar, 2021a) with its new title, Systématique de la

désignification en traduction [Systematics of Designification in Translation]. In this thesis, its English version (Öztürk Kasar, S. & Tuna, D., 2017: 172) is used to refer to meaning transformations.

1.3. Intersemiotic Translation

The term "intersemiotic translation" was coined by Roman Jakobson in his essay titled "On Linguistic Aspects of Translation" in 1959. In this work, Jakobson gives his general thoughts on translation problems and speaks of different types of translation. According to him, a verbal sign can be interpreted in three different ways, which need to be named differently.

> 1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
> 2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
> 3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 1959, p. 233).

As it can be seen, the concept of intersemiotic translation put forward by Jakobson includes language as a fundamental semiotic system. Today, on the other hand, the domains of research that translation studies deals with have expanded so much that they go far beyond the limits of interlingual translation. Gunther Kress (2010) defines it as follows:

> The term translation [...] is used to name a major rearticulation of meaning, of whatever kind: from one 'semiotic domain to another'; from one semiotic category to another. This might be within one culture, for instance, from a text in one genre to a text in a different genre, staying in the same mode. Or it may be a move from a mode in one culture to the 'same' mode in another culture: a novel can be translated from English to Russian, staying within the mode of writing. Or it may involve shifts in mode, from writing to speech, sound track, music, as in the translation of a short story to a radio play. It may involve shifts in discourse; either within the same mode or with a change in mode. Here, translation is the term used to describe significant shifts in meaning: across genres, across modes, across cultures and across any combination of these (p. 124).

Many scholars from different disciplines have interpreted the concept of intersemiotic translation with various perspectives, and new terms have been proposed instead by some. Umberto Eco, for instance, redefined the intersemiotic translation by seeing translation as a transference or an adaptation. Julia Kristeva, in other respects,

suggested the notion of intersemiosis for the act of intersemiotic translation (Kourdis, 2020, p. 82). In addition, diverse typologies were propounded by many eminent scholars from translation studies and semiotics, namely Toury (1994), Torop (1997), Eco (2001), Petrilli (2003), Pereira (2008), Gottlieb (2018) (ibid, pp. 87-88) and Kourdis (2020).

A very recent typology has been placed forth by Sündüz Öztürk Kasar in her article titled "Honoré de Balzac'ın *Le Chef-d'oeuvre Inconnu* Başlıklı Öyküsünden Jacques Rivette'ın *La Belle Noiseuse* Adlı Filmine: Göstergelerarası Çeviride Göstergelerin Aktarımı ve Dönüşümü[8]" [From Honoré de Balzac's Story *Le Chef-d'oeuvre Inconnu* to Jacques Rivette's *La Belle Noiseuse:* The Transference and Transformation of Signs in Intersemiotic Translation]. According to Öztürk Kasar (2021b), there are two sign systems, verbal and nonverbal, which are distinguished in the proposed typology. The nonverbal sign system has two subcategories; a singular sign system and a multiple sign system, and for both of these subcategories, different subtypes of transference are envisaged. In addition, there are mixed-featured systems that contain both verbal and nonverbal signs. In this sense, the concept of intersemiotic translation consists of five different categories, and each of these is considered a transference.

1. The transference of what is said to another singular substance. That is, verbal signs (poem, novel, story, essay, etc.) transform into nonverbal singular signs (painting, sculpture, melody, etc.).

2. The transference of what is seen or heard to what is said. This category includes transformations of visible (painting, sculpture, real landscape, etc.) or audible (melody, creak, tramp, wash, woodnote, etc.) nonverbal signs into verbal signs in texts (poem, novel, story, essay, etc.).

3. The transference from a natural language into a multiple sign system. A movie adaptation of a novel is an example of this category because a movie consists of both verbal and nonverbal signs, and therefore it is mixed featured. A novel, however, includes verbal signs.

[8] The source text is originally in Turkish and the translation belongs to us.

4. The transference from a multiple sign system into a natural language; for example, the transformation of an advertising copy consisting of both visual and verbal signs into a text that interprets it.

5. Nonverbal inter-artistic translation. A product belonging to any of the branches of art such as painting, sculpture, music without words, pantomime, can be a source of inspiration for another branch of art, thus it transforms into a new product; that is, it can be translated.

Additionally, the interpretation process that operates on these categories is also divided into three in terms of its effect during the transference; variation (between the same sign systems), beneficiation (from a singular sign system into a plural sign system), and simplification (from a plural sign system into a singular sign system) (pp. 123-127).

Inspired by this typology, we would like to suggest adding the sixth category, in which multimodal fiction works consisting of both verbal and nonverbal signs can be included to deal with the transference from a multiple sign system into a multiple sign system. Multimodal novels "feature a multitude of semiotic modes in the communication and progression of their narratives" (Gibbons, 2012, p. 420 cited in Mussetta, 2014, p. 100). Multimodal texts are also called visual texts and they deliberately "subvert graphic and typological conventions" by incorporating diverse semiotic devices that belong to the modes of verbal, non-verbal, or mixed modalities of verbal and non-verbal (ibid, p. 100). Haddon's *The Curious Incident* presents a highly multimodal nature with its combinations of semiotic resources such as diagrams, maps, images besides the text. Therefore, the performance of a stage adaptation of a multimodal novel like *The Curious Incident* would be included in the suggested category. Also, the effect of the interpretation process would be "variation" since the transference is between the same sign systems.

2. READING AUTISM SIGNS IN MARK HADDON'S *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME*

Is Christopher an individual with Asperger's syndrome? Since the publication of Mark Haddon's *The Curious Incident of the Dog in the Night-Time* (2003) (referred to herein as TCI), this topic has been discussed by many scholars and people on the spectrum. There have been those who have opposed it, yet the common view is that Christopher has Asperger's syndrome. The novel has already been included in the reading lists suggested to the ones who want to have knowledge about autism spectrum disorder. Also, it has been used in the secondary school classrooms because Christopher is described as an adolescent suffering from Asperger's syndrome in the covers of the novels released by some publishers like Vintage. Haddon has expressed his uneasiness with the work being seen as an autism textbook, and uttered that he has no such intention to specify any disorder (Haddon, 2009); however, Christopher, undoubtedly, profiles an adolescent with autistic features in a way, which gives the reader the opportunity to see the world from the perspective of an "outsider" (ibid). In this part of our study, first, the plot of the work is explained, and then the character analysis is made. Then general information about autism spectrum disorder is given. After that, Christopher's characteristics are analyzed in his actions and discourses. Accordingly, since Haddon's imaginary protagonist Christopher shares at least one common denominator with individuals with ASD of real-life stories, namely Roni, Ömer, Birsen Başar, and Temple Grandin mentioned in the introduction while Christopher's actions and discourses are being associated with ASD, interpretations of similar or identical differences observed in them are referenced.

Also, rather than Asperger's syndrome, "autistic spectrum" is used as a term for disorder in this study, since, pervasive developmental disorders do not diverge from each other categorically and the distinctions among them are mostly based on intelligence, language level, and severity instead of the peculiarities of the disorder. Therefore, unlike the old version, in Diagnostic and Statistical Manual of Mental

Disorders Fifth Edition (2013) (DSM-5), Asperger's disorder and related others such as infantile autism, childhood disintegrative disorder and pervasive developmental disorder not otherwise specified are replaced with a single diagnosis, autism spectrum disorder. For instance, an individual, who is now diagnosed with autism spectrum disorder without accompanying intellectual and structural language impairment, would formerly have been diagnosed with Asperger's syndrome (Donald et al., 2014, pp. 40-41). This is possibly the reason why in many articles written before 2013, Christopher is mentioned as an individual with Asperger's syndrome.

2.1. Plot of *The Curious Incident of the Dog in the Night-Time* and Character Analysis

The story is set in Swindon, a town southwest London, and in London itself, and as it is understood, the events occur in 1998. The main character and the narrator of the novel is Christopher John Francis Boone, a fifteen-year-old adolescent with special needs. Christopher cannot tell lies, he does not like being touched and the colors brown or yellow. On the other hand, he has some abilities that most people do not have; for instance, he knows every single country in the world and their capital cities by heart. In addition, he is good at Math and knows every prime number up to 7507. In Swindon, he lives with his father, Ed, running a boiler repair company and looking after him on his own as we learn from Christopher that his mother, Judy, died two years ago. Christopher loves dogs, and his murder mystery story is directly related to this.

At midnight, Christopher finds their neighbor Ms. Shears' dog, Wellington, killed with a garden fork in the garden. Cuddling on the dog lying dead on the ground, Christopher is thought by the police who come to the scene to be suspicious as he is discovered in the blood of the dog. They confuse Christopher with questions they repeatedly ask, which leads Christopher to have an aggressive attitude. As a result, he is taken to the police station. Ed comes there to take him home, then Christopher is given a caution and after that released. On the way of home, Christopher says that he wants to find out the killer of Wellington, yet Ed gets angry and charges him about not getting into trouble. Christopher, though, decides to discover the murderer, since he

sees four red cars in a row, which means it is a "Good Day". As an assignment, his teacher Siobhan wants him to write a book both he would like to read and that attracts others. Christopher, who is a fan of Sherlock Holmes, makes up his mind to write a murder mystery novel and gets start to investigate Wellington's murder. Ed prohibits him from investigating it; still, Christopher inquires secretly and takes to write his book. Christopher asks questions to neighbors about the night of the murder and Wellington as a part of his investigation. In the sequel of a "Chain of Reasoning", he deduces that the killer is someone who neither loves Ms. Shears nor Wellington and Mr. Shears, who is Ms. Shears' ex-husband, becomes his "Prime Suspect". When he makes his point, his father does his nut by saying Mr. Shears is evil and warns Christopher once again and orders to stop the detective game.

In time, since Christopher sees five red cars in a row, meaning "Super Good Day", he wants to buy himself candy. Then at the local shop, he meets up Ms. Alexander, whom he becomes acquainted with during his investigation. As it is a Super Good Day, he does not see the harm in talking with her, besides he thinks that he may learn something from her about Wellington's murder and Mr. Shears. While they are chatting, Christopher finds out that his mother had an affair with Mr. Shears. One day when he comes from school, he leaves in the kitchen his book in which there is the information he finds out about his mother. His father reads it, gets irrational and then they fight. After that, Ed throws the book into the dustbin. Since he feels upset about hurting his son, the next day Ed takes Christopher to the zoo as an apology. The next day he checks the dustbin to find his book, but it is not there. Therefore, he searches the house, and he finds it in a box, in Ed's room, among the letters which are unopened and addressed to himself. On the envelopes, he realizes the writing of i's, which have circles instead of dots. He takes one of them, for he knows only three people who write i's like this: his mother Judy, Siobhan, and Mr. Loxely. After a while, he reads the letter from his mother in which she describes her new life. It does not correspond with what he knows about her, so he is confused and decides to investigate it more. At the first opportunity, he reads some letters that explain the reason why she left them, where she lives, and her new job. Christopher realizes that his mother is still alive, and his father has lied to him all this time. Ed understands what has happened when he

finds him sick and lying on his bed, languishingly. Ed confesses that he has lied and also has killed Wellington, and then tries to explain why and apologizes to Christopher.

Now Christopher is not only shocked but also scared. He thinks that if his father has killed Wellington, then he could kill him as well; therefore, he decides to escape from home since he does not feel safe at home anymore. In the dead of night, after making sure that his father is asleep, he takes Toby, his pet rat, and some items, including Ed's bank card, and then he leaves. For him, the best option is going to London, where his mother lives. His journey to London is highly challenging for him, for the train station and the train itself are too crowded and noisy, so he feels like a computer that processes too much information at once. Nevertheless, with the help of his abilities to calm himself down in his own way, he manages to arrive in London and find his mother's house, by getting rid of the police after him twice featly. He starts living with his mother and Mr. Shears, which causes disputes between Judy and Mr. Shears.

After her dismissal from work, she breaks up with him and returns to Swindon with Christopher; thereby, he does not miss his A level maths exams. She finds a job and they live in another place. Within this period, Toby dies, and Ed makes an effort to regain Christopher's trust. To this end, Ed presents a two-month-old golden retriever, and Christopher names it Sandy. With the efforts of his father and the help of Judy as well, Christopher starts to trust him again. He gets an A grade from the exam he has taken, which makes him blissful. What is next for him is getting an A grade in the A-level further maths exam, which he will take next year and in A-level physics the year after that. After achieving these goals, he wants to go to university and become a scientist.

Character Analysis

Major Characters

Christopher John Francis Boone is a fifteen-year-old adolescent with special needs. He attends a special school and lives with his father in Swindon, England. There

is no information regarding his physical appearance in the novel; still, as readers, we know quite a lot about him.

Christopher has an extraordinary memory enabling him to keep in his mind every single country in the world with their capital cities and to count every prime number up to 7507 by hearth. Also, from a holiday in France five years ago, he can remember the number of cows in a field, and how many of them were brown and white with the help of his fascinating photographic memory. He has other abilities that few people have, like having a good command of maths and physics. He is very interested in topics such as the universe, the Milky Way, Great White Sharks, and the Apollo mission on which he has detailed information. Besides, he wants to be an astronaut when he grows up. He likes dogs, murder mystery novels, things in order, timetables, being in tiny spaces on his own, maths, science, Sherlock Holmes, the color red, and white noise. On the other hand, there are many things that he does not like; for example, being touched, change, jokes, yellow, brown, strangers, France, unfamiliar experiences, different foods touching each other on a plate, and proper novels.

The Hound of the Baskervilles is his favorite book, and he loves its protagonist, Sherlock Holmes, who solves mysteries based upon little clues. From the citation "when Father got up in the morning he always put his trousers on before he put his socks on […] also whenever he went upstairs he went up two at a time always starting with his right foot" (Haddon, 2012, p. 31-32), which shows Christopher's extraordinary perception. He can notice little details that ordinary people can miss, such as the little hole in the policewoman's tights on her left ankle or the number of Afro-American woman's bracelets on her wrist, and that is why he likens himself to Sherlock Holmes. Unlike Holmes, however, Christopher's observation skill is limited to the physical appearances of people he describes. He refers to the sense of sight, smell, and hearing while describing people, as seen in these citations: "[a]nd Mr Jeavons smells of soap and wears brown shoes that have approximately 60 tiny circular holes in each of them" (ibid, p. 5), "there were five bracelets made out of a silver-coloured metal on her wrist and they made a juggling noise" (ibid, p. 48), which make it easier to imagine vividly for the reader. He never talks about other people's feelings and thoughts, for he cannot develop empathy. In other words, he cannot put himself in someone else's shoes, the reason for this, he can only perceive basic emotions namely

happiness, sadness, and anger on a limited scale as one can see in the following quotation: "[h]e said, 'What is this?', but he said it very quietly and I didn't realize that he was angry because he wasn't shooting" (ibid, p. 101). Also, even if he understands those emotions, he cannot show them rightly. In the quotation,

> "[a]nd Mother said she had rung Mrs Gascoyne and told her that I was going to take my Maths A Level next year so I threw my red ice lolly away and I screamed for a long time and the pain in my chest hurt so much that it was hard to breath" (ibid. p. 250),

it is seen that he describes his feelings about what his mother did, which wound him deeply, with expressions of physical pain due to his lack of ability to show how he feels rightly. Similarly, when other children humiliate them, Christopher says, "I don't have any notice because I don't listen to what other people say and only sticks and stones can break my bones [...]" (ibid, p. 56). The reason why he is not affected at all by children's behavior could be that he has no idea about the pain of abasement. Because as a result of his special situation, he can only decode concrete and objective signs, which clarifies those mentioned above. So, it can be concluded that all of these mentioned above have something to do with his unique way of processing the world which is concrete and logical. Another result of this is that he always seeks connections between causes and effects, such that his reaction to the news of his mother's death was trying to explain medical reasons that may have caused her death.

In addition, Christopher is highly straightforward, honest, and tells the truth all the time. For instance, when talking about Steve, one of the students attending the same school, Christopher says, "Steve, for example, who comes to school on Thursdays, needs help to eat his food and could not even fetch a stick" (ibid, p. 6), which sometimes makes him seem so cold-hearted. He never uses figures of speech or metaphors while expressing himself as he cannot understand them. He feels confused and uncomfortable if words have more than one meaning. It can therefore be thought that, for him, there is a close connection between sense of trust and perception. Thus, he cannot trust people who talk "without using any words" and "talk using metaphors" (Haddon, 2012, p. 19). As a result, these are all significant factors limiting his social skills.

In other respects, he says, "[y]ou always know what a dog is thinking. It has four moods. Happy, sad, cross, and concentrating. Also, dogs are faithful and they do

not tell lies because they cannot talk" (ibid, p. 4), and it explains his love for animals, for he can understand them, and thus he can trust them. Besides, his limited social skills prompt him to identify with animals more readily than people. That is the reason why he values Wellington as much as a human and tries to solve this murder mystery. Moreover, he wants the killer to be punished, which might show he has developed a sense of justice.

Despite all his father's prohibitions, he pursues his investigation. Although the furthest place he's ever been in is the shop at the end of their road, he is brave enough to go to London alone to find his moth-er. In spite of being tired and sleepless, he takes A level Maths exam, and he gets an A grade. Taking into account all of these, it can be derived that he can take decisions for himself, and he implements them no matter what happens.

Christopher's other characteristic features associated with autism is discussed in this chapter, under the title "Is Christopher Autistic?".

Ed Boone is Christopher's father and he runs a boiler repair and a heating maintenance company. Like Christopher, there is no information about his physical appearance. Ed looks after his son on his own. It seems like they manage well, they eat supper together and spend weekends doing various activities such as going to the boating lake.

From the very beginning of the novel, Ed is introduced to the reader as a quiet, kind, and understanding single parent. In Christopher's words, when he compares him with his mother, "[f]ather is a more level headed person, which means he doesn't get angry as quickly and he doesn't shout often" (ibid, p. 103). From the letter written by Christopher's mother as well, it is seen that Christopher gets along better with his father because Ed accepts his son as he is and acts in accordance with Christopher's wishes and needs, for example, he asks, "[w]hat do you fancy for chow tonight?" (ibid, p.120). Furthermore, if he has to do something that may disturb his son, he explains it and suggests a solution just like this: "I'm going to put those shelves up in the living room, if that's all right with you. I'll make a bit of racket, I'm afraid, so if you want to watch television we're going to have to shift it up-stairs" (ibid, p.120). In addition, Ed holds up his right hand and spreads his fingers then Christopher does the same and they make their fingers and thumbs touch each other and Christopher explains the

reason, "[w]e do this because sometimes Father wants to give me a hug, but I do not like hugging people, so we do this instead, and it means that he loves me" (ibid, p. 21). As he knows his son quite well, he is aware of Christopher's sensitivities and behaves more attentively on these issues.

On the other hand, as he is a human being as well, he sometimes loses control, especially when Christopher continues doing something that he wants him to give up. On one occasion, Ed comes home from work and finds Christopher's book, after reading it, he sees that Christopher knows about the love affair between his mother and Mr. Shears. So, he gets irrational and shouts, "[w]hat the fuck did I tell you, Christopher? […] Not to go around sticking your fucking nose into other people's business" (ibid, p. 102) because he warns him many times about stopping investigating Wellington's murder. He is so angry because he is afraid that what he is hiding will come out. When Ed grabs hold of him, they start fighting, but the next day he apologizes to Christopher and takes him to the zoo in order to show that he is regretful. Ed may sometimes get angry, like any parent. The important thing here is that he tries to make up for his mistake, which shows he is a caring father.

Later, readers find out the things he hides. The first of these is that he kills Wellington in a flash of anger because of the sadness and anger of being left by Ms. Shears. Further, it is his decision to tell Christopher that his mother has died, instead of saying that she has left them. These can make the reader question the image of a kindhearted father, portrayed at the beginning of the novel. However, the reader will soon realize that Ed feels remorse because those are the things, which he did in anger.

When it comes to the subject of lying, it appears that Ed is not ready to face the fact that his wife has left him for Mr. Shears; moreover, he wants to punish her; thus, he chooses the easiest way. What he does, and the decisions he takes as a result of heartache and enmity does not make him a bad father. He has always been a good parent for Christopher. As a matter of fact, he does his best again to redeem himself and says:

> Let's call it a project, a project we have to do together. You have to spend more time with me. And I … I have to show you that you can trust me. And it will be difficult at first because … because it's a difficult project. But it will get better. I promise" (ibid, p. 265).

Then he introduces his puppy to Christopher, saying "I've got a present. To show you that I really mean what I say. And to say sorry. And because … well, you'll see what I mean" (ibid, p. 265). The reasons he has bought him a dog are that he knows Christopher loves dogs and he has taken Wellington from him. Christopher likes it a lot and names it 'Sandy.' Finally, it seems like Christopher can trust his father again, and they will be able to work things out over time as a result of Ed's full-court press.

Judy Boone is Christopher's mother. She is a forty-year-old, nice-smelling, and petite woman. She has healthy lifestyle habits such as staying active, riding a bike, and eating healthy food like vegetables and chicken, and she works as a secretary. In addition, she is probably careless and "certainly not very well-educated" (Mussetta, 2014, p. 101).

At the very beginning of the novel, readers learn that Judy died two years ago because readers are informed about Judy, like all the other characters, from Christopher's point of view. Then, when he finds the letters to him from his mother, it turns out she is alive and has been living with Mr. Shears in London since she left Ed and Christopher. That is not the only thing the reader learns from those letters as they are written in a way that reflects her feelings sincerely.

As mentioned above, we know that she is not as a patient and understanding parent as Ed. She also admits that in her letter saying, "I'm not like your father" (Haddon, 2012, p. 133). Moreover, Christopher says, "[m]other had hit me sometimes because she was a very hot-tempered person, which means that she got angry more quickly than other people and she shouted more often" (ibid, p. 103), so it appears that she is pretty petulant. However, there is not much thing to do about it because this is the way she is; this is her idiosyncrasy.

Besides, unlike Ed, she often behaves thoughtlessly to Christopher, for example, trying to hug him or taking him to crowded places, which are quite comfortless for Christopher. Nevertheless, the reader can easily see that they are just affectionate attitudes, and her intentions are good. On the other hand, at these comfortless times, Christopher may start screaming, groaning, or smashing things, which makes his mother angry and profoundly sad. At this point, what Judy does not understand is that Christopher cannot help it either.

Unlike Ed, it is not easy for Judy to accept his son the way he is because she says, “[m]aybe if things had been differant, maybe if you had been differant I might have been better at it [being mother]” (ibid, p. 133). Hence, as seen in this quotation, “I said I couldn’t take it anymore and eventually he got really cross and he told me I was being stupid” (ibid, p. 134), her intolerance makes her increasingly unhappy and it becomes a growing problem between the two day by day. They have many arguments about it, “[h]e blamed me for getting cross with you” (ibid, p. 136), and ultimately, they stop talking to each other if it is unnecessary as they know that it will always end up in a quarrel. She feels really lonely then she realizes that Ed and Christopher get along very well, they seem like they do not need her, so she feels like she “was invisible” (ibid, p. 136), which makes her feel worthless and useless. So, she decides, it will be better for all of them if she does not live in the house. These feelings influence her decision considerably about going to London with Mr. Shears, so it does not sound a healthy decision.

She continuous to write to him; she never gets a reply, however. She does not give up writing, and in her letters, she mentions her new life, writes her number and address in case he wants to contact or visit her. Also, she talks about their memories together. She says in her letter, “I know you’ve always liked puzles” (ibid, p. 140) sends him one as a gift, too. So as one can see, she loves and misses him so much and tries to make him happy.

When she sees Christopher in London, she becomes pleased and stops feeling non-effective. It is not stated clearly, but she seems to see the situation as her last chance to fix everything, and this time, she is quite determined to be a good mother. In the morning, Mr. Shears says, “[t]his flat is hardly big enough for two people, let alone three” (ibid, p. 245). Thereupon she decides to leave him and go “home.” Now the most important thing for her is Christopher. She starts a new life with his son in Swindon. As a result, it is understood she has made his son a priority and does her best to make good use of this chance.

Siobhan is Christopher’s teacher. She has long blond hair. She wears thick glasses that give her headaches, and they are made of green plastics. She is his mentor, so she helps him in many issues like understanding other people’s behaviors, for example, the meaning of closing the mouth and breathing loudly through the nose.

When he asks her questions, she explains them to him in a way he can understand. Also, when she wants him not to do something, she tells him in detail since he likes this, and she knows him well. He feels understood with her. She encourages him to write his murder mystery novel and helps him editing it.

Roger Shears is Boone's neighbor, and he used to work at National Westminster Bank. He is Eileen Shears' ex-husband as he leaves her and goes to London with Judy Boone; that is why Ed calls him "evil". He does not treat Christopher very friendly, maybe because he feels that his arrival would end their relationship.

Eileen Shears is Boone's neighbor and lives at number 41. She has a dog, Wellington. After Judy leaves Ed - she is left by Roger at the same time - Eileen helps Ed a lot to get through this. She comes over and cooks dinner for them, and also she does the housework. After some time, he thinks that they are in love, but it turns out that he misinterpreted her behaviors.

Ms. Alexander is Boone's neighbor and lives at number 39. She is an older woman, who gets dressed in a way young people do, such as jeans and training shoes. She has a dog, Ivor, so Christopher thinks that she may be a good person. Besides, she is quite lovely to Christopher. She has a grandson at the same age as him, and she misses him, so she wants to be a friend with him. Christopher learns from her that his mother has a love affair with Mr. Shears.

Wellington is a big puddle with curly black fur and belongs to Ms. Shears. In the beginning, it is found dead it turns out that it is killed by Christopher's father. Christopher writes his novel to find its murderer.

Toby is Christopher's hamster. Christopher is responsible for his care; he feeds him and sometimes lets him out. It is understood that Christopher likes him a lot because when he arrives in London after a long and quite tiring journey, the first thing he tells his mother is "[h]e is hungry. Have you got any food I can give him, and some water?" (ibid, p. 243) and he wants nothing for himself. Besides, on the way to London, Toby runs away and falls on the train rails, but luckily Christopher saves Toby's life by ignoring his own life. After a while, it dies of old age, and Christopher buries him in a pot, yet apparently, Toby's death does not affect him too much.

Minor Characters

Rhodri works for Ed, and they are friends since sometimes they spend time together by drinking beer and having a talk. Rhodri jokes around with Christopher, which annoys him, yet Ed finds him friendly.

Uncle Terry is Ed's brother. He works at a factory and lives in Sunderland. Once he saw a ghost Greyfriars Shopping Center. He smokes a lot and strokes Christopher's hair. That is the reason why he does not want to go to live with him when he learns everything.

Mr. Thompson is the Boones' neighbor living at number 40. He does not produce a discourse in the novel.

Mr. Thompson's unnamed brother speaks to Christopher about Wellington's murder, but he has no idea about neither Wellington nor its murder. He is a little rude to Christopher and uses many slang words during the investigation.

Afro-American Woman is also is the Boones' neighbor, living at number 40. She is the mother of two children. Also, she knows Christopher and his father. She acts friendly while talking to Christopher for his investigation. She tells Christopher to ask his father, so Christopher explains why he cannot - Ed asks him not to pry into other people's affairs. Thereupon her answer, "[w]ell, maybe he has a point, Christopher" (ibid, p. 49) gives the reader the feeling that she may know what is going on.

Mr. Wise is the Boones' neighbor, too. He lives at number 43 with his mother, who is in a wheelchair. He smells body odor. He speaks to Christopher during the investigation, but he has no idea about the murder. Besides, he can be said to be a joker.

Mr. Jeavons is a psychologist at Christopher's school. He always smells soap and wears brown shoes. Also, he thinks Christopher is a very logical person.

Ms. Gascoyne is the headmistress of Christopher's school. At first, she does not want Christopher to take the A level in Maths, but she accepts upon Ed's insistence.

Reverend Peters is Ms. Peters' husband, and a vicar coming to school to talk about religion. In addition, he is the invigilator in the A level exam Christopher takes.

He is very tall, and his breath smells of cigarettes, also he makes a funny noise with his tongue.

Ms. Peters is the wife of Reverend Peters and the art teacher at Christopher's school. She helps him make his mother a Get-Well card. Besides, she wears a beige-colored hearing aid.

Julie is Christopher's previous teacher, who thinks that Christopher will always have difficulties in understanding other people having minds. She does not produce a discourse in the novel.

Sarah is one of the students at Christopher's school. Once he hit and knocked her out as she pulled his hair. She does not produce a discourse in the novel.

Steve is a student at Christopher's school. He needs help to eat his food and goes to school on Thursdays. Christopher thinks he cannot even fetch a stick. He does not produce a discourse in the novel.

Sandy is a two-month-old golden retriever puppy that his father buys to regain Christopher's trust.

2.2. A Brief Overview of Autism Spectrum Disorder

Autism spectrum disorder (referred to herein as ASD) was first described by American child psychiatrist Leo Kanner in 1943, in the USA, by examining a few cases whose common aspect was the unusual behavior model, which he termed "infantile autism." Kanner chose some of the children's behaviors that he described in detail as crucial features for diagnosis; for instance, a profound lack of developing emotional interpersonal relations, an obsessive insistence on the sameness of their own, often bizarre, and repetitive orders, being either mute or having abnormal speech, high level of visual-spatial abilities or rote memory despite learning difficulties in other fields. For Kanner, the first two of these features were sufficient for diagnosis. In addition, Kanner emphasized that this syndrome, which he believed to be different from other conditions in childhood, was either congenital or occurred in the first thirty months of life. A year later, in Austria, Hans Asperger published a study in which he talked about a different syndrome to be known later as Asperger's syndrome, although he admitted that it was similar to Kanner's in many aspects. Among the symptoms that

Asperger chose as essential symptoms, there was intense and limited interest in particular topics such as railway charts, a distinct lack of common sense, and in spite of proper grammar and vocabulary, not being able to chat in pairs. Asperger stated that parents did not notice any problems until the child was three years old or started school (Wing, 2005, pp. 13-15). Children with Asperger's syndrome feature superior cognitive skills and a more normal speech development (Grandin, 2006, p.37), yet the problems are mainly related to the social use of language rather than the linguistic use. In other words, an individual with Asperger's syndrome can use the language at a useful level without having problems with pronunciation or choice of words and can properly tell someone else what happened. Therefore, an individual with Asperger's syndrome is indeed a verbal autistic (Korkmaz, 2003, p. 91). In his article, Asperger described these children in detail, he noted that they had problems in the use of mimics, voice tuning, and receiving non-verbal cues from the listener although they talk like little professors about what they are interested in (ibid, p. 17).

In the early 1970s, Lorna Wing and Judith Gould conducted a study in Camberwell, London. The main findings of this study include that Kanner's infantile autism and Asperger's syndromes constitute subgroups among various disorders that affect social interaction and communication, and many children have the characteristics of both syndromes. Furthermore, these syndromes can be seen at any level of intelligence; sometimes, developmental disorders may accompany; also, parents of children may come from any background. Last but not least, the needs of children with any autistic disorder are the same: a well-structured and organized environment and a daily schedule (Wing, 2005, p. 16).

It should be noted that these findings are still valid today, for "autistic spectrum disorder" is a complicated term which is used to describe a group of individuals who have deficits in social communication and interaction accompanied by restrictive and repetitive sensory-motor behaviors. The definition made by different approaches may differ slightly. But basically, it refers to a neurodevelopmental disorder, or for some neurobiological condition, which may negatively affect the individual's social relationships and interests and cause communication and behavioral differences. These differences can be seen in any level of severity because of several possible variations of the specifiers 'combinations, which means there are both severely challenged

individuals and highly skilled ones in some areas. Therefore, it can be said that every person in the spectrum is a *sui generis* individual with distinctive impairments, needs, and abilities.

The exact causes of autism are still unknown today, and it is known that there is no one trigger of autism, yet genetic factors are thought to be the possible leading causes, for parents and relatives of children with autistic characteristics were often found to have mild autistic features such as associative visual thinking (Grandin, 2006, p. 161). In relation to that, there is promising research which made progress on discovering the probable genetic and neurodevelopmental basis of the disorder (Schafer et al., 2019). Other reasons causing autism to develop may include prenatal problems such as advanced parent age, pregnancy complications, delivery problems, and brain structure disorders, or environmental problems like exposure to chemicals, nutritional and bowel dysfunctions, and viral infections.

Autism can be seen in all races, ethnic groups, or groups with different social status. Moreover, it is emphasized that there is no connection between income status, lifestyle, and education level of the family and ASD. Prevalence of autism in boys is 4.5 times higher than girls. Besides it is one of the most frequent disorders seen today, and according to the Centers for Disease Control and Prevention (CDO) report, which was issued in 2018 based on data from 2014, one in fifty-nine children is diagnosed with ASD (Baio et al., 2018). A continued increase in its prevalence is seen in the most recent report of CDO released in March, 2020 based on an analysis of 2016, and one in fifty-four has a diagnosis of ASD (https://www.autismspeaks.org).

Becoming increasingly widespread, ASD is widely considered to be a lifelong condition. However, in a study, which was conducted with eighty-seven individuals who were diagnosed with an ASD at the age of two and seen at nineteen, it is reported that by 19, 9% of participants overcame key symptoms related to ASD to great extend and no longer maintained the diagnosis (Anderson, Liang & Lord, 2013).

Autism appeared in the third edition DSM in 1980 for the first time and was described as a developmental disorder and a part of a broader range of related impairments. Since then, the diagnostic criteria of autism have changed in different variations of DSM. This study is mainly based on the most current version DSM-5 published in 2013, for diagnostic criteria.

2.3. Is Christopher Autistic?

As mentioned earlier, every individual on the spectrum is personally unique; nevertheless, they may have a number of similar behavioral patterns, sensitivities, impairments, and needs. Indeed, Haddon's protagonist has been constructed in accordance with classic clinical characteristics of autism, without naming his condition in the novel. ASD's distinctive characteristics such as constant deficits in mutual social communication, nonverbal conversational behaviors which are used for social intercommunication, and building, maintaining, and interpreting relationships are classified as significant traits of autism spectrum for Criterion A, and limited, repetitious patterns of attitudes, interests, or activities are categorized as Criterion B in DSM-5 (2013). In order to be diagnosed, the individual needs to demonstrate features in accordance with each of the conditions specified in the three articles presented in Criterion A, while it is sufficient for the person to have traits in accordance with the conditions specified in two of the four articles presented in Criterion B.

Christopher's autistic features, which could be missed by an ignorant layperson, are revealed from the very beginning. One of the articles offered under Criterion A, remarks:

> Deficits in nonverbal communicative behaviors used for social interaction, ranging, for example, from poorly integrated verbal and nonverbal communication; to abnormalities in eye contact and body language or deficits in understanding and use of gestures: to a total lack of facial expressions and nonverbal communication (DSM-5, 2013, p. 50).

According to Attwood, Frith and Hermelin, besides speaking, people naturally communicate in many ways, and gestures, facial expressions, and movements of the body accompany speech; on the other hand, studies have shown that individuals with autism have trouble using and understanding these alternative communication methods. It has been observed that adolescent individuals may grasp the meaning of clear and simple expressive gestures and use them to some extent; however, they continue to have difficulties in understanding and using complex ones (1988).

Christopher also has difficulties with this. In chapter 3, Siobhan shows Christopher some pictures with facial expressions and asks him to say their meanings. He can only identify two of them; sad and happy as the others are too confusing for

him. This requires Christopher to be taught some non-verbal behaviors which can easily make sense for a neurotypical child. At this point, it is seen that Siobhan helps him by explaining possible meanings of raising one eyebrow: "It can mean 'I want to do sex with you' and it can also mean 'I think that what you just said was very stupid'" (Haddon, 2012, p. 19). Christopher states that he is not interested in faces and shares a quote from a description of people by his favorite author Sir Arthur Conan Doyle and states that he does not understand what "some hardness, perhaps of eye" (ibid, p. 90) means. Thus, it can be concluded that, besides his inability to interpret nonverbal communication, he is also unable to understand interpretations made by others. This is not due to insufficient language skills, because comprehending abstract concepts and decoding intangible signs are not easy at all for people on the spectrum.

Another example of Christopher's inability to properly interpret other people's body language takes place at the train station. When Christopher tries to go to his mother's house and has a hard time due to overloading, thinking that Christopher needs help, a strange man approaches him. Christopher takes his Swiss Army Knife possibly because he perceives this well-intentioned behavior of the man as a threat. Thereupon, saying "'Whoa. Whoa. Whoa. Whoa. Whoa'" (ibid, p. 210), the man raises his both hands in the air, opens his fingers like a fan and walks away backwards. Christopher likens the man's gesture to the way his father and mother show love; however, this reaction of his is indeed a universal reflex to soften the situation meaning "I have nothing on my hands and I do not pose a threat to you, so take it easy", which a neurotypical person can easily notice (https://www.ionos.com/startupguide/%20productivity/body-language/).

Not realizing that others are angry with him is one of the behavioral problems in his list, and therefore, just because Ed asks silently, Christopher cannot realize that his father is rather sore after finding out Christopher continues the murder investigation despite his warnings. The reason for this may be that Christopher shouts or screams in the face of events that make him angry, so he may be making an inference that everyone acts like this in similar situations. This often leads to Christopher's inability to understand other people's feelings and empathize with them. And after all, being incapable of realizing others' feelings and thoughts or having a limited capacity are other distinctive features. It is difficult for an individual with Asperger's syndrome to

infer from the terms of emotional states appropriate to the context; therefore, the person with Asperger's syndrome does not easily understand how a person's attitude during speech can change the meaning of what they say (Korkmaz, 2003, p. 49). When he sees his father crying, he asks if he is sad about Wellington. Here, his father's reaction is crucial because he does not answer the question immediately. He looks at Christopher for a long time and takes a deep breath. The neurotypical reader can readily realize that the answer is no. But Ed, possibly because he is pretty sure that even if he says no and tells him the reason, Christopher will not comprehend it, answers, "'Yes, Christopher, you could say that. You could very well say that'" (Haddon, 2012, p. 27). On this answer, Christopher goes to his room without saying anything, instead of trying to learn the actual cause of his father's sadness or trying to share his pain. Christopher expresses that he wants to be left alone when he is sad, so that is why he decided to leave Ed alone. This behavior may suggest that he has a peculiar understanding of empathy. Still, it is clear that this is very distinctive from the empathy which a neurotypical individual would exhibit. Also, Christopher does not feel bad when he sees his father's tears, although a neurotypical person is unlikely to be indifferent to a loved one crying alone at night. This brings us to one of the common points between Christopher and Roni, one of the individuals with autism mentioned. Ms. Penny, Roni's mother, conveys a similar experience with the following dialogue:

> I warned him four times today to put on his pants, he understood, but he did not do it. I felt blue, my eyes filled with tears and when I was in this mood, he started to laugh. I asked;
> "How does your mother feel herself?"
> "Sad."
> "How do you feel when your mother is sad?"
> "I feel not good."
> When I asked "Then why do you laugh?" He came and hugged me. In some scientific books about autism, I read a comment that an autistic child does not pity the others because s/he couldn't understand their feelings or sometimes the child could laugh because the tear fascinated her/him. I think it was the second, who knows! (Penny[9], 2005, p. 112).

As understood here, Ms. Penny is upset because his son does not listen to advice, and Roni can start laughing when his mother is about to cry. Nevertheless, neither Roni nor Christopher is completely indifferent when their loved ones are unhappy, yet they both do almost nothing for the solacement of their parents.

[9] Quotations with reference to Penny (2005) are originally in Turkish and translated into English by us.

Quote from Temple Grandin (2006), “I don’t know what complex emotion in a human relationship is […] I don’t understand how a person can love someone one minute and then want to kill him in a jealous rage the next” (p. 91) makes it easier for us to understand Christopher’s reaction when he finds out what Ed, his father, did: hiding from him that his mother is alive and killing Wellington. Ed’s actions do not simply root in the emotion of anger, which is possibly the first thing coming to mind. On the background of these actions, indeed, there is a complex emotion. For the former action, we know that Ed was left for someone else by his wife; thus, it can be said that Ed was feeling a lot of emotions at the same time, such as sadness, loneliness, jealousy, anger, disappointment, and even feeling of inferiority. The latter action, however, was just after the quarrel with Ms. Shears. She rejected him, so he must be acquiring love, sadness, disappointment, anger, and feeling a lot of emotions concurrently. When everything is revealed, Ed tries to explain. Still, his situation is too complicated for Christopher to understand and empathize, therefore this is the reason why Christopher considers only the result, which is the concrete part of the matter. On the other hand, Korkmaz states that individuals with Asperger’s syndrome may not be able to empathize, but they do object when they see something wrong (2003, p. 45), and this may explain Christopher's determination to find Wellington's killer and ensure that he is punished.

Establishing eye contact is also essential for effective communication, and an anomaly in it is remarked to be another distinctive feature in the article. Neurotypical individuals have almost no difficulty in making eye contact with another person they communicate. As Christopher utters that when people talk to one another, they look at each other’s faces to understand what they think. It also helps them to realize if others lie or not. As a neurotypical person, Ed instinctively does not look at Christopher, and he keeps on looking outside when he lies about his mother leaving them. Christopher likes it because he does not have eye contact either. We can see it from his father’s discourse, “‘Look at me when I’m talking to you, for God’s sake. Look at me’” (Haddon, 2012, p. 63) while forbidding him to play the detective game. Even though he looks at people’s faces while talking to them, he does not understand what they think anyway (ibid, p. 29).

Apart from his deficits in nonverbal communication, Christopher also has trouble with social communication and interactions. To quote another article offered under Criterion A: "[d]eficits in social-emotional reciprocity, ranging, for example, from abnormal social approach and failure of normal back-and-forth conversation; to reduced sharing of interests, emotions, or affect; to failure to initiate or respond to social interactions" (DSM-5, 2013, p. 50).

In addition to the inability to perceive elements of non-verbal communication, we see that Christopher also has deficiencies in verbal communication leading to severe challenges with social skills, which is one of the characteristic features of autism. It appears that Christopher does not communicate with anyone unless he himself wants to communicate. Throughout his journey to London, we see that Christopher rejects many times making contact with people. He sometimes just stays silent or tries to scare them away with his Swiss Army knife which could be explained by his own uneasiness caused by unfamiliar environment, crowd and many different types of stimuli.

On the other hand, even when Christopher wants to contact, we see that he cannot handily start a conversation with a person he does not know. It takes him a long time to talk to them because he waits until he thinks that they are safe. Moreover, he asks some unusual questions which a neurotypical person would not prefer to ask during the meeting, such as asking them to draw a plan of their house. As understood from the article, individuals with autism spectrum disorder cannot keep daily ordinary chatting and Başar, one of the individuals with autism we refer to, explains what chatting means to an individual on the spectrum as follows:

> I was invited to the retirement dinner for my colleague in the municipality. Twenty officers from different departments came. At dinner, I knew the officers I sat next to and across, but I had not talked to them about anything other than work for more than five minutes. Now I had to do this for three hours. Officers were talking to each other about their work and children. At that moment, I was trying to think very, very much in my brain about what I could talk to them, but my brain was still empty. I need to listen to them, understand what they say to each other, and know what to say and when at the same time. It was exhausting in the noisy environment of the restaurant. I was afraid of doing something wrong while thinking about it. After a conversation, I keep thinking, "Should I say that?" (2018[10], p. 14).

[10] Quotations with reference to Başar (2018) are originally in Turkish and translated into English by us.

Similarly, Christopher's utterance, "'I can't do chatting'" (Haddon, 2012, p. 70), shows it is the same for Christopher as well. During his inquiry, for instance, it can be easily realized that Christopher cannot start and pursue a conversation as a neurotypical individual would do. He goes to talk to Ms. Alexander about Wellington's murder. Trying to chat with him, Ms. Alexander says, "'I see you everyday going to school'" (ibid, p. 51), but Christopher does not say anything, then she says "'It's very nice of you to come and say hello'" (ibid, p. 51). Still, Christopher utters nothing.

Another similar dialogue takes place between Christopher and the policeman when he is taken to the police station for resistance to police officers. Polis officer says, "'I have spoken to your father and he says that you didn't mean to hit the policeman'" (ibid, p. 22), and Christopher does not answer because he thinks that it is not a question. Başar also mentions a similar short conversation she experiences at a bakery in her book:

> There was a Turkish woman at the bakery. I knew she was Turkish because she spoke Turkish to his son. When she was buying her bread, my phone rang. My mother asked me to buy more bread, and I said, "Olur" [OK]. At that moment, the Turkish woman turned her head and asked, "Are you Turkish, too?" I said, "Yes." "Do you live in this neighborhood?" said the Turkish woman. I said, "No." Then that Turkish woman wished me a good day and left. I was pleased that the woman talked to me because in the past, at school, nobody used to talk to me of their own accord (2018, p. 18).

A detail worth noting at this point is that the first question asked by the other woman is not a real question. When Başar talks in Turkish on the phone, the other woman understands that she is Turkish. The reason why she asks that question is to start a small talk. Başar takes it a real question and answers, but it should be noted that her answer seems proper. However, her one-word "No" (ibid, p. 18) answer to the second question does not seem as appropriate as the first one. After this answer, neurotypical individuals would possibly continue by telling where they live or asking the woman where she lives. Because of her impairment in pursuing normal back-and-forth conversation, the other woman has no choice but to wish a good day and leave. Based on this brief dialogue, we can come to the conclusion that Başar may have seemed a little rude, albeit unintentionally. It is seen in the excerpt below that Christopher acts in a similar way while talking to Ms. Alexander:

> Mrs Alexander said, ‘Do you want to come in for tea?’
> And I said, ‘I don’t go into other people’s houses.’
> And she said, ‘Well, maybe I could bring some out here. Do you like lemon squash?’
> I replied, ‘I only like orange squash.’
> And she said, ‘Luckily I have some of that as well. And what about Battenberg?’ (Haddon, 2012, p. 52).

Ms. Alexander is Christopher's neighbor, so she is not a complete stranger. Upon Christopher's reply, she offers to bring treats to the garden. Hence, it is understood that Ms. Alexander is aware of Christopher's syndrome; this is the reason why she does not misinterpret his behavior and his answers. Social communicative skills are not necessarily taught to ‘normally’ developing children. These skills, which are so valuable in life, are not included in the school curriculum. Typically developing children acquire these skills spontaneously in suitable settings. On the other hand, these skills are known to be among the most basic deficiencies in autism. For this reason, the most critical part of the education programs applied to the individuals on the spectrum is to improve their social and communication skills (Korkmaz, 2003, p. 128). After eating the food his father prepared, Christopher says, “[a]nd I said, ‘Thank you for supper,’ because that is being polite” (Haddon, 2012, p. 120). As can be seen from the reason for his thanks, the development of such skills may have been included in Christopher's education program.

Wing (2005) states that the content of the speeches of adults on the spectrum who can speak is repetitive and not in the mood of chat. They can ask the same questions over and over again, regardless of the audience's reaction (p. 38). They have problems in greeting, introducing themselves, starting speech and leading in (Korkmaz, 2003, p. 46). To find the murderer, Christopher decides to talk to their neighbors, so he knocks on the door number 40. When Mr. Thompson’s brother opens the door, he says, “‘Can I help you?’” (Haddon, 2012, p. 47), and Christopher answers, “‘Do you know who killed Wellington?’” (ibid, p. 47) without greeting him and looking at his face. Mr. Thompson’s brother stays silent for a few seconds, possibly because it seems awkward to him. Then he asks Christopher who he is. Christopher introduces himself and adds, “‘I know you. You’re Mr Thompson’” (ibid, p. 47), and then Mr. Thompson’s brother says, “‘I am Mr Thompson’s brother’” (ibid, p. 47). Still, Christopher, not being interested in this answer, repeats his question, “‘Do you know

who killed Wellington?'" (ibid, p. 47). On this reply, Mr. Thompson's brother asks who Wellington is. After that, Christopher speaks to him about Wellington and his murder and then asks the same question for the third time. As seen here, Christopher persistently asks the same question, even though he does not get any answers, which exemplifies Wing's statement. Mr. Thompson's brother continues and states he does not know anything about it and then asks, "'Look, son, do you really think you should be going around asking questions like this?'" (ibid, p. 48) Christopher answers, "'Yes, because I want to find out who killed Wellington, and I am writing a book about it'" (ibid, p. 48) because "[i]t is difficult to spot a rhetorical question" (ibid, p.102) for him. In cases where there is a need to answer, it is seen that he cannot respond adequately, and nevertheless, he answers the rhetorical questions. This may stem from his inability to perceive the actual meanings behind the discourses. The day they meet at the market, Christopher says that he is going to do A level maths. Surprised, Ms. Alexander says, "'Really? A level Maths?'" (ibid, p. 71) and Christopher replies, "'Yes, I don't tell lies'" (ibid, p. 71). From this example, it is seen that Christopher cannot realize the exclamation of surprise, and cannot distinguish it from a real question.

Another vital specialty of those with autistic disorders is interpreting the words literally no matter how good their language competencies look. They also either do not understand jokes that are based on the polysemy of words or understand only to a limited extent (Wing, 2005, p. 39). Christopher states that he cannot tell jokes as he does not comprehend them, yet he gives an example which he can understand a little, "His face was drawn but the curtains were real" and explains it as follows:

> I know why this is meant to be funny. I asked. It is because drawn has three meanings, and they are (1) drawn with a pencil, (2) exhausted, and (3) pulled across a window, and meaning 1 refers to both the face and the curtains, meaning 2 refers only to the face, and meaning 3 refers only to the curtains (Haddon, 2012, p. 10).

Some idioms are easier to understand than others because their meaning can be inferred from the words, yet they also confuse Christopher. An instance of this is the dialogue with the police on the London road while on the train. When Christopher goes to the bathroom, the policeman says, "'I'll be keeping an eye on you, understand?'" (Haddon, 2012, p. 200), which is actually a rhetorical question. Christopher replies, saying no, because he thinks that he knows its meaning and the policeman cannot keep

his eye on him when he is in the bathroom. This demonstrates that even when he thinks he understands, he indeed does not perceive those kinds of expressions.

However, there are a lot of figurative expressions and idioms which he cannot understand. To illustrate, he states that he does not understand expressions such as "'I'm going to hit the hay'" or "'It's brass monkeys out there'" (Haddon, 2012, p. 55), which Ms. Shears says due to the fact that the words in these idioms like hit, hay, and monkey are not used in their primary meanings. In addition, some statements that become settled and overtold because of the rhyme like "'See you later, alligator'" (Haddon, 2012, p. 97) make no sense for Christopher. Başar, one of the individuals with ASD in real-life stories we refer to, states that she cannot understand jokes and tells a memory about it:

> One day when I was leaving my family, my aunt said that she liked my hat and wanted to steal it from me. So, I said, "If you steal it from me, I'll go to the police." Going to the police was the first thing that came to my mind because, as far as I know, you go to the police when your stuff is stolen. […] What else could I have said? (2018, p. 38).

It is clear that Başar, with the word stealing, thinks that her aunt really wants to steal her hat. She does not understand that this is her aunt's way of stating that she likes the hat, showing that she interprets words literally just like Christopher.

In addition to not understanding idioms and jokes, it appears from the dialogue between him and the salesman at the train station that Christopher has difficulties in understanding sarcasm. After getting off the train, Christopher approaches the man in a small shop and giving the exact address of his mother's house, he asks where this place is. The man hands him a small booklet, which is London AZ street atlas and just says, "[t]wo ninety-five[11]" (Haddon, 2012, p. 229). He asks Christopher if he will buy the booklet, and Christopher responds, "'I don't know'" (ibid, p. 229), then asks the same question one more time because he cannot interpret the salesman's behavior. Therefore, he does not realize that the salesman actually means the answer to Christopher's question can be found in this booklet, and the price of the booklet is 2 pounds 95 cents. When Christopher asks if the pamphlet is A to Z, the salesman parabolizes, "'No, it's a sodding crocodile'" (ibid, p. 229) since this is already written on the book's cover. Therewith Christopher asks again as he thinks that it is not a

[11] Italics in original.

crocodile, and he may misunderstand what the man says because of his accent, which shows that sarcasm is hard to realize for Christopher as well.

As can be seen here, Christopher has various difficulties affecting his social and communicative functions like other individuals on the spectrum. Such challenges are collected under ten headings by Howlin et al. as "[i]nsensitivity to other people's feelings", "[i]nability to detect a speaker's intended meaning", "[i]nability to understand misunderstandings", "[i]nability to understand the reasons behind people's actions", "[i]nability to understand 'unwritten rules' or conventions", "[i]nability to take into account what other people know", "[i]nability to deceive or understand deception", "[i]nability to anticipate what other's might think of one's actions", "[i]nability to negotiate friendships by reading and responding to intentions", "[i]nability to read the listener's level of interest in one's speech" (1999, pp. 9-11). Considering the examples given from Haddon's novel up to now, we see that the first five of these inabilities appear to apply to Christopher, and the following three inabilities in the list are respectively associated with Christopher's situation discussed below. There is not enough data in the book to exemplify the last two inabilities.

There are a number of cognitive theories that help explain social impairments in autism, and such difficulties are thought to be the reflections of a theory of mind deficiencies in daily life. In other words, social impairments that form the basis of autism can be explained by the deficits in understanding other minds. Thus, the term mind-blindness is coined to describe cognitive deficits in question in autism (Baron-Cohen, 1990, p.90). For a better understanding of this concept, it is crucial to have an idea about what the term Theory of Mind refers to and its functions as well.

The term Theory of Mind (ToM) - or mindreading - is "being able to infer the full range of mental states (beliefs, desires, intentions, imagination, emotions, etc.) that cause action. In brief, having a theory of mind is to be able to reflect on the contents of one's own and other's minds" (Baron-Cohen, 2001, p. 174). In social life, each person is constantly interacting more or less with other people, and therefore we can say that individuals use this skill to make sense of themselves, to understand and cope with the people they interact with, and the environment they live in as well in daily life. As Dennett exemplifies, people behave carefully on the highway or easily interpret the meaning behind the hero's smile in a movie with the help of mindreading.

As seen here, ToM is required not only for successful verbal communication but also for nonverbal communication. For instance, as Grice states, people can instantly realize that they should leave the room when they see the person they interact with stretching her/his arm out to the doorway with the palm open. Other than its functions in social understanding and communication, this skill has different functions such as understanding deception, self-awareness, and insight, persuading someone else by changing their mind and, last but not least, empathizing (Howlin, Baron-Cohen and Hadwin, 1999, pp. 6-7).

One of the common tests used to determine whether an individual has a theory of mind is a "false belief test", which can be explained through an example. Wimmer and Perner (1983) developed the Maxi Chocolate Task to measure ToM in neurotypical children. According to the scenario of the test, Maxi, a comic character, eats some of his chocolate and puts the rest into cupboard x and then leaves the kitchen. After that, his mother comes into the kitchen, puts the chocolate in cupboard y. Afterward, Maxi comes back to the kitchen. The children participating in the research are asked where Maxi will look for his chocolate. Although they know that the chocolate is in the cupboard y, if their answer is cupboard x, then children are interpreted as being able to "distinguish between truth and belief" (p. 106). Baron-Cohen, Leslie, and Frith (1985) applied this test to children with pervasive developmental disorders, making it shorter and simpler without changing the main points, known as Sally-Ann Test. It is indicated that the test subjects who passed the test may have the ability to realize that other people can have different perceptions, feelings, and thoughts. They can also be aware that others may not know something they know and notice that other people have their own feelings and thoughts to interpret interpersonal relationships. In the study of Baron-Cohen et al., children with autism are found to be inadequate in this area. The results from neurotypical children and the children with Down's syndrome, who are the control group, are quite similar, with eighty-six and eighty-five percent success rates, respectively. On the other hand, eighty percent of autistic children fail in the test (1985, p. 42-43). Baron-Cohen and various researchers conduct other studies with similar results to this one. The findings highlight the lack of children's thoughts in this diagnostic group in understanding their mental states as well as others'.

Another well-known false belief test developed by Perner, Leekam, and Wimmer in 1987 is Smarties Test. In this test, two friends are chosen as subjects. One of them enters the experiment room, the door is closed, and the other subjects stay outside. In the room, the experimenter shows the subject a Smartie box, which is a candy container familiar to the subjects and asks what the subject thinks is in the box. The experimenter gets the answer "Smarties" from the subject - all the subjects - during the experiment. Therewith, the experimenter shows the subject that s/he is wrong because, instead of candies, there is a pencil in the container. The pencil is put back into the box, and the box is closed again. Then the subject is asked what s/he thinks is inside the box before opening it, and then the subject is asked what the friend waiting outside would think is in the box. To pass the test, the subject must essentially answer the latter question correctly (p. 133).

We see that this test is applied to our fiction hero Christopher at school when he was little. One day his main teacher Julie sits down next to Christopher and puts a tube of Smarties on the desk and asks Christopher what he thinks is in it, and he says, "'Smarties'" (Haddon, 2012, p. 145) just like the other subjects in the original experiment. He is shown that there is a little pencil in the tube and the top of the tube is put back on. Then she asks, "'If your Mummy came in now, and we asked her what was inside the Smarties tube, what do you think she would say?'" and Christopher answers "'A pencil'" (ibid, p. 145), so he fails the test, which clearly shows his "[i]nability to take into account what other people know" (Howlin, Baron-Cohen and Hadwin, 1999, p. 9). Christopher explains the reason "[...] when I was little I didn't understand about other people having minds. And Julie said […] I would always find this very difficult. But I don't find this difficult now" (ibid, p. 145). It is known that children on the spectrum can learn how to interpret mental states (Howlin, Baron-Cohen, and Hadwin, 1999, p. 12), which may clarify Christopher's situation. Nevertheless, we see that Christopher still has deficits in theory of mind because in the very beginning of the novel when he is accused of being the murderer of Wellington, he fails to realize that his condition makes the others think that he killed the dog and consequently he fails to defend himself in a proper way.

However, it is important to remember that every individual on the spectrum is a unique person with idiosyncratic features; thus, deficits in theory of mind is not

universal for the people with autism (Tager-Flussberg, 1999, p. 327). For instance, Grandin says: "[I] have always used visualization and logic to solve problems and work out how people will react, and I have always understood deception" (2006, p. 157), noticing that she does not have such an impairment.

One of the functions of the theory of mind is to be capable of intentionally manipulating other people's knowledge and beliefs. Sodian and Frith (1992) conducted research on autistic children's lies. In this research, two boxes (one with a sweet inside as a reward), a friend hand-puppet, and an opponent hand-puppet are used. The opponent puppet enters the scene and asks the subject where the sugar is. The expectation from the test subjects is to prevent the opponent puppet from reaching the sweet and help the friend one. However, it is observed that many children with autism tell the opponent the box containing the sweet, thus fail to manipulate other's beliefs, while almost all normal and intellectually disabled children pass the task easily and prevent the opponent from getting the reward. What is remarkable here is that when the subjects have the chance to lock the boxes to prevent the opponent puppet from getting the reward, the subjects with ASD can also pass the task like the control group (pp. 592-601).

Roni, one of the individuals with autism, cannot lie, and his mother tells some of her memories in the book about it. One is as follows: "[m]y husband called Roni; I gave him the phone. 'What are you doing?' he asked. His reply: 'I'm humming'. It was funny, for he was kind of meowing quietly. Right expression all the time; no lie, innocently" (Penny, 2005, p. 84).

Similarly, we see that Christopher is also unable to lie, and throughout the novel, he makes it clear many times. One of the many situations that exemplify this is the incident at the police station. Christopher is taken to the police station because he hits a police officer, who asks questions about Wellington's murder. At the police station, the officer says, "'I have spoken to your father and he says that you didn't mean to hit the policeman. […] Did you mean to hit the policeman?'" (Haddon, 2012, p. 22) and not surprisingly, Christopher answers, "'Yes.'" (ibid). The officer asks again, "'But you didn't mean to hurt the policeman?'" (ibid) and Christopher replies, "'No. I didn't mean to hurt the policeman. I just wanted him to stop touching me'" (ibid), which is precisely what happened there. Furthermore, individuals with autism

respond fully when asked questions, and their answers often contain quite a few more details than desired (Wing, 2005, p. 38). At the police station, when Christopher is asked if he has a family, he gives too much extra information. After mentioning his father, mother, and uncle Terry, which is quite unnecessary as he lives in another city, Christopher adds: "[…] my grandparents, too, but three of them were dead and Grandma Burton was in a home because she had senile dementia and thought that I was someone on television" (Haddon, 2012, p. 17). Here, as a result of Christopher's failure to understand the purpose of the question, it is seen that he has provided information with extra details, about all the people he has included in the concept of family, regardless of whether they are alive or not. On the other hand, we see that Christopher can tell white lies, for instance, while his father is watching a match, he decides to go out to do some detection, and when he comes back home, his father asks where he has been, and Christopher says he has been out. Christopher knows that his father does not want him to poke his nose into others' business, so that is why he does not say what he has been doing. He just slides over by telling a white lie, and more importantly, he does it consciously because according to him, white lie is telling the truth but not all of the truth. Based on what he says about lies in chapter 79; however, we see that Christopher has a unique perspective on the concept of lies since, as for him, a white lie is in no case a lie. And thus, everything we say is a white lie indeed since when someone asks us what we want to do on that day, normally we do not tell every single thing we want to do. Since we do not include details when answering a question, our answer is considered a white lie (Haddon, 2012, p. 62). As it turns out, Christopher cannot realize the difference between hiding something for any reason and choosing not to say it so as not to give possibly unnecessary details. In addition, considering that his father makes him easily believe in the death of his mother, it is understood that Christopher has "[i]nability to deceive or understand deception" (Howlin, Baron-Cohen, and Hadwin, 1999, p. 11).

Other than these, it is possible to say that Christopher has traits in accordance with the conditions specified in the third article presented under Criterion A, -including "[d]eficits in developing, maintaining, and understanding relationships, ranging, for example, from difficulties adjusting behavior to suit various social contexts; to difficulties in sharing imaginative play or in making friends; to absence of interest in

peers" (DSM-5, 2013, p. 50). In the novel, the most notable social context that Christopher has difficulty in adapting to is the train station, which is new and extremely overwhelming for him. Christopher has never travelled to a remote location using public transport alone before, and for the first time, he takes the train to his mother's house in London. He has to watch forty-seven people to learn the steps of using public transport. After learning, when he tempts to take it, he cannot move as fast as other people, so when they warn him, he makes "the noise like a dog barking" (Haddon, 2012, p. 213), instead of saying sorry. Christopher also groans rather loudly as he is disturbed by the loud sound of the train approaching the stop or after someone's jacket touches his knee. Moreover, he sits at the train station for five hours with his eyes closed to calm down before getting on the train. Consequently, all of his behaviors demonstrate that he has hardships in accommodating himself to diverse social contexts. Here, it is also worth mentioning that, the behaviors he displays as a result of the difficulties mentioned, are not understood by the neurotypical people. This obviously sets an example for Christopher's "[i]nability to anticipate what other's might think of one's actions" (Howlin, Baron-Cohen, and Hadwin, 1999, p. 10).

Furthermore, Wing states that some high functioning autistic teenagers who do not have friends are not unhappy about it. They may decide not to make an effort due to the difficulty they have in establishing relationships with others (2005, p. 172). It may be thought that this may also be the case for Christopher since it does not escape from our attention that no friends of Christopher are mentioned in the novel, except for Ms. Shears, who is a friend of his father, not Christopher, and he does not seem upset about this. Other students attending the same school are referred to from time to time, but it is noteworthy that the word friend is used for none of them. Besides, when Ms. Alexander talks about her grandson of the same age, Christopher is not interested at all. In addition to that, he often plays minesweeper, which is a noncreative, single-player puzzle computer game, and we see that he can easily win this game, which requires strategic thinking, and he often breaks his own record. He is also rather good at doing puzzles that seem very difficult to do.

One of the articles offered under Criterion B, related to restrictive, repetitious sort of attitudes, interests, and events, makes mention of "[h]ighly restricted, fixated interests that are abnormal in intensity or focus (e.g., strong attachment to or

preoccupation with unusual objects, excessively circumscribed or perseverative interests)" (DSM-5, 2013, p. 50). According to Korkmaz, special interests of the individuals with autism may be in the nature of the game and repeating various systematic activities (2003, p. 59). In high-functioning autistics, meticulously recurring activities often take the form of showing intense interest in some particular topics such as railway charts, astronomy, sci-fi characters. The type of attention is mostly about collecting information on these topics, memorizing, and talking about the data collected (Wing, 2005, p. 45). We see that Christopher has a keen interest in these subjects as well. We can say that trains, in particular, are of interest to most children with autism. As already mentioned, Roni is one of the individuals on the spectrum and Ms. Penny, his mother, indicates his interest in train many times in her book by stating that "he loves trains" (2005, p. 17), "he was showing interest when I built a Lego bridge and crossed his favorite train (Thomas the tank engine) under it" (ibid, p. 20), "these days he has great interest on trains, tunnels" (ibid, p. 21), "this morning 'I want to play train' he was saying" (ibid, p. 34). Like Roni and many other children with autism, Christopher is also keen about trains, and Judy, Christopher's mother, talks about his interest in trains in one of her letters:

> Do you remember how you played with it all day and you refused to go to bed at night because you were still playing with it. And do you remember how we told you about train timetables and you made a train timetable and you had a clock and you made the train run on time […] And you played with it for weeks and weeks and weeks and we bought you more trains (Haddon, 2012, pp. 131-132).

As we can see, Christopher plays with trains without getting tired, thanks to his intense interest. Another important aspect here is the timetables they make, and this is mentioned below while discussing routines. Here, however, timetables can be considered to serve "the need to design a child's life in such a way that it has a pattern and order" (Wing[12], 2005, p. 110). In addition, while playing the train altogether, they teach him what someone who wants to go somewhere by train should do. And it is seen that all these experiences will then guide him on his way to London.

Moreover, we know that Christopher watches videos and reads books on topics of interest; for instance, he watches a nature documentary about marine life. This

[12] Quotations with reference to Wing (2005) are originally in Turkish and translated into English by us.

activity is also included in his timetable, and one day when he comes home from school, he wants "to watch one of [his] Blue Planet videos about life in the deepest parts of the ocean. […] [he] like[s] this a bit" (Haddon, 2012, p. 100). Christopher also provides some detailed information about the video, which demonstrates that he has watched the same video many times. It would be appropriate to make another reference to Roni here, for this behavior is one of the common points with Christopher as well. In relation to this, Ms. Penny says: "[Roni] watches Thomas the tank engine and Nursery rhymes[13] videotapes several times a day" (2005, p. 11).

Although there are some differences between them, the terms stereotype, mannerism, perseveration, obsession, and compulsion are often used interchangeably to describe this type of repetitive behaviors (Korkmaz, 2003, p. 57). However, we think it would be better to consider Christopher's intense interests in some subjects as "enthusiasms" just as Clara Claiborne Park does, the mother of Jessie Park, who is a skillful painter on the spectrum (Prizant & Fields-Meyer, 2016, p. 114). The Milky Way and galaxies are among the topics Christopher is interested in, and regardless of the likelihood of its happening, Christopher dreams of becoming an astronaut. In chapter eighty-three, he explains why he would be a great astronaut. He states that he is brilliant and good with machines. Also, as long as he is alone, he does not feel uncomfortable to be in small places, therefore being in a spacecraft would not pose any problems for him like claustrophobia. Because he likes to be alone and does not miss anyone, he would not be homesick and also, "know[ing] that there is no one else near [him] for thousands and thousands of miles" (Haddon, 2012, p. 65) would not be a trouble for him. It is seen that Christopher is aware that he has a number of qualities necessary to become an astronaut, and it is an appropriate profession for him in terms of his abilities, needs, and sensitivities. Therefore, we can say that Christopher's interests and encyclopedic knowledge in these areas are not entirely aimless or just memorized information. Christopher, who is aware of the fact that this dream is unlikely to come true, continues his work and says "I am going to go to university and study Mathematics, or Physics, or Physics and Mathematics" (ibid, p. 33). As the first step to this goal, he gets an A grade in the A-level maths. Similarly, his interest in Sherlock Holmes, the sci-fi character that Christopher is a fan of, leads Christopher to

[13] Italics in original.

solve Wellington's murder mystery[14] and reveal some information hidden from him. To make it clear, Holmes, according to Christopher, is such a brilliant and mystery-solving detective that if Christopher were a detective, he would want to be like him. In this way, he decides to write his own detective book, inspired by the book called *The Hound of the Baskervilles*, of which Holmes is the hero. In fact, this is because he likens himself to Holmes in many ways such as realizing "obvious things which nobody by any chance ever observes", having "the power of detaching his mind at will", and not "believ[ing] in the supernatural" (Haddon, 2012, pp. 92-93). It can also be thought that these features that Christopher identifies with Holmes also point to his autistic traits. Christopher loves the book in question and mentions clues in it and events designed to draw the reader's attention in different directions, as he is able to solve the mysteries thanks to his ability to recognize details. Additionally, he has quite a lot of information about Sherlock Holmes, for instance, he states that: "In the original Sherlock Holmes stories Sherlock Holmes is never described as wearing a deerstalker hat, […] [and he] never says, 'Elementary, my dear Watson'" (ibid, p. 93). As seen once again, Christopher benefits from the interest, which parallels his abilities, in everyday life.

Another article offered under Criterion B makes mention of "[h]yper- or hyporeactivity to sensory input or unusual interest in sensory aspects of the environment (e.g., apparent indifference to pain/temperature, adverse response to specific sounds or textures, excessive smelling or touching of objects, visual fascination with lights or movement)" (DSM-5, 2013, p. 50). The brain processes a tremendous amount of data gathered by sense organs, namely the skin, ears, eyes, nose, and tongue, and their input is organized and encoded inside the brain. When there is a problem in the process of identifying the sensation, deciding whether to attend it or not, storing it, or sharing it with other senses, it is called Sensory Processing Disorder (SPD). Suffering from oversensitivity to touch, sound, smell, and taste is common for the individuals on the spectrum (Garland, 2016, pp. 38-43), and like many others on the spectrum, Christopher is hypersensitive specially to noise and touch, which affect his behaviors and life profoundly as well. Similarly, Ms. Penny writes about her son

[14] For further information, please check the part titled Reading the Novel as a "Different" Murder Mystery Story" in present study.

Roni, who is a real-life individual on the spectrum, saying that: "when he was younger, he was sensitive to some sounds; a mixer, subway, or a sound of a drilling machine in the road works, they all were annoying him" (2005, p. 35) because children with autism may find some sounds such as barking highly disturbing. In such cases, they can plug their ears, move away from the source of the sound and crouch on the ground (Wing, 2005, p. 48), which is typical behavior in individuals with autism at the time of anxiety. Also, "this pattern of behavior is simultaneously a sign of dysregulation and a coping strategy", and it can be called "autistic behavior" (Prizant and Meyer, 2016, p. 42).

There are many cases where Christopher is bothered by loud noises, for instance, in the very beginning of the novel, when Ms. Shears sees Christopher near the dead dog Wellington, she starts shouting and we see that Christopher behaves precisely like this; he moves back two metres, puts his hands over his ears, closes his eyes and crouches down. Grandin, another individual on the spectrum, states a similar experience about it: "When I was in college, my roommate's hair dryer sounded like a jet plane taking off" (2006, p. 63). We see that Christopher's disturbance is almost the same as Grandin's. At the train station, he says, "[a]nd then I heard the sound like swordfighting and the roaring of a train coming into the station [...]" (Haddon, 2012, p. 222). Another similarity between the two is the condition created by loud sounds in their minds. Noisy environment may force people with autism to find an escape route as in Grandin's words: "I sometimes have small auditory tune-outs when my ears shut off and I start to daydream" (2006, p. 67). Christopher does the same at the train station. At a time when he experiences such a situation, he states that he does not like all the noise because it is too much information in his head, which makes it hard to think (Haddon, 2012, p. 172), and he says:

> And I didn't open my eyes and I didn't look at my watch. It was like being in a dark room with the curtains closed […] it was like the little station wasn't there, outside my head, but I was in bed and I was safe (ibid, p. 221).

Apart from being disturbed by a loud sound, this sensitivity to the sound can make it easier to distinguish similar sounds for individuals with autism. We can see that this is also valid for Christopher because while hiding in the garden, he says:

> I knew it was his van […] and I knew it wasn't any of the neighbours' cars because the people who take drugs have a Volkswagen camper and Mr.

> Thompson […] has a Vauxhall Cavalier and the people who live at number 34 have a Peugeot and they all sound different" (ibid, p. 159).

Apparently, Ömer, who is a real-life individual we refer to shares a similar feature as his mother Ms. Küçükaras conveys:

> We can never hide anything from Ömer at home. […] When Ömer is in the kitchen, and we take something away from him and take him to another room, on the first occasion, he finds it without looking anywhere else as if he hid it; we are continually moving it all for nothing. It has turned out that he knows which cabinet door is open by the sound of it (Küçükaras, 2005[15], p. 66).

It can be easy for some neurotypical people to understand which car is approaching from the sounds of cars, but as we see here, however, some individuals with autism may have very high sensitivity to sound, so they can easily separate the sources of sounds that are very difficult to distinguish.

Except for sensitivity to sound, another issue mentioned in the article is the sensitivity to touch. It is known that some individuals with ASD do not like being touched, even if the touch is gentle and loving, and they make it clear (Wing, 2005, p. 49). As an individual with autism, Grandin expresses her sensitivity to touch as follows: "[b]eing touched triggered flight; it flipped my circuit breaker. I was overloaded and would have to escape, often by jerking away suddenly" (2006, p. 58). Similarly, it is quite obvious that Christopher is hypersensitive to touch as well since it often appears in diverse situations in the text. Indeed, "[n]ot liking being touched" (Haddon, 2012, p. 59) is clear in his behavioral problems list, and he describes his discomfort with being touched as physical suffering by saying, "[b]ut it didn't hurt when he touched me, like it normally does" (ibid, p. 143) when he learns about the lies told about his mother and Wellington since his nervous breakdown is more dominant than the discomfort of being touched at that time. Hence, like Grandin, Christopher has sudden reactions to being touched like screaming, pushing, and hitting. He frankly expresses that if someone he does not know touches him, he will hit them and we encounter many examples of this. As mentioned above, he hits the police officer when he takes hold of Christopher's arm, and he punches Sarah, one of the students attending the same school, when she pulls his hair. Also, at the train station, when he tries to

[15] Quotations with reference to Küçükaras (2005) are originally in Turkish and translated into English by us.

catch Toby on the rails, a strange man saves Christopher's life by grabbing and pulling him on time; however, Christopher screams a lot as it is expected. He then tells the woman, who approaches him to ask if he needs help, to back off, mentioning a Swiss Army Knife he carries with him, in case someone else touches him. His extreme reactions due to his sensitivity to touch cause him to be misunderstood from time to time. He is not an aggressive individual, and his reactions are not intended to harm people. He can get ill-tempered at times because of his intolerance to touch, but we see that neurotypical people interpret Christopher's behaviors differently as they do not understand the underlying cause of his reactions. For this reason, in order to avoid or minimize such problems and manage anger, Siobhan advises Christopher to take deep breaths and do cubes of the cardinal numbers at such moments (Haddon, 2012, p. 258).

Christopher does not give such reactions only to strangers who touch him. Many times, we see him responding in the same way to the loving approaches of his parents. In London, for example, the first time Judy, his mother, sees Christopher, she wants to hug him with excitement, yet Christopher pushes her so hard that he falls over. As we can see, Christopher gives similar reactions regardless of who touches him and for what purpose.

On the other hand, there is a method between Christopher and his parents that they use to express their love for their son. Instead of giving Christopher a hug, his father, who is more sensitive to his hypersensitivity to touch than his mother, holds up his hand and spreads his fingers out in a fan, and Christopher does so, and then they make their fingers and thumbs touch each other. This action does not pose any problems for Christopher possibly because it is not an unexpected touch and his nervous system can have time to process the sensation and "[i]t is much easier for a person with autism to tolerate touch if he or she initiates it" (Grandin, 2006, p. 58).

As with the sensitivity to touch and sound, overreaction to smell is often encountered in autism. Because of their different odor perception, individuals with autism may notice a smell that other people are not aware of and may feel extremely uncomfortable with it. Therefore, this may be one of the reasons for individuals with autism to stay away from other people (Gillberg, 2002, p. 61). Nevertheless, Christopher's olfactory sensitivity differs from his sound and touch sensitivity. That is,

we see that he does not react excessively to different scents, and he just notices odors easily, hence we will mention his sensitivity to smell below instead of including it under the present article.

Another article offered under Criterion B makes mention of "[i]nsistence on sameness, inflexible adherence to routines, or ritualized patterns of verbal or nonverbal behavior (e.g., extreme distress at small changes, difficulties with transitions, rigid thinking patterns, greeting rituals, need to take same route or eat same food every day)" (DSM-5, 2013, p. 50). An element of systemization or repetition, such as customary deeds (routines), the same chain of events and actions that are repeated every day, is conspicuous in the behavior of individuals with Asperger's syndrome (Korkmaz, 2003, p. 86). Also, "[a]ny disruption of routine causes a panic attack, anxiety, or a flight response, unless the person is taught what to do when something goes wrong" (Grandin, 2006, p. 36). The first thing that comes to mind about this is Christopher's deep sadness when he learns he can't take the A level maths exam. His mother tries to explain the reasons why he cannot take it and produces a solution, which is taking the exam next year, still Christopher is unable to accept this change. Thus, he has a meltdown, and he expresses the reason with the following words, "I don't like it when I put things in my timetable and I have to take them out again, because when I do that it makes me feel sick" (Haddon, 2012, p. 257).

Many other examples show that routines are of great importance in Christopher's life, and it seems that a large part of the things Christopher expresses he dislikes is the things interrupting his routines. For example, he mentions that he did not have a good time in France, where he and his family went for the holiday a few years ago. There are two reasons why he does not like being in France. The first is that Christopher likes timetables because with the help of them, he can "know when everything is going to happen" (ibid, p. 192), which makes him feel better. And he says people do not have timetables when they are on holiday, meaning holidays are out of routine. The second reason why he dislikes being in France is that Christopher does not know French; therefore, he could not understand a word during his time in France. This is also something out of a routine and quite frightening for him.

Wing mentions that it sometimes can be impossible for parents to go on holiday far from home and go shopping with their children on the spectrum because of the

problems emerging related to getting out of routines (2005, p. 53). It is the same for Christopher, too, because he does not like strangers and hates being in a closed place full of strangers. He expresses that it is not due to Stranger Danger, which means strangers may be ill-intentioned, as he learned at school; it is rather related to routines. His mother reminds in her letter the meltdown he experienced because of the crowd while shopping in the town. In addition, here we can refer to Ömer, one of the individuals with ASD in real-life stories mentioned earlier, as his mother's observations confirm Wing's statements:

> Taking care of a child with autism - I'm not talking about trying to rehabilitate or educate - only taking care is backbreaking work. You don't have a proper social life; you can't see anyone; you can't even go shopping with the child. Meltdowns are endless. Some kids hurt themselves while having a meltdown. Most of them get furious enough to hit their heads against the wall or the floor. What about Ömer? Ömer is the same (Küçükaras, 2005, p. 38).

We understand that Christopher behaves similarly during the meltdown moments. In the letter his mother narrates such a moment:

> And you were frightened because of all the people in the shop. […] And you crouched down on the floor and put your hands over your ears and you were in the way of everyone […] you just lay on the floor and screamed and banged your hands and feet on the floor[16] (Haddon, 2012, pp. 133-134).

Christopher experiences another meltdown when his mother gives two students attending the same school, Jack and Polly, a lift due to the breakdown of the school bus. Jack and Polly are not in the same class as Christopher, which means that they are strangers. Therefore, it is out of routine for Christopher to have Jack and Polly in the car his mother drives, and thus it can be said that meltdown becomes inevitable for Christopher in this situation. On the other hand, stereotyped or repetitive motor movements are thought to reduce anxiety (Korkmaz, 2003, p. 59). And from time to time, we see that Christopher can also handle such situations. In one of these moments, for instance, with the pain he feels in the chest, he folds his arms, rocks backward and forwards and groans, which seems to help him cope with the pain.

In other respects, being alone in small and narrow places is extremely comforting for Christopher. When he is afraid or worried, he hides and tries to calm down in such areas. When he fears that his father can kill him, he hides in such a tiny

[16] Bold in original.

place in the garden, and when trying to circumvent the cops on the train, he sees the closet reminding him that he hides inside the refrigerator at home and how safe he feels there.

Christopher states that he dislikes being surprised most probably because surprises are unpredictable, just like the behavior of strangers. However, meeting familiar situations, Christopher feels good. When he is arrested because of his resistance to the police officer, the sentence made by the police officer comforts him "because it is what policemen say on television and films" (Haddon, 2012, p. 11), which is a known situation for him.

Another example of going beyond the ordinary for Christopher is eating somewhere he does not know, so his father makes him sandwiches before going to the zoo. Christopher often insists on eating the same things just as he does not eat in unfamiliar places. This sometimes leads them to argue with her mother for refusing the meals her mother cooked. And strawberry milkshake, tomato soup, broccoli, licorice laces, and milk chocolate are the foods Christopher generally prefers to consume.

In addition to these, he feels uneasy in places that he does not know, and when he goes inside his mother's house, he walks around the flat to outline it in his mind; thus, he can feel safer. By visualizing it in this way, he actually makes it in a way that he can understand. And therefore, this makes him feel safe. Christopher has to wear his mother's pajamas there as he has no pajamas with him. He normally does not wear anything other than his own clothes because it means going out of routine, yet he says, "but I didn't mind because I was so tired" (Haddon, 2012, p. 237). As seen here, being in another place is a big matter for Christopher who cannot tolerate the relocation of things even in his own home.

Last but not least, a step he includes in his timetable is remarkable: "[g]o past tropical fish shop" (ibid, p. 192). We understand that the school bus Christopher rides follows the same route every day. Considering that the school Christopher goes to is a school for individuals with special needs, it is conceivable that the school service consciously prefers to use the same route every day so that students' routines are not disrupted.

As understood from the examples given, Christopher fails in managing the stresses of everyday life and shows socially unacceptable behaviors. In maintaining daily life, individuals with ASD encounter difficulties in producing new solving, especially when they need to make an instant decision in an unfamiliar situation. It is known that people with damage to the frontal lobes of the brain also have similar challenges since the frontal lobes' role is to take high-level executive decisions, which are essential to finding a novel solution instead of acting by rote whenever regular routines fail. Such impairments, affecting individuals' lives rather negatively, can be found in both low and high-functioning people. Their frontal lobes look healthy with no lesion or visible anatomical anomalies, and the reason for malfunctioning is not known precisely; however, they are thought to work differently (Frith, 2008a, pp. 214-220). According to Korkmaz, individuals with autism must prepare in advance for each step they will take. The idea of that action must be ready before taking it (2003, p. 152-153), which clarifies the impairments mentioned.

Consequently, some behaviors of individuals on the spectrum, such as becoming distressed over insignificant changes in the climate, having strong insistence on the routines in depth, or being occupied with repetitive, stereotyped behaviors are thought to be explained with executive function deficits. Moreover, focusing on limited interests and having a large amount of knowledge on certain topics, but having difficulties in using it pointedly are the other two impairments addressed in this context (Ozonoff, 1995, p. 201), which seem to apply to Christopher to some extent. In contrast to undesirable circumstances caused by strict adherence to routines and insistence on sameness, it can be seen that Christopher benefits from these two situations, which are evaluated as impairment. Some of the individuals with autism can be referred to as little professors because of their excessive knowledge of limited subjects (Korkmaz, 2003, p. 59). It seems possible to say that Christopher is one of these individuals since he gives us detailed information on different topics from the beginning to the end of the novel, which is actually written by himself. However, we can see that he does this with great skill because the information he gives functions as different examples of traits that point to autism in the narrative, and he manages to do it without boring the reader. In chapter 53, for instance, it is understood that Christopher has quite a lot of information about the likely reasons why young people die suddenly. But considering

the young person in question is his mother, his seeking a logical explanation for this death, without showing any signs of sadness, is of great importance in terms of reflecting his autistic features. Similarly, in chapter 223, after seeing an advertisement brochure, Christopher provides some encyclopedic information about Malaysia. Talking about the description of the advert, he says, "I can't remember all of it because I thought I was going to die" (Haddon, 2012, p. 218) although he can show how the words of the sentence written in this brochure are designed and draw the illustrated orangutans in his book. This part is much more important than it looks because it reflects Christopher's three different autistic characteristics. First of all, we see that Christopher has an excellent eidetic memory. Also known as photographic memory, eidetic memory is one of the features observed in some individuals with Asperger's syndrome, and it may help them remember the things they see in a highly accurate manner (Gillberg, 2002, p. 66). This ingenuity of Christopher's can easily be realized in the book since there are quite a lot of images, charts, graphics, diagrams, and maps drawn by him. Christopher uses the said illustrations to describe the object he mentions or a place he is in either to clarify a problem instead of defining them with words. At the police station, for instance, when he is talking about the things he had in his pocket, he says, "[a] piece of wooden puzzle which looked like this" (Haddon, 2012, p. 16) and includes a drawing of the wooden puzzle piece. Another example is the Get Well card he made for his mother, whom he thought was at the hospital. Actually, he describes it by saying "[t]he card had pictures of cars on the front" (Haddon, 2012, p. 35), still he adds the visual of it to his book. The reason why he prefers images instead of words can be interpreted as an effort to make the things he mentions more intelligible because this is the way he thinks. When his father calls him, Christopher says: "I could see my name written out as he was saying it. Often I can see what someone is saying written out like it is being printed on a computer screen, [...]" (Haddon, 2012, p. 142). Grandin, the individual on the spectrum, speaks of a quite similar situation in her book titled *Thinking in Pictures with Autism in my Life*. She indicates that "to excel at visual spatial skills while performing so poorly at verbal skills" (Grandin, 2006, p. 3) is a remarkable competence of individuals with autism; she also later adds that "[i]nterviews with autistic adults who have good speech and are able to articulate their thought processes indicate that most of them also think in

visual images" (p. 9). Therefore, Christopher's preference for visuals can be explained by his thinking in diagrams or pictures like Grandin. Berger summarizes this situation as follows:

> The world, for Christopher, is a world of things, and there are so many of them but so few words. How then can language adequately organize reality? Christopher prefers maps, diagrams, algorithms—stable forms that represent the world in ways that slippery words cannot (2008, p. 274).

In addition to this, Christopher can include details that neurotypicals might consider unnecessary, thanks to visuals compared to words, so this could be another motive for him.

Christopher's memory skills are also noted in chapter 181. Christopher, who remembers a day when they were in a rural area years ago, with all the details, explains that he sees everything at once, by comparing what neurotypical people see and what he sees in the same place. However, Christopher's feeling as if he would die, can be explained by his exposure to a lot of visual stimuli. Christopher, who previously had a similar experience at the train station, says, "there were too many [signs] and my brain wasn't working properly [...]" (Haddon, 2012, pp. 209-210). There is no physical anomaly in the eyes and the retina. Still, the problem emerges during the processing of visual information in the brain, and because of the overloading stimuli, the visual sensation becomes meaningless (Grandin, 2006, pp. 69-70). Lastly, the advertisement brochure in question is actually a holiday advertisement. In relation to this, Christopher states that there is no reason to go on holiday to see new things. He may be right, but based on his memories of France, we can say that the real reason behind his discourse is the idea that holidays ruin the routine. As one can see here, Christopher uses his vast amount of knowledge on some specific topics, which is thought to be an impairment resulting from executive function deficits as an advantage.

If it comes to focusing on narrow interests, excessive focus may be thought to lead to the individual's selective attention not being able to change direction; nevertheless, we see that Christopher has the control on his focusing skill; thus, it becomes an advantage for him as well. Christopher can focus his attention on other things in an uneasy situation, just as he does when he needs to travel in a crowded railway wagon.

Furthermore, in activities that attract the individual's attention, a long attention span is a typical feature of autism (Wing, 2005, p. 50). These activities for Christopher are "practicing maths, reading a book about the Apollo mission or Great White sharks" (Haddon, 2012, p. 92). Regarding this turning into an advantage, Christopher utters: "this is why I am very good at playing chess, because I detach my mind at will and concentrate on the board and after a while the person I am playing […] will make a mistake and I will win" (ibid).

Another remarkable feature of Christopher is that he notices the details. This characteristic of Christopher is particularly noticeable in two situations. The first is that as Frith (2008a) mentions, at the night of Wellington's murder in Ms. Shears' garden, when the police, assuming he is the murderer, ask questions, Christopher notices the small and insignificant details in their clothes, rather than worrying about the situation he is in (pp. 172-173). In addition, despite Ms. Shears' scream, causing Christopher to overload and feel sick, he notices even at this moment that Ms. Shears has her pajamas on, her feet are bare, and what colour her toenails are painted. The latter one, on the other hand, takes place at the train station. When he sees Toby fleeing to the train tracks, he climbs down behind him to where the tracks are. As he tries to catch Toby, he sees the train approaching. After catching him, Christopher tries to climb up onto the concrete, but he cannot since it is high, and also, he holds Toby. At this point, the way Christopher describes how he has survived dying is noteworthy:

> [I]t was a man who was wearing a green raincoat and he had black shoes and his socks were showing and they were grey with little diamond patterns on them […] the man with the diamond patterns on his socks grabbed hold of me and pulled me (Haddon, 2012, pp. 223-224).

We can see that even when he comes face to face with death, such small details attract his attention. Apart from these two relatively extreme cases mentioned, it is seen that Christopher constantly notices similar details in daily life; for example, while talking about his father's habits, he says, "when Father got up in the morning he always put his trousers on before he put his socks on […] [a]lso whenever he went upstairs he went up two at a time always starting with his right foot" (ibid, pp. 31-32), which he himself is possibly unaware of. When Christopher finds the letters that his father hides from him, the way the words Christopher and Swindon are written on the envelope is more remarkable for Christopher than the letters' being for him since he realizes that

there are “little circles instead of dots over the letter i” (ibid, p. 119). Christopher's ability to observe, and to spot the details, is also evident during his investigation into Wellington's murder. In addition to the points mentioned in Christopher's character analysis section, it is seen that the stain on their neighbor Ms. Alexander's jeans, and her New Balance brand shoes do not escape his attention. He also mentions that the boots of an Afro-American woman, living at number 44, are like army boots.

According to Uta Frith, “[a] detail-focused processing style not only applies to vision. It also applies to hearing and to language” (2008a, pp. 209-210). For Christopher, too, discernible details are not just visual ones. As part of his investigation into Wellington’s murder, Christopher goes to Ms. Shears' house. When she opens the door, in addition to her sheepskin slippers, Christopher immediately notices that: “she ha[s] been watching a quiz programme on the television” (Haddon, 2012, p. 39). Moreover, Christopher's sensitivity to smell also allows him to notice a number of details that may not easily attract the attention of neurotypical people; for instance, when Christopher talks about Rhodri, a colleague of his father, say: “he smelt of something I do not know the name of which Father often smells of when he comes home from work” (ibid, p. 83). Christopher's awareness of this smell, which he cannot define but classify, that is, he is sure of its existence, brings to mind the sensitivity of the sense of smell specific to individuals with autism. It can also be inferred that, according to Christopher, everything has a stench because he finds it unusual when he sniffs the air and cannot smell anything. In addition, we see that some details that seem trivial attract his attention when he needs to worry about other things; to illustrate, being taken to the police station, not surprisingly he says, “[t]he police car smelt of hot plastic and aftershave and takeaway chips” (ibid, p. 11).

We already know that Christopher is good with numbers; therefore, it is seen that he notices at first glance the number of objects that catch his attention. While going to London, for instance, he travels with “11 people in the carriage” (ibid, p. 226), or when he looks at a field, he sees “a village in the distance which has 31 visible houses” (ibid, p. 175).

Another point that is thought to be critical here is the time expressions that are spread throughout the novel. Christopher refers to the exact time at which almost all the events he describes take place. Two of the numerous examples in the book showing

how important the details are for Christopher are as follows: “[f]ather came home at 5:48 p.m.”, and “[i]t was 5:54 when Father came back into the living room” (ibid, p. 101). That is possibly because he himself always needs to know exactly what time it is. According to Korkmaz, ambiguous words like soon, perhaps, a little, some cause problems for individuals with autism (2003, p. 154), which may be the reason for this need of Christopher’s.

Individuals with autism who can read the clock may develop clock obsession, and some of these individuals demand that everything should happen at a predetermined moment. Also, they would like their timetables to be set down to the smallest detail. This is based on the anxiety caused by the individual's inability to understand the difference between the present and the future (Wing, 2005, p. 98), reminding us of Christopher’s sensitivity to changes in the timeline.

As it turns out, Christopher has a different perception of the world; that is, he perceives parts rather than wholes, which is a common characteristic of autism spectrum disorder and can be explained by Weak Central Coherence Theory. To better understand this, one needs first to understand how this works in neurotypicals. Neurotypical individuals, who are supposed to have strong central coherence, tend to perceive primarily the *Gestalt*, German word used for the whole. For instance, when they look at a drawing, they sense it as a drawing of an object instead of a clutter of lines. Individuals with strong central coherence attribute meaning to a word, they see in a sentence, in line with the context. When they see the same word in another context, they will comprehend it automatically in line with the present context. The reason for this is that the parts make sense according to the context. Regarding this issue, Francesca Happé, professor of cognitive neuroscience, asks their subjects to complete half-sentences. The last words in these half sentences are the words that go with a specific word such as table and chair, or knife and fork. If the subject completes the sentence with a follow-up word, then it is understood that the subject has a weak central coherence, for ignoring the context. On the other hand, in a large object picture created by combining different small geometric shapes, people with weak central coherence are much better at being able to see each of the smaller pieces individually, which is an evident strength. As seen here, the word ‘weak’ in the name of the theory should not be understood as poor; therewith, it is called enhanced perceptual

facilitation theory as well. Finally, it should be noted that studies have shown individuals with autism do not have problems with understanding the whole but tend to focus on details (Frith, 2008a, pp. 205-212). As can be seen from the examples given, this situation is a power rather than a weakness for Christopher, who has weak central coherence.

Some of the individuals with autism, especially the ones with Asperger's syndrome, also have some strengths and talents which could be associated with expertise in special areas. These abilities can manifest themselves in different ways, such as the eidetic memory mentioned above. Abilities that are often considered to characterize Asperger's syndrome, which can be summarized as having in-depth knowledge in a narrow area of interest and having some special abilities in certain areas, are called 'savant' skills, and the term is currently utilized for exceptional gifts at a significant level of working, much over that which would be normal based on an individual's IQ. (Gillberg, 2002, pp. 65-66). Savant skills are commonly limited with specific areas of exceptional aptitude such as calendar calculating, music, art, mathematical and number skills, and mechanical and special skills (Treffert, 2012, p. 84). Christopher can also be considered to show a number of savant characteristics. As discussed in different contexts in this study, we know that Christopher has a good command of Maths, and in the end, he gets an A grade in A level Maths exam. Also, Ed, trying to convince the school principal about the exam, says: "this is the one thing he is really good at" (Haddon, 2012, p. 57).

Regarding the savant skills in maths, Treffert says: "[t]ypically this includes lightning calculating—rapid solution of complex multiplication or division problems, for example" (2012, p. 88), which reminds us of a dialogue quoted by Christopher between Christopher and Rhodri below:

> And he said, 'So, how are you doing, Captain?'
> And I said, 'I'm doing very well, thank you,' which is what you're meant to say.
> And he said, 'What's 251 times 864?'
> And I thought about this and I said, '216,864.' Because it was a really easy sum because you just multiply 864 x 1,000[17] which is 864,000[18]. Then

[17] Bold in original.
[18] Bold in original.

> you divide it by by 4[19] which is 216,000[20] and that's 250 x 864[21]. Then you just add another 864[22] on to it to get 251 x 864[23]. And that's 216,864[24].
>
> And I said, 'Is that right?' And Rhodri said, 'I haven't got a bloody clue,' and he laughed (Haddon, 2012, pp. 83-84).

Korkmaz (2003) also includes an example that is very similar to this calculation method. He indicates that when the children with such characteristics are asked what the sum of 5 and 6 is, they may probably find it too easy and prefer the question of what 1000 times 1000 is, or they can explain their unique and bizarre method they follow in their own solutions like this: '6+6 equals 12, if 5 + 6 is 1 less than it, then the result is 11.' (p. 80). Moreover, Korkmaz[25] points out that "[t]hey may be of interest to numbers, especially the order of prime numbers" (ibid, p. 65). This refers to one of the most original features of TCI itself. As the first chapter is labelled number 2, and it is followed by 3, 5, 7, and so on, which are the prime numbers. In chapter 19, Christopher admits it and says: "because I like prime numbers" (Haddon, 2012, p. 14); also, he explains to the readers the pattern of prime numbers with the help of two charts.

In addition, Treffert (2012) mentions less common savant skills under the heading of "Other obscure skills" in the book; for instance, special discriminative skill in olfactory perception, sense of sight or touch, significant knowledge in particular fields and subitizing (p. 90). Christopher's all of these abilities have been covered in the relevant sections above.

Last but not least point to mention is the phrase Super Good Day, which is seen in the title of the Turkish translation of the novel. Korkmaz (2003) speaks of the behaviors of individuals on the spectrum that can be considered bizarre by the neurotypical, and points to the bizarre logic of individuals as the reason for these behaviors. He, for instance, talks about an individual with diagnosis called Y, whose favourite colour is green. During each dinner, Y puts a green colored and long glass

[19] Bold in original.
[20] Bold in original.
[21] Bold in original.
[22] Bold in original.
[23] Bold in original.
[24] Bold in original.
[25] Quotations with reference to Korkmaz (2003) are originally in Turkish and translated into English by us.

divided into 8 equal parts with decorative patterns next to his plate. Y also puts the green-colored fruit juice in this glass. The weather and the shape of the moon on that day determine the level of filling the juice (p. 56). That is, Y decides how much juice s/he will drink according to the temperature of that day and the shape of the moon. We see that Christopher behaves in a similar way as well. First of all, his favourite colours are red, and metal colour and he hates "yellow things or brown things and refus[es] to touch yellow things or brown things" (Haddon, 2012, p.59). He does not usually consume yellow food, but sometimes he eats it after colouring it with red food dye. It may be considered a bit childish for a 16-year-old. According to Frith, individuals with autism "do not have the usual obsession with looking like everyone else in their peer group and wanting to have the same clothes and gadgets. The autistic teenager retains many features that others view as childish" (2008a, p. 92). In addition, these colours also have another function that Christopher explains as a way of keeping things organized. When Christopher sees three red cars in a row on the way to school, it means it is a Quite Good Day, and four red cars in a row means it is a Good Day, and five red cars in a row means it is a Super Good Day. On these days, he expects something special to happen, and these are the days when risk can be taken. Nevertheless, in the bus on the way to school, if he sees four yellow cars in a row, it means it is a Black Day. On Black Days, Christopher does not "eat lunch and [sits] in the corner of the room all day and read[s] [his] A level Maths course book" (Haddon, 2012, p. 68). After having two Black Days in a row, on the third day, he is allowed to keep his eyes closed till they arrive at school.

When Mr. Jeavons, who is the psychologist at the school, asks the reason for this categorization, Christopher explains in a peculiar way:

> I said that I like things to be in a nice order. And one way of things being in a nice order was to be logical. Especially if those things were numbers or an argument. But there were other things in a nice order. And that was why I had Good Days and Black Days (Haddon, 2012, p.31),

which reflects his genuine logic and need for a well-structured and organized environment as an individual on the spectrum.

In brief, as "the novel is written from Christopher's perspective, rather than being *about* Christopher" (Ray, 2013, p.2), and Christopher fills in the details about himself in many chapters possibly because readers are presumed to be neurotypical,

we as readers have the occasion to gain insight into the perspective of a neurodiverse individual and also find a chance to think beyond abled/disabled dichotomy. Once again, the author, who says that his work is “about difference, about being an outsider, about seeing the world in a surprising and revealing way” (Haddon, 2009), seems to have achieved his goal.

3. SEMIOTIC ANALYSIS OF THE NOVEL

As mentioned earlier, semiotic analysis of literary texts is of great importance in revealing implicit signs in the original text. In addition, it also helps the translator to transfer implicit as well as explicit signs to target text, maintaining their properties. In this part of the study, after revealing Christopher's autistic features in the previous section, *The Curious Incident* is read in the light of the Theory of Instances of Enunciation (Coquet, 2007) and semiotics of translation by using some of the operations used to analyze a literary text which are developed by Paris School of Semiotics and compiled by Öztürk Kasar (2009). The operations used for analysis in the context of this thesis are the relationship between the text and the elements that surround it, interpretation of the title and the subheadings of the text, multiple readings of the text, intertextual and hypertextual relationships, combinatory modalities of the actants in the text, and transformations of the subject, respectively. By revealing other autism references in the work, it is aimed to better understand its universe of meaning. Last, the transference of autism signs in interlingual and intersemiotic translations are evaluated in the light of Roman Jakobson's (1959) concepts of interlingual and intersemiotic translation.

3.1. The relationship of the text with the editorial paratext and peritext

The semiotic analysis of a literary work is not limited to the analysis of the signs in the text. It also requires examining the elements surrounding the text because the contribution of these elements to text's universe of meaning may be too important to ignore.

> The peritext is everything that could possibly surround a text: the foreword or the afterword written by its author or somebody else, the dedication written by the author and also elements that s/he adds to the text such as drawings, pictures, photographs, mappings, etc. The editorial paratext, on the other hand, includes everything that is inserted in the work during its publication such as the preface or notes added by the editor. The editorial paratext also includes the design of the book as a commercial product; that is, its cover, the collection in which it is presented, the posters to announce its publication, etc. (Öztürk Kasar, 2009, p. 172).

Careful examination and evaluation of these elements can help capture details that exist in the text but may be overlooked for various reasons, especially if the work in question is produced in a culture to which the reader is unfamiliar. The culture in which the text is written, the conditions of the period, and the socio-cultural contexts of the author can be considered, since the discourse should be evaluated together with its producer, especially if the analysis is a translation-oriented one.

At this point, it is worth mentioning the benefits of examining the relationship between the text and the elements surrounding it, not only for the reader but also for the translator. A safer transfer of the source text that belongs to another language and culture to the target language can be possible with the translator making use of every detail. This allows the target reader to have access to the translated text with no or minimum unintended transformations of meaning.

Mark Haddon's worldwide bestseller, *The Curious Incident of the Dog in the Night-Time,* published in 2003 has won more than seventeen literary awards in different countries such as Holland, Italy, Japan, the United States and the United Kingdom. Its awards include rather prestigious ones like 2003 Whitbread Book of the Year Award, and it was long-listed for the Man Booker Prize 2003, too. In 2004, Haddon won Alex Awards. Last but not least, the book has been translated into forty-four languages all around the world and it has sold more than five million copies.

In 2003, *The Curious Incident of the Dog in the Night-Time* was unusually published by two different publishing houses simultaneously. As it is a famous crossover novel, the children's issue was published by David Fickling Books, and the adult version was released with a different cover by Jonathan Cape. It is therefore important to evaluate the cover designs of the original work and its Turkish translation, as well as the texts on the back covers. The versions of the original text published by different publishers generally have similar cover designs with minor differences. There is a dead dog in all the designs, and in some, there is also "a garden fork sticking out of the dog" (Haddon, 2012, p. 1).

In this study, the work referenced as a source is the version published in 2012 by Vintage Classics, the cover of which was illustrated by Paul Blow. On the front cover of the work (see Appendix 1), there is a dead dog in the garden of a house and a boy is looking at this dog. It is understood that it is nighttime. On the back cover (see

Appendix 2), there is a short passage describing Christopher's personal characteristics and four red cars are depicted. There is a rat on the spine of the book. As clearly understood, how Christopher's story begins and the things that matter to him, such as the red cars and his rat named Toby, are featured on the cover of the book. In other words, the information about the content of the work has been moved to the cover. In addition, it is well worth saying that there is no expression on the cover of the book about autism spectrum disorder or Asperger's syndrome. In the work, as mentioned before, no specific syndromes are directly referenced and Christopher is only described as a teenager with behavioral difficulties. However, on the cover of books published by some publishers, Christopher is clearly identified as having Asperger's syndrome; for instance, on the back cover of the book published by Vintage in 2004, illustrated by Mark Boutavant and designed by Suzanne Dean (see Appendix 3), Christopher is described as follows: "[t]he detective, and narrator, is Christopher Boone. Christopher is fifteen and has Asperger's syndrome" (*TCI* by Vintage, 2004, back cover – see Appendix 4). Thereupon, Haddon expresses his disapproval of the labelling with the following statements:

> curious incident is not a book about asperger's. it's a novel whose central character describes himself as 'a mathematician with some behavioural difficulties'. indeed he never uses the words 'asperger's' or 'autism' (i slightly regret that fact that the word 'asperger's' was used on the cover). if anything it's a novel about difference, about being an outsider, about seeing the world in a surprising and revealing way. it's as much a novel about us as it is about christopher (Haddon, 2009).

Nonetheless, the work begins to be read as an informative work about autism spectrum disorder and/or Asperger's syndrome. In addition to being criticized for reinforcing stereotypes, the work has also received highly constructive criticism from scientists who have made crucial studies in this field. Clinical psychologist Baron-Cohen used the following expressions in his review for the Curious Incident:

> Mark Haddon has a rare gift of imagining and communicating what it must be like to have Asperger syndrome, and from my experience of having met many people with this condition, I would also say he is remarkably accurate in his portrait (2004, p. 450).

Neurologist Oliver Sack's view on this work is given in the back dust jacket of the book published by Jonathan Cape in 2003 and designed by Peter Ward (see Appendix 5). According to Sack, *the Curious Incident* is "[a] delightful and brilliant book. Mark

Haddon shows great insight into the autistic mind…" (2004, back dust jacket of *TCI*), and in his words the novel is "all very moving, very plausible and very funny" (ibid).

The Curious Incident is included in the curriculum of the primary and secondary schools in England to increase students' awareness of neurodiversity, to enable them to understand that differences exist and are valuable. For this, supplementary resources containing various in-class activities for use by teachers and students in the classroom are also available. Nevertheless, at the request of parents, citing the offensive language of the work and the thoughts in the work about atheism, *The Curious Incident* is removed[26] from the reading list in some schools, although there are versions of the work in which the four-letter words are censored. Still, the work continues to be read around the world.

Translated by Övgü Doğangün and published by Türkiye İş Bankası Kültür publications, the novel has made its 16th edition in Turkey. Unlike the cover designs of the original works, there is no dead dog image in the cover design of the translated work (see – Appendix 6). Instead, there are many colorful cars on the front cover. The cars on the cover are similar to the cars on the get-well card Christopher prepared for his mother. In addition, the fact that red cars are outnumbered also provides integrity with the preferred title, which can only be noticed after reading the book. Therefore, as with the original works, there are hints about the content on the front cover design of the translated work. Besides, on the back cover of the translated work (see – Appendix 7), just like Oliver Sack's in the original, there is a blurb by Barış Korkmaz, Turkish medical doctor with essential studies in the field. Korkmaz also praises the work:

> I believe that this book, which differs from others because it has been written within the framework of a gripping theme from the beginning to the end, will be of great benefit to families faced with autism, a very difficult to understand and serious condition, to better understand their children (2019, back cover of *Süper Iyi Günler*).

[26] For further information, please visit Mark Haddon's blog. http://www.markhaddon.com/blog/curious-banned

3.2. Interpretation of the Title and the Subheadings of the Text

The title of a literary work is crucial in that it forms the reader's first impression of the work and therefore shapes the reader's ideas about that work, for it is the first item that the reader encounters in the work. In other words, "the title of a work constitutes its gateway to the semiotic universe projected in the work and it invites the reader to discover this universe" (Öztürk Kasar, 2009, p. 166). In choosing a particular title, authors or poets may have specific purposes, such as arousing curiosity. The title may reflect the work fully by giving information about the content of it, or it may be completely neutral and thus it may not give any clue about the work. In addition to these, the title, functioning as a trap, may sometimes mislead the reader consciously or unconsciously (Tuna, 2017, p. 683). In a nutshell, generally "the title […] of a work is not innocent" (Öztürk Kasar, 2009, p. 166). Hence, evaluation of the title of a literary text is especially important for semiotic analysis. This evaluation is important not only for the discovery of its universe of meaning but also for the act of translation. While translating the title of the original work into the target language, the translator may choose an equivalent of the title of the original text or transform the meaning for various purposes, or may prefer a completely different title for the translated text. At this point, it is necessary to pay attention to the way a title is conveyed to the target language. According to Tuna, if the title of the target text does not reflect the same thing as in the original one, the possible reasons need to be considered and evaluated in terms of the opportunities and constraints of different languages and translator's probable goals in mind. In addition, the impact and possible consequences of the translator's attempts on the target text should also be evaluated (2017, p. 684).

The title of Haddon's work constituting the corpus of our thesis study, *The Curious Incident of the Dog in the Night-Time*, draws attention in terms of being unusually long, intriguing and not revealing much about the content of the work. When the reader first encounters the title, without prior information about the work itself, s/he may think the story is about a dog and an interesting event that happened at night. On the other hand, it can be expected that this title will mean more to Doyle readers because the title is a line from Doyle's story *Silver Blaze*, which belongs to the hero of the story, Sherlock Holmes, as stated in the section of this study titled "Intertextuality: Elements Referring to Autistic treats". The reader who knows this story can speculate

that Haddon's work may also be a detective story, and the mystery in the story is solved with the help of an interesting event related to this dog. When we examine the text content, we understand that these predictions that the reader can make without knowing the content of the book are not completely wrong. This reference to the Sherlock Holmes stories actually gives the reader clues about the content of the work. *The Curious Incident of the Dog in the Night-Time* is penned by the protagonist, Christopher, and the title gives the reader a hint that Christopher intends to write a murder mystery story. Also, Christopher is a huge fan of Sherlock Holmes, which is something the reader learns after reading the book. It can be said that by carrying Holmes' discourse to the title, a clue is given to the reader about the content. As a result, the title of the original text is not considered neutral as it gives clues about the content. It does not mean the same thing for everyone, though. And indeed, there is an interesting dog-related incident that takes place at midnight in the work, but it does not reflect the content of this work as it is. When the work is read, it turns out that Haddon, the author, deliberately misleads[27] the reader because it is understood that the work is much more than a murder mystery story[28].

The title of the target text in Turkish is *Süper İyi Günler Ya da Christopher Boone'un Sıradışı Hayatı* (Super Good Days or The Extraordinary Life of Christopher Boone). It is seen that the preferred title in the Turkish translation of the work is completely different from the original title. The signs of the dog, night-time and curious incident in the source title have been completely eliminated in the target title. The impact created by Doyle reference and hence, the mystery connotation of the source title is not reflected in the translated title. The possible reason for this is that the translator or the publishing house may have thought that the word-for-word translation of the original title would not have the same effect in the target language as in the original language. If the title were translated into Turkish, it would be rather more

[27] As it can be understood from the readers' comments, some readers who do not know about the work think that the work is a detective story. For example, you can access the comments of users named "Falcon" and "David Alejandro", respectively, from the following links: https://www.amazon.com/Curious-Incident-Dog-Night-Time/product-reviews/0099450259/ref=cm_cr_getr_d_paging_btm_next_36?ie=UTF8&reviewerType=all_reviews&pageNumber=36
https://www.amazon.com/Curious-Incident-Dog-Night-Time/product-reviews/0099450259/ref=cm_cr_getr_d_paging_btm_prev_10?ie=UTF8&reviewerType=all_reviews&pageNumber=10

[28] For further information, please read the part of this study titled "Multiple Readings of the Text".

difficult to notice the already mentioned Doyle reference. As a result of this, it is possible to say that the target audience is unlikely to read the work as a mystery novel.

On the other hand, the preferred target title makes almost no sense to the reader before they read the work because Super Good Day is one of Christopher's ways of categorizing the days in line with the colors of the cars he sees during the day. It must have been noticed that the title is in the air, an explanatory subtitle has been included in the target title, although it is not included in the original text. With the help of this subtitle, the target reader learns that there is a hero named Christopher Boone in the work without reading it. Moreover, the target reader learns that Christopher's life is described, although none of this information is included in the title of the original work. The target title not only gives clear information to the target text reader about the content of the work, but also makes the reader expect that Christopher's life will take an extraordinary turn. Nevertheless, thanks to the tricky title of the source text, the reader may not realize that the focus of the narrative is not the dog, but only the apparent mystery leading to the solution of the original mystery until the middle of the work. As a result of a decision that has probably been taken due to cultural differences and restrictions, the publishing house or the translator interferes with the title as the reproducer of discourse, and results in the above-mentioned consequences.

3.3. Multiple Readings of the Text

According to Öztürk Kasar (2009), if a text is rich enough, it may actualize several virtual meanings and therefore it may be interpreted in many diverse aspects. *My Name is Red* by Orhan Pamuk, for instance, is quite convenient for multiple readings. It may be considered as a love story, crime novel, history book, and even a documentary on the art of painting and miniature craft (p. 170, cited in Tuna & Kuleli, 2017, p. 38). We should point out here that the reader is as important as the text itself because the text is read, analyzed, explained, interpreted and criticized in line with the reader's own perception, since the act of reading is not just a passive reception of what the author has written (Yücel, 2008, p. 45, cited in Tuna, 2019, p. 16). As the work is read by different readers, the meanings waiting to be discovered are revealed because what is perceived from what is said is as noteworthy as what is said.

In this part of the study, we consider the novel in two different ways. First, it is read as an awareness-raising work revealing the attitude of a society (the majority of whom are neurotypical individuals), towards neurodiversity. In the second place, the novel is read as a different murder mystery novel, as Siobhan qualifies it. Multiple readings of the work are of course not limited to these two readings because a text continues to produce meaning as it is read by different readers from various perspectives. Accordingly, the novel presented under the mask of a murder mystery novel may be read as a family drama or a bildungsroman as well.

3.3.1. Reading the Novel from the Perspective of Disability Studies

Haddon's protagonist Christopher's autistic characteristics portrayed in the novel are prevailing and probably the only facets of his personality (Orlando, 2018, p. 322); however, "[b]y never explicitly diagnosing Christopher, author Mark Haddon suggests a disability studies perspective from the outset: the 'medical model' of disability is not central to Christopher's own experience of the world" (Ray, 2013, p. 2). Hence, in this part of the study *TCI* is read as a "critique of dominant ableist society" (ibid).

Christopher is represented with clinical indicators of autism in a largely neurotypical environment in spite of being never named as such in the narrative. It is almost a common belief that the novel can reinforce common perceptions that do not apply to every individual on the spectrum, in relation to skills and deficits, in the way Christopher is represented. Since autistic individuals with math skills are "subtypes of the most common cliché" (Osteen, 2008, p. 30); nevertheless, Haddon's novel "presents autism as just another way of being human" (ibid, p. 40), and "it is critical in planting autism in the public mind" (McDonagh, 2008, p. 113).

Some of Christopher's autistic features can be regarded as disabling in everyday life, as revealed in the second chapter in detail. However, few of these characteristics are reflected as assets, for instance, noticing the details, which is probably his most assertive aspect; having distinguished eidetic memory, which compensates for his weakness of verbal communication; acquiring various qualities required to become an astronaut; and perceiving a longer attention span than a neurotypical individual helping him while playing chess or more importantly in

uncomfortable situations like his journey to London together with his lightning calculating abilities. Therefore, it can be concluded that Christopher "conceives of his own disability identity in terms of neurodiversity rather than pathology, offering him a positive and empowering vision of his own autistic traits" (Loftis, 2015, p. 127).

In addition to these autistic traits presented as advantages over neurotypicals, there are other autistic traits that he has overcome entirely or largely in time. Christopher, for example, has to take the A-level maths exam sleepless and tired, after a few extremely stressful days. On the exam day, Siobhan tells him that he may not take the exam if he does not want to, and that is okay. Still, Christopher takes the exam because of the importance of timetables for him as they are associated with routines and the need for order noted previously. During the exam, he manages to prevent a possible meltdown as taught by Siobhan. Christopher narrates it as follows:

> And when I opened the paper and read through it I couldn't think how to answer any of these questions and also I couldn't breathe properly. And I wanted to hit somebody or stab them with my Swiss Army Knife, but there wasn't anyone to hit or stab with my Swiss Army Knife except the Reverend Peters and he was very tall and if I hit him or stabbed him with my Swiss Army Knife he wouldn't be my invigilator for the rest of the exam. So I took deep breaths like Siobhan said I should do when I want to hit someone in school and I counted fifty breaths and did cubes of the cardinal numbers as I counted, like this
>
> 1, 8, 27, 64, 125, 216, 343, 512, 729, 1,000, 1,331,
> 1,728, 2,197, 2,744, 3,375, 4,096, 4,913 [29]… etc.
> And that made me feel a little calmer (Haddon, 2012, p. 258).

As a result, he succeeds in the exam despite all the negativities, and that is not the only time he calms down with this method. On his way to London, he manages to deal with the crowd and the intensity of stimuli that led to his meltdown in the shopping center some time ago, which his mother recounts in one of her letters. Although he has occasional problems with taking into consideration what other people have in their minds, such as when he is thought to be Wellington's murderer, as already noted, Christopher states that it is not as difficult for him as before. Indeed, the scene where he finds the book, he has been writing is a pleasing example of this. His father, furious over what Christopher learns after talking to Ms. Alexander, forbids Christopher from continuing to write the book and pretends to throw it away. After checking the trash, seeing his book is not there, Christopher thinks his father may be keeping it at home;

[29] Bold in original.

hence, he starts looking for the book at home. After checking the kitchen, he goes on as follows:

> Then I was upstairs, but I didn't do any detecting in my own room because I reasoned that father wouldn't hide something from me in my own room unless he was being very clever and doing what is called a Double Bluff[30] like in a real murder mystery novel, so I decided to look in my own room only if I couldn't find the book anywhere else […] But if he was going to hide something from me the best place to hide it would be in his room (Haddon, 2012, p. 116).

As seen here, "Christopher shows a particularly keen ability to infer another's intentions" (Burks-Abbott, 2008, p. 292) since he thinks about what his father may or may not do and acts accordingly.

> So I told myself I would not mess with things in his room. I would move them and then I would move them back. And he would never know I had done it so he wouldn't be angry. […] And when I opened the shirt box I saw my book was inside it.
>
> Then I didn't know what to do.
>
> I was happy because Father hadn't thrown my book away. But if I took the book he would know I had been messing with things in his room and he would be very angry and I had promised not to mess with things in his room.
>
> Then I heard his van pulling up outside the house and I knew that I had to think fast and be clever. So I decided that I would leave the book where it was because I reasoned that Father wasn't going to throw it away if he had put it into the shirt box and I could carry on writing in another book that I would keep really secret and then, maybe later, he might change his mind and let me have the first book back again and I could copy the new book into it. […] [A]nd if there were bits I wanted to check to make sure I had remembered them correctly I could come into his room when he was out and check (Haddon, 2012, pp. 117-118).

From this quote above, it also seems quite clear that Christopher "is able to separate what he knows (that the book has been discovered) from what his father knows (that the book has been hidden)" (Burks-Abbott, 2008, p. 292).

While speaking to his father, Christopher consciously gives incomplete answers to the questions his father asks him; thus, he is able to guide his father's opinion in line with his own request. In a similar way, Christopher tries to tease something about the murder of Wellington out of Ms. Alexander. When they come across at the shop, Christopher thinks "that she might tell something about Wellington or about Mr Shears without me asking her, so that wouldn't be breaking my promise"

[30] Italics in original.

(Haddon, 2012, p. 71). Then, after doing some reasoning, he realizes that asking questions about Mr. Shears is not one of the things his father makes him give a promise about, and Christopher asks Ms. Alexander if she knows Mr. Shears, "which was like chatting" (ibid, p. 72). Indeed, this very well coincides with Hacking's statement: individuals on the spectrum are "very good at manipulating other people, despite their problems of lack of affect and rapport" (Hacking, 1999, p. 115). At the end of this speech, he achieves his goal by obtaining important information about Mr. Shears and his own mother, albeit not about Wellington. Last but not least, at the close of the novel, Christopher points out his abilities and also accomplishments so far, and he asserts "I can do anything" (Haddon, 2012, p. 268).

As it turns out, Christopher overcomes the impairments that are seen to stem from his condition, which is "the dominant arc of most disability narratives" (Murray, 2008, p. xvi). Davis's words may make this more understandable:

> Rather, I am asserting that the very structures on which the novel rests tend to be normative, ideologically emphasizing the universal quality of the central character whose normativity encourages us to identify with him or her. […] And if the main character has a major disability, then we are encouraged to identify with that character's ability to overcome their disability (2006, pp. 11-16).

Considering this quote in Christopher's specificity, it can be realized that the points that the reader, who is presumed to be neurotypical, is expected to identify with Christopher, are precisely these obstacles that have been overcome. As readers, we probably identify with him at the moment when he finds the book in his father's room but leaves it there so that his father would not realize rather than the moment when the police suspect him of being Wellington's murderer.

Furthermore, representations of individuals on the spectrum with superior talents in diverse areas like Christopher's outstanding skills in maths and physics or visual memory serve to compensate for their still existing impairments in different areas. This representation, as a result, can lead to the idea that "autistic people are worthy only if they overcome their disorder" (Osteen, 2008, p. 8-9), which fails to respect neurodiversity. At this point, it is crucial to state that we think Haddon's novel is not truly an overcoming narrative for the following two reasons. It is known that ASD affects family relations, and as it can strengthen marital relations, it can also appear to be a cause of divorce (Kaya, 2016, p. 307). In Haddon's novel, Christopher's

autism is presented as a reason for breakdown of his parent's marriage, probably not the only one. Regarding this, Judy uses the following statements in her letter:

> I was not a good mother, Christopher. Maybe if things had been differant, maybe if you'd been different, I might have been better at it. But that's just the way things turned out.
>
> I'm not like your father. Your father is much more pacient person. He just gets on with things and if things upset him he doesn't let it show. But that's not the way I am and there's nothing I can do to change that. […]
>
> And I remember that night I just cried and cried and cried and your father was really nice about it at first and he made you supper and he put you to bed and he said these things happen and it would be OK. But I said I couldn't take it anymore and eventually he got really cross and told me I was being stupid and said I should pull myself together and I hit him, which was wrong, but I was so upset.
>
> We had a lot of argumants like that. Because I often thought I couldn't take it any more. […]
>
> And then you and me had that argumant. Do you remember? It was about your supper one evening. […] And afterwards, at home, your father and I had a huge argumant. He blamed me for getting cross with you. […]
>
> […] And I remember looking at the two of you and seeing you together and thinking how you were really different with him. Much calmer. And you didn't shout at one another. And it made me so sad because it was like you didn't really need me at all. And somehow that was even worse than you and me arguing all the time because it was like I was invisible [31](Haddon, 2012, pp. 133-136).

Judy often finds herself devastated emotionally when dealing with Christopher's autistic features like sensory issues, as she puts it quite clearly in her letter. Also, it is seen that Ed, her husband, does not show an understanding attitude towards her, which doesn't help at all. A point made in this letter is that the autistic characteristics of Christopher are at the root of all the quarrels between his mother and father; thus, she decides to leave the house in the emotional void caused by this situation.

Apart from that, at the end of the novel, Ed does his best to regain his son's trust. He buys him a golden retriever, and in the garden, he makes a vegetable patch so that they can spend some time together. After all, by not reuniting Christopher's family, this novel resists the familiar ending in many other disability narratives (Murray, 2008, p.162).

Considering that autism is reflected as the reason for divorce and the narrative does not end as expected, it can be inferred that Haddon criticizes the idea that

[31] Bold and italics in original.

individuals on the spectrum are valued by the neurotypical members of society they live in as long as they somehow overcome their disorders.

In the novel, society's judgments about the concept of disability are criticized as well. In this context, what Christopher says about special needs is essential.

> But this is stupid because everyone has learning difficulties because learning to speak French or understanding Relativity is difficult, and also everyone has special needs, like Father who has to carry a little packet of artificial sweetening tablets around with him to put in his coffee to stop him getting fat, or Mrs. Peters who wears beige-coloured hearing aid, or Siobhan who has glasses so thick that they give you a headache if you borrow them, and none of these people are Special Needs, even if they have special needs (Haddon, 2012, p. 56).

As seen here, Christopher cannot make sense of the attitude of the largely neurotypical environment around him in terms of the notion of special needs. According to him, glasses or hearing aids are also special needs, but for society, these are not features that categorize individuals as the ones with special needs because of the dominant conceptualization of disability. On the other hand, individuals with behavioral problems or learning disabilities such as Christopher and other students attending the same school are called "'Special Needs!'" by neurotypical children (ibid, p. 56). This labeling is due to the privilege of neurotypical individuals, who are high in number in the population and are considered "normal" in society. A disability studies scholar, Lennard J. Davis describes the birth of the concept of normal in his article titled "Constructing Normalcy", and the last sentence of the article is as follows: "[o]ne of the tasks for a developing consciousness of disability issues is the attempt, then, to reverse the hegemony of the normal and to institute alternative ways of thinking about the abnormal" (2006, p. 15). It can be said that Christopher's unusual perspective on the concept of special needs, which destabilizes the concept of normal, gives the reader the opportunity to look at it from a perspective that perhaps s/he has never looked at before.

We see that this normal hegemony that prevails in society is destroyed in Christopher's dreams and imagination, so to say. In chapter 229, Christopher mentions one of his "favourite dreams" (Haddon, 2012, p. 242), which he sometimes has during the day.

> And in the dream nearly everyone on the earth is dead, because they have caught a virus. But it's not like a normal virus. It's like a computer virus.

> And people catch it because of the meaning of something an infected person says and the meaning of what they do with their faces when they say it, which means that people can also get it from watching an infected person on television, which means that it spreads around the world really quickly.
>
> And when people get the virus they just sit on the sofa and do nothing and they don't eat or drink and so they die. […]
>
> And eventually there is no one left in the world except people who don't look at other people's faces and who don't know what these pictures mean



> and these people are all special people like me. And they like being on their own and I hardly ever see them because they are like okapi in the jungle in the Congo, which are a kind of antelope and very shy and rare.
>
> And I can go anywhere in the world and I know that no one is going to talk to me or touch me or ask me a question (ibid, pp. 242-243).

In the continuation of this, he says that he only does what he wants when he wants, free from all the restrictions such as breaking the windows of other people's houses to get in. When attention is paid to how and whom the virus affects, it seems that Christopher points out some of his characteristics, which are associated with autism. In his dream, only individuals on the spectrum, such as himself, survive, and all neurotypical people die. If there are no neurotypical, in other words, default individuals in the world and only neurodiverse individuals remain, the notion of normal will undergo a radical change. Therefore, individuals on the spectrum will not be excluded from this concept. Dreaming of a world where the concept of normal corresponds to him and others like him and stating that this dream makes him happy, Christopher underlines that as a neurodiverse individual he is not really valued or accepted in the real social world depicted in the novel. In addition, it is noteworthy that Christopher sees this dream at the night he spent in the house of his mother and Mr. Shears, who does not really want him there.

One can say that, Christopher is relatively more accepted in his close social circle; for instance, his neighbor Ms. Alexander seems to value him. It is evident from every aspect that she enjoys chatting with him, although those conversations are not like usual ones. She does not misinterpret Christopher's actions and discourses, which can be misunderstood from a neurotypical point of view. In the face of the reply, she receives when she invites him to her home, for instance, she offers to bring the treats to the garden. Then, she tries to comfort him when they come across at the market:

“[d]on't worry. I'm not going to tell the police and I'm not going to tell your father, because there's nothing wrong with having a chat. Having a chat is just being friendly, isn't it?” (Haddon, 2012, p. 70).

Also, she uses very clear and understandable language when talking to him probably in order not to cause misunderstanding. If a misunderstanding occurs, she makes up for it in an extremely polite way as follows:

> And I said, ‘I am. I'm going to do my A-level maths next month. And I'm going to get an A grade.’
> And Mrs. Alexander said, ‘Really? A-level maths?’
> I replied, ‘Yes. I don't tell lies.’
> And she said, ‘I apologize. I didn't mean to suggest that you were lying. I just wondered if I heard you correctly. I'm a little deaf sometimes.’ (ibid, p. 71).

We can see that Ms. Alexander clarifies the situation without even the slightest hint that Christopher does not understand her surprise reaction.

Like Ms. Alexander, it is obvious that Christopher is in good communication with his teacher Siobhan. She is the one who encourages Christopher to write this book. It is a requirement of her profession, although Siobhan tries to help Christopher in all matters regardless of this. She helps him to develop coping skills and to eliminate some behaviors that may cause problems in the social environment. Besides helping him with his adaptation to the social environment, which consists mostly of neurotypical people, she is also concerned with what he feels. After reading the episode where he talks about the relationship between his mother and Mr. Shears, Siobhan asks if it made him upset to find it out and says:

> […] But sometimes we get sad about things and we don't like to tell other people that we are sad about them. We like to keep it a secret. Or sometimes we are sad but we don't really know we are sad. So we say we aren't sad. But really we are.’
> And I said, ‘I'm not sad.’
> And she said, ‘If you do start to feel sad about this, I want you to know that you can come and talk to me about it. Because I think talking to me will help you feel less sad. And if you don't feel sad but you just want to talk to me about it, that would be OK, too. Do you understand? (Haddon, 2012, pp. 94-95).

Being aware that Christopher has no one to talk to about his feelings or about events taking place, Siobhan tries to support him in this regard. Similarly, after the fight between Christopher and his father, Siobhan sees a bruise on his face and asks him a

lot of questions about it, including if he is afraid to go home. She makes sure that he can talk to her about it as well. On the day Christopher takes the A level math exam, her sensitivity and awareness to his needs and concerns draw attention. Siobhan realizes that Christopher is not physically and psychologically ready to take the exam and tries to make him relaxed by saying:

> 'You don't have to do it, Christopher. If you say you don't want to do it no one is going to be angry with you. And it won't be wrong or illegal or stupid. It will just be what you want and that will be fine.' (Haddon, 2012, p. 257).

Apart from a few people in his immediate vicinity, like Ms. Alexander and Siobhan, we can see almost no one who cares about his differences and sensitivities. For instance, it is clear from the very first scene that the situation is not the same for Ms. Shears, a part of Christopher's inner circle due to her established relationship with his father. When Ms. Shears sees Christopher near her dead dog Wellington, she thinks that Christopher killed it.

> I looked up and saw Mrs Shears running towards me screaming. [...]
> She was shouting, 'What in fuck's name have you done to my dog?'
> […]
> 'Let go of the dog,' she shouted. 'Let go of the fucking dog for Christ's sake.' (ibid, p.4).

Apparently, instead of asking what happened, Ms. Shears yells at Christopher and asks him what he has done. It would be an understandable reaction for someone who never knew Christopher and found her dog covered in blood, but it is not a reasonable reaction for Ms. Shears whom Christopher introduces to the reader as "our friend" (ibid, p. 1). The idea of identifying the cognitively different with the criminal may lie at the heart of this extrajudicial execution. Margaret Price addresses this prevalent idea through the media coverage of armed attacks on university campuses in the U.S. For her, media reflections lead to the construction of widespread beliefs about violent behavior and mental disability. Those who commit such crimes are represented as problematic or insane, in other words, mental disabilities are shown as the cause of the crime because of the concept of normalcy (Price, 2014, p. 144-145). Price explains this as follows:

> the deepest fear engendered by the news of sudden, apparently senseless murders committed by supposedly "normal" persons is not that we, the watching and listening public (again, implicitly marked as white), will be directly threatened. Rather, our deepest fear is that their actions challenge our

> constructed notions of normality itself. Accordingly, we search for markers of deviance that will separate the killers from “us.” (ibid, p. 151).

In the novel, Miss Shears shows that she has this false common belief, thinking that Christopher the “other” was the killer, instead of Ed, the "normal," although they have a quarrel just before the murder.

Unlike Siobhan, the headmistress of the school, Ms. Gascoyne holds no brief for Christopher’s taking A level maths exam at the beginning. She objects by claiming that no student at that school has taken this exam before and alleging the expenses of the exam. Upon this, Christopher’s father says to convince her that: “‘Christopher is getting a crap enough deal already, don't you think, without you shitting on him from a great height as well. Jesus, this is the one thing he is really good at.’” (Haddon, 2012, p. 57). Additionally, he accepts to pay for the invigilator. Here, Ed’s discourse is of great importance and is the clearest indication that Christopher’s superior ability in mathematics has no value in the headmistress's eyes. It is more important in the long run than it seems, as it will give him the opportunity to go to university and afterward allow him to have a profession. However, she does not even want to incur any expense with the prejudice that a neurodiverse individual will fail the exam in question.

Based on the fact that neighbors other than Ms. Alexander are reluctant to help Christopher find the murderer of Wellington, we see that they are not very friendly towards him. Living at number 43, Mr. Wise is, though, being mean by answering Christopher’s question: “‘[b]loody hell, policemen really are getting younger, aren't they?’” (ibid, p. 49) instead of telling him that he does not know. Hence, it is unlikely to say that neurodiversity is valuable for them, too.

When it comes to the broader social environment, it becomes more difficult to say that neurodiverse individuals are as accepted and appreciated as neurotypicals. We encounter the most prominent example of this at the very beginning of the novel, which is the dialogue between the police officer and Christopher. From the answers given by Christopher, for example, “‘I am 15 years and 3 months and 2 days’” (Haddon, 2012, p. 7) and the behavior he exhibits when he gets stressed due to repeated questions and being touched, it is understood that she is not a neurotypical individual. However, he is taken to the police station without being given a chance to express himself. At the police station, we see a more moderate dialogue, probably as a result of his father's

informing them about his autism. In other social contexts where Ed could not make the child understood, Christopher is confronted with the negative attitudes of other neurotypical people and their rudeness at best.

> And I asked the policeman, 'How much does it cost to get a ticket for a train to London?'
> And he said, 'About 20 quid.'
> And I said, 'Is that pounds?'
> And he said, 'Christ alive,' and he laughed. But I didn't laugh because I don't like people laughing at me, even if they are policemen. And he stopped laughing, and he said, 'Yep. It's 20 pounds.' (Haddon, 2012, p.187).

Even though the police officer Christopher encounters at the train station actually communicates well with him in the beginning, his reaction to Christopher's question afterwards is not very pleasant.

As mentioned before, in spite of the fact that Christopher is an individual developing differently, which is quite obvious and easy to realize for a neurotypical individual from the dialogue between them, at the shop selling Christopher the small booklet, the man prefers using figurative language rather than a language that will enable smooth communication. Therefore, it can be inferred that he does not have the aim of understanding neurodiverse individuals and being understood by them because he does not even say "yes" when Christopher asks if he can buy the booklet. Instead, he simply says the price of the booklet in numbers. And also, when Christopher has not yet decided whether to buy the booklet or not, the man says: "'[w]ell, you can get your dirty dingers off it if you don't mind,'" (ibid, p. 229), which is something he probably wouldn't say to a neurotypical person. Regarding this, Ray points out as follows:

> Historical developments, social expectations, and physical environments all create conditions of disability. Disability is thus not located in the individual so much as it is located in the contingent relationship between the individual and social expectations of behavior and productivity (Ray, 2013, p. 5).

On the other hand, neurodiversity is evaluated from normative experience as something to deceive (Orlando, 2018, p. 328). With this regard, some of the discourses and wording of another police officer on the train is also worth mentioning, such as "'[n]ow listen you little monkey. You can either do what I say, or I am going to have to make…'" (Haddon, 2012, p. 198), "'[p]ark yourself. And no monkey business'" (ibid), or "'[y]ou are bloody handful, you are. Jeez.'" (ibid).

Once again, the passengers are not different from the police and the salesman substantially. One of the passengers Christopher meets at the station is also extremely rude to him, since after bumping into him, to illustrate, he says "'[w]atch where the hell you're going,'" (Haddon, 2012, p. 190) when he should be apologizing.

Other children who attend the same school as Christopher are also mentioned in the novel. Steve, for instance, is one of them who "needs help to eat his food and could not even fetch a stick" (ibid, p. 6) and another one is Joseph, who eats uneatable things such as "the little blocks of blue disinfectant" or "a £50 note" (ibid, p. 129). Thanks to the information Christopher gives the reader about other students and the fact that they have spare clothes at school in case they need them, we understand that these students are developing differently as well. Thus, in addition to the main protagonist being an ASD individual, some other members of the neurodiverse community are represented as side characters.

In the narrative, to be more precise, in chapters 47 and 71, Christopher states that he is not an idiot. In both cases, it is remarkable that Christopher says this when he is bullied by a neurotypical peer. In the first case, Terry, the typically developing older brother of a student named Francis, who goes to the same school as Christopher, bullies him by saying Christopher "would only ever get a job collecting supermarket trollies or cleaning out donkey shit at an animal sanctuary and they [would not] let spazzers drive rockets that cost billions of pounds" (ibid, p. 33). Thereupon, Christopher says about himself:

> I'm not a spazzer, which means spastic, not like Francis, who is a spazzer, and even though I probably won't become an astronaut, I am going to go to university and study mathematics, or physics, or physics and mathematics (which is a Joint Honor School), because I like mathematics and physics and I'm very good at them (ibid, p. 33).

The second case is not different from the first. When neurotypical children see Christopher and other students, they shout, "'Special Needs! Special Needs!'" (ibid, p. 56). Therewith, just like in the first case, Christopher states:

> I am going to prove that I'm not stupid. Next month I'm going to take my A level in maths and I'm going to get an A grade. No one has ever taken an A level at our school before, […] (ibid).

As can be seen, in both cases, Christopher distinguishes himself from other students attending the same school by emphasizing his superior abilities in mathematics and that he is not a "spazzers" or "stupid" in his words. By highlighting his strengths, we can say that Christopher's aim is to prove that he is not a member of the group in which he is included by the neurotypicals and thus gain acceptance in society.

At this point, it should be noted that when making differently developing individuals visible in the novel, Haddon falls into a common error, which is othering those with intellectual disabilities. Regarding this, in her article which also deals with different novels, Meyer points out as follows:

> […] The Curious Incident, like Accidents of Nature and Joey Pigza, praises intelligence in its principal character; it also allows that character to separate himself from his intellectually disabled peers based on that intelligence. So, while these texts encourage readers to empathize with disabled narrators and to understand disability as a political and heterogeneous identity, like the books discussed previously they, too, push intellectual disability to the margins (2013, p. 279).

As a consequence, with a few exceptions, it is possible to deduce from the presentation of Christopher's interaction with neurotypical people in the novel that "neurodiversity in general does not or cannot have a valued place in normative society" (Orlando, 2018, 327). Thus, it can be thought that normal hegemony in society and prejudice against neurological differences are criticized in the novel.

3.3.2. Reading the Novel as a "Different" Murder Mystery Story

Upon Siobhan's requesting Christopher to write something that he would read himself, Christopher decides to write a murder mystery novel because his favourite stories and novels are the ones by Sir Arthur Conan Doyle such as *The Hound of the Baskervilles* included in traditional British detective genre and also Sherlock Holmes is his most liked detective. However, the sign that this novel will not be like those murder mystery stories is given to the reader by Haddon at the very beginning: "Siobhan read the first page and said that it was different. She put this word into inverted commas by making the wiggly quotation sign with her first and second fingers" (Haddon, 2012, p. 5-6). The reason she thinks so is because the murder victim

is a dog instead of a human, and it will also be revealed in this section that this is not the only reason.

It is possible to say that the novel follows the classic detective genre rules in some aspects of it. First of all, "[e]ccentricity" is one of the typical characteristics of a classic detective and given his behaviors, appearance, temperament or more specifically detailed knowledge of poisons for instance, Holmes is a pretty eccentric person (Owen, 1997, p. 75). Having some common features with Holmes, Christopher is also a really eccentric character due to his features, behavior, original point of view caused by his autism. To exemplify, he knows every prime number up to 7507 by heart, refuses to eat dinner if different foods on his plate touch each other, is interested in the sea creatures living around sulphur chimneys, and the color of the cars he sees determines how he will spend his day.

Another point in classical detective fiction is that "[t]he most traditional mystery of the novel, for example, consists of a good old-fashioned murder" (Owen, 1997, p. 82) and the murder, which is the lifeblood of the event, takes place at the beginning of the novel. Two stories are told in the novel: one of them is the story of the murder in question, and the other is the story of the investigation; moreover, passions such as revenge, jealousy, unrequited love, and hatred as a natural result become the subject of murder. (Üyepazarcı, 1997, p. 27). Christopher's novel appears to have these features as well since it starts with the murder of Wellington, both stories are present in the novel, and he is killed by the murderer who is "in a fit of vengefulness" (Muller, 2006, p. 121).

Furthermore, the belief that the mystery will be solved with a logical explanation regardless of the conditions under which the murder was committed is also a common feature of the traditional genre (Owen, 1997, p. 77). Christopher defines murder mystery novels as "a puzzle" (Haddon, 2012, p. 5) and states that "there are clues and Red Herrings" (ibid, p. 90); and thus, he tries to solve this murder mystery through reasoning like Holmes. He creates a "Chain of Reasoning[32]" (ibid, p. 53), which is rather logical and thinks Wellington may have been murdered by someone who wanted to upset Ms. Shears, leading him to conclude that Mr. Shears is his "Prime

[32] Bold in original.

Suspect[33]" (ibid, p. 54). His reasoning, however, is flawed, as Christopher himself points out that Mr. Shears left his wife two years ago. In this case, Ms. Shears is the dumped one, and she is the party that is expected to be angry as well. In addition, this incident happened two years ago, and there is no concrete reason for Ms. Shears to be suspected of murder. It seems that Christopher, who is the detective of the novel at the same time, is unable to do reasoning in the same way as traditional detectives do. In this respect, he can be interpreted as the deconstruction of the traditional detective profile.

The narrative style of the novel is another aspect that rejects the conventions of classical detective fiction. Regarding the many postmodern narrative elements included in the novel, Roper points out that:

> [t]he timeline jumps between the past and present, and the narrative flow is interrupted with memories, digressions and mathematical problems. Christopher's mystery story also rejects a traditional chapter structure. Instead of cardinal numbers, the chapters begin at '2' and continue in the form of prime numbers […] The text also relies on an assortment of visual aids which diverts from traditional narrative devices; Christopher includes charts, graphs, drawings, logos, photographs, maps. (Roper, 2020, para. 4).

As an example of interrupted narrative flow, in chapter 67, Christopher focuses on the investigation. After discussing completely different issues in the following two chapters, in chapter 79 Christopher brings the subject back to the novel he writes. At the same time, the unity of place, time, and event, which is one of the characteristics of the traditional detective novel (Üyepazarcı, 1997, p. 27), is also distorted in this novel.

Here, we would like to draw particular attention to the fact that Christopher makes many descriptions with lots of details when narrating his investigation. Since, for him, being an excellent observer, which requires noticing details everyone is not aware of, is necessary to solve the mystery just like reasoning. He notes that he is good at recognizing details like Holmes. Christopher, to illustrate, easily realizes the details about Ms. Alexander's clothes and says: "there was mud on the jeans. And the trainers were New Balance trainers. And the laces were red" (Haddon, 2012, p. 50). With his detailed descriptions, Christopher allows the reader to see what the detective sees.

[33] Bold in original.

However, as seen in the example, Christopher is more able to notice physical details and they do not give the reader any insight into Ms. Alexander's manner or her personality. Also, during the investigation, Christopher does not observe people to see if they lie or not when they answer his questions, whereas, when a true detective conducts an inquiry, s/he observes people's glances, gestures, and behavior so that the detective can catch lies or insinuation. Hence, we as readers undoubtedly see that Christopher's being a good observer only serves to notice trivial details and make descriptions that do not contribute to the resolving the mystery in the book. In addition, according to Holmes, a good detective is supposed to be able to distinguish essential details from trivial ones (Mintz, 2020, p. 183).

Another point where Christopher's novel differs from traditional detective fiction is the narrator.

> A reliable (often first-person) narrator who will provide all the details as he or she sees them constitutes another important part of the detective story formula. As part of the "game rule" structure, this narrator must in fairness reveal everything[34] he knows in order for readers to arrive at a solution on their own; however, the narrator's understanding, hence the reader's, must always be limited to comparison to the detective's. Therefore, from an aficionado's standpoint, a "proper" detective story consists of the detective arriving at the solution before the reader with a greater understanding than the reader could have had. (Owen, 1997, p. 78).

In Haddon's novel, Christopher includes, without paraphrasing, the responses of the neighbors in his novel during his investigation. More precisely, people's discourses take place in the book as direct speeches, so they are conveyed to the reader exactly as they are. This somewhat equates the conditions for resolving the mystery, by helping the reader hear what the detective has heard. Nevertheless, readers solve the mystery before Christopher, who is both the detective and the narrator because a lot of clues are provided to readers during the natural flow of life. To begin with, in chapter 41, when Ed takes Christopher from the police station, they talk in the car on the way home. Christopher says that he did not kill the dog, and Ed responds, "'I know'" (Haddon, 2012, p. 26). Ed does not reveal how he knows the truth but warns the boy to stop investigating this murder. In the following chapters, Ed warns Christopher about this multiple times. Ed's insistence on this issue is quite striking. He strictly

[34] Italics in original.

forbids Christopher to continue this inquiry and gets furious when he learns that Christopher pursues the investigation secretly. Ed's suspicious behavior is not limited to this. In chapter 79, when Christopher tells his father that his prime suspect is Mr. Shears because the perpetrators are usually someone who knows the victim, Ed's reactions are clear puzzle pieces for the reader, if not for Christopher.

> Father banged the table with his fist really hard so that the plates and his knife and fork jumped around and my ham jumped sideways so that it touched the broccoli so I couldn't eat the ham or the broccoli any more.
>
> Then he shouted, 'I will not have that man's name mentioned in my house.'
>
> I asked, 'Why not?'
>
> And he said, 'That man is evil.'
>
> And I said, 'Does that mean he might have killed Wellington?'
>
> Father put his head in his hands and said, 'Jesus wept.'
>
> I could see that Father was angry with me, so I said, 'I know you told me not to get involved in other people's business but Mrs. Shears is a friend of ours.'
>
> And Father said, 'Well, she's not a friend anymore.'
>
> And I asked, 'Why not?'
>
> And Father said, 'OK, Christopher. I am going to say this for the last and final time. I will not tell you again. Look at me when I'm talking to you, for God's sake. Look at me. You are not to go asking Mrs. Shears about who killed that bloody dog. You are not to go asking anyone about who killed that bloody dog. You are not to go trespassing in other people's gardens. You are to stop this ridiculous bloody detective game right now.' (Haddon, 2012, pp. 63-64).

As it turns out, Christopher will not understand why Ms. Shears is no longer their friend and why Mr. Shears is an evil person unless her father explains why. It is also understood that Christopher's ability to observe is not enough to realize the mood that his father has been in for some time, although they live in the same house. On the night of the incident, Christopher sees his father crying and asks if he feels sorry for Wellington. Ed looks at Christopher for a long time and takes a deep breath through his nose, and responds: "'[y]es Christopher, you could say that. You could very well say that'" (ibid, p. 27). Although not as easily noticeable as these, a hint that will not be overlooked by the careful reader is given in chapter 43. Regarding Judy's death, Ed says: "'[s]he has a problem. . . a problem with her heart'" (ibid, p. 29), which becomes more meaningful after reading the above dialogue.

Besides, Christopher can't catch many clues when talking to other people while pursuing his inquiry; for example, Christopher asks one of the neighbors if she knows

someone who could hurt Ms. Shears. The woman says: "'[p]erhaps you should be talking to your father about this'" (ibid, p. 49). This remarkable answer he received means too much to the reader, but not much to Christopher.

At this point, even before Christopher comes close to resolving the mystery, the reader has already completed a large part of the puzzle, particularly the part related to the murder, and more importantly, it has already been realized by many that the real mystery is not murder. While having a quick conversation, Ms. Alexander points out that his detective investigation might not be a good idea and could upset her father.

> She sucked in a big breath and said, 'Perhaps it would be best not to talk about these things, Christopher.'
>
> And I asked, 'Why not?'
>
> And she said, 'Because.' Then she stopped and decided to start saying a different sentence. 'Because maybe your father is right and you shouldn't go around asking questions about this.'
>
> And I asked, 'Why?'
>
> And she said, 'Because obviously he is going to find it quite upsetting.'
>
> And I said, 'Why is he going to find it upsetting?'
>
> Then she sucked in another big breath and said, 'Because. . . because I think you know why your father doesn't like Mr. Shears very much.' (ibid, p. 73).

It is clear that Ms. Alexander, like the previous neighbor, knows something but refrains from saying it. In the rest of this dialogue, we understand that Christopher's prime suspect is still Mr. Shears, despite his "awareness of the distinction between legitimate clues and red herrings" (Berube, 2016, p. 135), for he tries to comprehend why he is a bad person. And then, it turns out that Ms. Alexander is unaware of Christopher's mother's death. Here, the reader may have increased doubts about the existence of another mystery in the novel. When Christopher finds the first one of the letters sent for him by his mother but never received, these growing doubts are replaced by certainty. Wellington's murder is still unresolved, but now there is a whole new mystery to be revealed. On the other hand, even at this moment, Christopher is unaware of this second mystery. After reading the first letter, he feels confused as his mother never worked for a firm or wrote a letter for him, and she always lived with them in Swindon.

Feeling confused, Christopher finally becomes aware of the second mystery that is actually tragic for him. Considering that the letter might not be from his mother,

and therefore not to "Leap to the Wrong Conclusion[35]" (Haddon, 2012, p. 124), he decides not to think any more about it that evening. At this point, there is no mystery left for the reader to be clarified. The reason Christopher's failure to grasp the clues that are so obvious to the neurotypical reader can be thought to be his syndrome. Accordingly, Resene (2016) says that "[s]ince Christopher lacks ToM, he is unable to suspect characters because he is unable to guess at their motives […] Christopher's inability to relate or to understand lies is directly related to his lack of ToM" (p. 84). Additionally, his deficits in social communication and interaction make him unable to solve the puzzle. In other words, as Mintz summarizes, Christopher "can understand "plot" (the causal logic of if X, then Y) but not "character" (how X and Y connect through emotion, relation, love, desire), and thus can't solve the mystery of who killed the dog" (Mintz, 2020, p.11).

Six days later, Christopher gets a chance to check other letters, and after reading three more of them, he finds out that his mother is alive, or rather, he is convinced. In the search for Wellington's killer, a mystery that he is not even aware of is accidentally revealed. Subsequently, his father confesses to killing Wellington himself, which breaks the last of the twenty rules of the traditional detective genre, published by S. S. Van Dine on September 3, 1928 in American Magazine, that Üyepazarcı[36] (1997) calls the "constitution" (p. 15) of the traditional detective genre. According to S.S. Van Dine, the confession of the murderer is one of the familiar devices to all true detective genre lovers, and thus "no self-respecting detective-story writer" should employ it. (Van Dine, 1928, art. 20).

After both mysteries are clarified in the middle of the novel, traditional detective rules continue to be subverted. Owen (1997) points out that:

> Another observation that has been made about the traditional, formulaic detective points to his emotional disengagement from the case and the restriction of his role, namely, that he merely solves puzzles and does not take part in or have an interest in what becomes of the culprit after his capture. Such has been the standard for the ratiocinative detective, yet this rule, too, has been broken. (p. 80).

[35] Italics in original.
[36] Quotations with reference to Üyepazarcı (1997) are originally in Turkish and translated into English by us.

These facts are devastating for Christopher, who learns that he is actually a victim in the story he started as a detective. Believing that he can no longer trust his father, Christopher decides to leave the house, and therefore, his journey to London to find his mother is narrated in the other half of the novel.

All in all, Haddon's narrative fails to meet the criteria for traditional detective fiction, and therefore, a parody of both the traditional detective and the classical detective genre is made through the use of postmodern devices. It is understood after a few episodes that the novel is actually a kind of coming-of-age story, although Christopher intends to write a murder mystery novel.

3.4. Intertextuality: Elements Referring to Autistic treats

The idea of intertextuality, defined in a wide variety of ways, has been suggested by the Russian Formalists, who assert that a text, in the simplest terms, is a summation of quotations. Julia Kristeva, who coined the term staying connected to Baktin's dialogism theory, opines that just as a discourse is a common product of both the speaker and listener, "each word (text) is an intersection of word (texts) […] any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (1980, p. 66). According to Roland Barthes, "[e]very text is an intertext; other texts are present in it at various levels in more or less recognizable form […]" (1973, p. 78). As for Gérard Genette, intertextuality is "a relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another" (1997, pp. 1-2) and taking this idea a step further he suggests that all authors create only one book, which is a single book of infinite breadth (Kıran & Kıran, 2011, p. 359). Murfin and Ray (2018) simply define it as "[t]he condition of interconnectedness among texts" (p. 661). As understood, almost all theorists are of the same mind about "dealing with a work by associating it to other works" (Aktulum, 2000[37], p. 90).

On the other hand, Riffaterre attributes importance to the reader by defining intertextuality in terms of the relationship between the reader and the text. Also, he

[37] Quotations with reference to Aktulum (2000) are originally in Turkish and translated into English by us.

points out that intertextual elements in a text are authenticated as long as the reader recognizes them (Riffaterre, 1990, p. 60-62). Found in different forms in a work, intertextual references are used by the author to enrich and deepen the work. Furthermore, these elements may not be easy to identify for the reader in a work, as they are sometimes quasi-secret or even secret. At this stage, reader's reception and cultural level become a part of an activity. In addition to that, Broich says: "[ideal reader] is also aware of the fact that the author is aware of their presence within his text as well as reader's awareness of them" (1989, p. 120).

A literary text should be examined in terms of the intertextual elements it contains in semiotic analysis. Which event or phenomenon refers to whom or what should be determined with the detected intertextual references (Tuna, 2019, p. 23). Thus, in this part of the study, the intertextual elements in the novel are determined, briefly defined, and exemplified.

The unordinary title of Haddon's novel is probably familiar to some readers, especially to Sir Arthur Conan Doyle readers at first sight since the first intertextual relationship in the work, namely parody, is established by the title, *The Curious Incident of the Dog in the Night-Time*.

- Parody

Different theorists have put forward different views on parody. While some have made sharp definitions of boundaries, others have defined them in a more generalized way, and it seems that the definitions made do not always overlap with each other. However, according to Aktulum, a general definition can be made as follows: "[p]arody is the rewriting of a literary system (text, style, stereotype, genre) in playful order, explicitly revealing and transforming it in a ridiculously contradictory manner, without purely sarcastic or critical intent" (2020[38], p. 480). The type of parody that is detected in this novel is the form of repeating a sentence or a phrase belonging to a work without changing it in the other work. Aktulum (2000) explains this with an example from Molière. In Corneille's *Sertorius*, King Pompée does not believe what Perpenna said about the murder of Sertorius and speaks the sentence, "*Je suis maître, je parle: allez obéissez"* (I am the Master, I speak: go obey). This sentence appears in

[38] Quotations with reference to Aktulum (2020) are originally in Turkish and translated into English by us.

Molière's comedy L'école Des Femmes (the School for Wives) without any change. Arnolphe becomes angry and says the same sentence when Agnès defies the prohibitions of him (p. 121-122).

The same is the case for the title of the work that constitutes the corpus of this study. The title is directly transferred from the one of the famous Sherlock Holmes stories, *Silver Blaze* by Doyle. In this story, the favorite horse called Silver Blaze for Wessex Cup disappears all of a sudden, and its trainer, John Straker is found dead. the night of the incident, someone comes to the stable and takes the horse out. However, the two stable-boys sleeping in the loft do not awake because the dog kept there does not bark. Therefore, Holmes realizes that the suspect is someone the dog knows.

> "You consider that to be important?" he asked.
> "Exceedingly so."
> "Is there any point to which you would wish to draw my attention?"
> "To the curious incident of the dog in the night-time."
> "The dog did nothing in the night-time."
> "That was the curious incident," remarked Sherlock Holmes." (Doyle, 2003, p. 1027).

- Transformation of text

Another intertextual relationship identified in the work is transformation of text. According to Bartu (2002), in the process of producing a new text, there is an interpretation of another text that exists. In this process, the old text undergoes changes to some extend with the addition of the author's comments, which is called transformation. For instance, if a speech of a bureaucrat given at a meeting is reported in a newspaper, it will be called transforming the original text, that is, while the speech is being interpreted, the original text is used to produce a new text and it embodies the old one (p. 33).

In chapter 107, we see that Christopher narrates his favorite book *The Hound of the Baskervilles* by Doyle. He describes the plot in about two pages adding his own interpretation, as follows:

> And Sherlock Holmes and Watson shoot the dog, which is one of the dogs which gets killed in the story, which is not nice because it is not the dog's fault. And Stapleton escapes into the Grimpen Mire which is part of the moor, and he dies because he is sucked into a bog.
>
> There are some bits of story I don't like One bit is the ancient scroll because it is written in old language which is difficult to understand, […] (Haddon, 2012, p. 89).

References to the world-famous Sherlock Holmes stories in the novel are noteworthy. Recent studies and reviews by many researchers are thought to have been influential in this. In almost all Sherlock Holmes stories by Doyle, in which the events are conveyed to the reader by Dr. Watson who is more likely to be a neurotypical individual, the way Holmes is depicted is remarkable since Sherlock Holmes is described countless times in stories as having an unusual mind, being cold-blooded, far from sentimental, curious about science, able to notice details and hating social activities. This is noticed even by the distant readings of the stories, and also, these qualifications have been associated with the stereotypical features of autism, such as paying close attention to details, being highly focused on their own interest, having difficulty in social relations, not understanding others' feelings etc. It also attracts the attention of scholars with prominent studies in the field, and thus they have diagnosed this fictional character. A detailed examination of Holmes' autistic traits falls outside the scope of this study. Nevertheless, some scholars' views are included here. Uta Frith, for instance, by drawing attention to his being detail-oriented, says: "[h]e [Sherlock Holmes] shows the dash of autism that may be as vital for the genius detective as for the genius scientist. The hallmark of this style is keenly perceptive attention to what others consider minor details" (2008b, p. R453). In a similar vein, Lisa Sanders states that Holmes "demonstrates what Asperger called 'autistic intelligence' — an ability to see the world from a very different perspective than most people, often by focusing on details overlooked by others" (2009). Furthermore, Christopher Badcock points out "his lack of social interests but remarkable concentration and eye for detail where a crime or mystery is concerned" (2010).

This aspect of Holmes is also mentioned in different chapters of the novel; for instance, trying to decide what to do after learning the whole truth, Christopher says: "I thought that I had to be like Sherlock Holmes and I had to detach my mind at will to a remarkable degree[39] I did not notice how much it was hurting inside my head" (Haddon, 2012, p. 164). He draws attention to these features of Holmes through another intertextual relationship, quotation.

[39] Italics in original.

- Quotation

Quotation is one the most indicative form of intertextual relationships. It is the most concrete form of the presence of a text in another text and one of the most common intertextual methods. It appears in a text as written in quotation marks or italics (Aktulum, 2000, p. 94-95). The quote referring to Holmes' autistic features in *The Curious Incident* is as follows;

> I also like The Hound of the Baskervilles[40] because I like Sherlock Holmes and I think that if I were a proper detective he is the kind of detective I would be. He is very intelligent and he solves the mystery and he says
>
> The world is full of obvious things which nobody by any chance ever observes [41]
>
> But he notices them, like I do. Also it says in the book
>
> Sherlock Holmes had, in every remarkable degree, the power of detaching his mind at will [42](Haddon, 2012, p. 92).

As clearly understood from the quote above, a relationship is established between Holmes and Christopher's autistic traits, which we have revealed in the section of this study titled "Is Christopher Autistic?". Also, it is no coincidence that he chooses Holmes as a model for himself as "[i]n Christopher's mind, to be recognized as a good detective is one potential way to be successful as an autistic person" (Loftis, 2015, p. 125). As for him, identifying with Holmes is a way of looking at the sunny side of these characteristics as well.

Similarly, but with a different purpose, we see that he is in search of common ground with neurotypical individuals. Accordingly, Christopher quotes Virginia Woolf's probably the most experimental work, *The Waves*.

> Siobhan said that I should write something I would want to read myself. Mostly I read books about science and maths. I do not like proper novels. In proper novels people say things like, 'I am veined with iron, with silver and with streaks of common mud. I cannot contract into the firm fist which those clench who do not depend on stimulus[43].' What does this mean? I do not know. Nor does Father. Nor does Siobhan or Mr Jeavons. I have asked them (Haddon, 2012, p. 5).

[40] Bold and italics in original.
[41] Italics in original.
[42] Italics in original.
[43] The footnote in the original text is as follows: I found this book in the library in town when Mother took me into town once.

Here, Christopher asks neurotypical individuals such as Ed, Siobhan and Mr. Jeavons about the section of a "proper" book, which he does not understand, and points out that they do not understand either. But the novel in question is not an ordinary novel at all. It was published in 1931, and in her diaries, Virginia Woolf mentions this work as "my first work in my own style" (1982, p. 386) and "the most complex and difficult of all my books" (ibid, p. 344). By choosing a section from this work, which has been written in a very original style, Christopher seems to be trying to hide his inability to understand metaphorical discourses due to his autism.

- Collage

Another intertextual relationship that appears and is easily noticed in the entire novel is collage. The collage technique is based on juxtaposing dissociated elements in a whole and is the name given to all types of parts contained in a new whole. Examples of intertextual collage "pasted" into a new text, whether verbal or not, are advertisements, official documents, posters, pamphlets, parts from other texts, stereotyped expressions, proverbs, in short, all kinds of non-textual matters that are inserted into a new whole (Aktulum, 2020, p. 451). Many collage factors, both verbal and non-verbal, are found in the novel. Among them, we can say that the most noticeable ones are Christopher's drawings. Emojis (Haddon, 2012, pp. 2-3), the wooden puzzle he carries in his pocket (ibid, p. 16), Get Well card he prepares for his mother (ibid, p. 35), sketches of the neighborhood they live (ibid, p. 46), the picture of aliens he painted (ibid, p. 95), the map of the zoo where they visit (ibid, p. 110), graph showing frog numbers varying by year (ibid, p. 126), the cow he saw at the picnic (ibid, p. 176), the chess boards he draws about the math problem named Convey's Soldiers (ibid, pp. 181-183) and a sticker on the guitar case of a lady at station (ibid, p. 225) are only some of his drawings. Moreover, he adds a photograph while mentioning "The Case of the Cottingley Fairies[44]" as follows (ibid, p. 111).



[44] Bold in original.

In addition to these, there are many verbal collage elements in the novel. His mother's letters in chapter 157 and those written on the signs he saw at the railway station in chapter 211 attract attention as major disjointed elements. Besides, we see different veins such as rhymed expressions, jokes, and a math problem. Christopher, for example, as Siobhan asks him to do descriptions in his novel, decides to depict an advert he saw on the wall.

> And the advert said
> Malaysia, truly Asia.
>
> Stimulated by the sights and smells, you realise that you have arrived in a land of contrasts. You seek out the traditional, the natural and the cosmopolitan. Your memories stretch from city days to nature reserves to lazy hours on the beach. Prices from £575 per person.
>
> Call us on 01306 747000, see your travel agent or visit the world at www.kuoni.co.uk.
>
> A world of difference[45] (Haddon, 2012, p. 219).

With all these non-textual elements, the author points to Christopher's autistic traits, particularly those of thinking with pictures, having trouble decoding facial expressions and body language of others, having a strong visual memory, and paying close attention to details.

- Reference

Yet another open intertextual element is the reference which is defined as mentioning only the name of the author or the title of a work without quoting from the text. It may also make mention of a genre, whether literary or not, an era, a tradition, a character of a novel, tragedy or poem or a historic hero (Aktulum, 2020, p. 435). *Heart of Darkness* by Conrad, *Chaos* by James Gleick, Dr. Watson in *The Bascombe Valley Mystery*, *Guinness Book of World Records Hall of Fame*, minesweeper – computer game, *Blue Planet* and *Star Trek* videos are just a few of the examples appeared in the book.

Similar to other intertextual relationships, here as well, Christopher's autistic characteristics such as having limited interests, having in-depth knowledge in a narrow area of interest, and being extremely focused on his own interest are pointed out by means of intertextual items

[45] Font change in original.

In a nutshell, as shown above, many stereotypical features of autism are highlighted by the intertextual relationships featured in almost every chapter of the novel, and the idea that Christopher is an individual on the spectrum is reinforced. This sets an example for the concept of "hypogram" coined by Riffaterre (1978). According to Riffaterre, hypogram is the nucleus of the text, and the text constantly repeats and refers to it. Hypogram can be in the form of a sentence or word as well as an idea in the text (1978, p. 63). As a hypogram, autism is important in that it appears both in the whole and in the details of the text.

3.5. Combinatory Modalities of Actants in the Text: Wanting, Having to, Being able, Knowing

The concept of modality is defined in *Semiotics and Language: An Analytical Dictionary* as "[t]aking as a starting point the traditional definition of modality, understood as 'what modifies the predicate' of an utterance, modalization can be conceived as the production of a so-called modal utterance, which over-determines a descriptive utterance" (Greimas & Courtés, 1982, p. 193). According to Bertrand,

> We should simply indicate here that starting from the traditional definition of modality as "that which modifies a predicate", we admit that the predicates of "doing" and "being", by which performance is realized, can be modified by the modal values of /wanting/ /having-to/, /being-able-to/, /believing/ and /knowing/. Within the framework of narrative syntax, if the inventory for the time being is reduced to these verbs only, it is because of the fundamental role they play in the organization of discourses as it appears in the numerous analyses of narratives (1989, p. 112).

The combinations of modalities indicate how powerful the actant is and whether s/he autonomous or heteronomous at a particular moment and give clues helping the analysis of the discourse s/he produces at that moment. Öztürk Kasar states that for the identification of the autonomous actant, the modalities of knowing, being able, and wanting need to be combined. As for the identification of heteronomous actant, having to is required as well (2009, p. 168 cited in Tuna & Kuleli, 2017, p. 34).

The state of being unable to do what an actant wants to do is sometimes due to her/his having to do something else rather than what s/he wants to do. If an actant does what s/he wants to do and does not do what s/he does not want, s/he is considered as

an autonomous being. However, if an actant does what s/he does not want to do, or is not able to do what s/he wants to do, s/he is considered heteronomous actant.

In order for an actant to be defined as autonomous or heteronomous, it would be appropriate to make a determination in comparison to her/his relationship with another actant because a person's autonomy or heteronomy depends on the conditions of where s/he is and what kind of power relationships s/he has with people in a particular setting or context. "In a particular setting or context" is worth noting because an individual's degree of autonomy or heteronomy may likely differ in different settings and contexts (Tuna & Kuleli, 2017, p. 35). In other words, a person may be autonomous among friends and heteronomous in her/his professional life. Besides, Öztürk Kasar adds in the realization of the narrative program, there may be helpers that contribute to the achievement of the person's goal and there may be opponents that prevent the person from reaching her/his goal (2009, p. 168 cited in Tuna & Kuleli, 2017, p. 34).

There might also be various combinations of these modalities such as "/wanting to do/ via /being able to do/ but /having to not to do/" (Bertrand, 2000, p. 196), and in a text, these combinations create different subjects with varied characteristics. Therefore, they contribute greatly to the universe of meaning of the text. In line with this, Coquet states,

> [...] since modalities constitute the unchanging basis of discourse, a modal dimension characterizes each partition of the universe of signification, and the actant, who is the masterpiece of the semiotic theater, is defined by the combinatory modality that forms her/him (Coquet, 2020, p. 94).

To summarize, in a semiotic analysis, when a subject's discourse and/or behaviour is being evaluated, studying the combinatory modalities of the actants in its specific setting and context might be quite useful. Hence, in this part of the study, within the narrative programs that Christopher maintains, his relations with people in his immediate social environment will be examined in the context of autonomy or heteronomy.

First of all, it does not seem possible to talk about any relationship between the dominated and the dominant in the work because apart from a few exceptional cases, Christopher is in an autonomous position in his relationship with the people in his immediate social circle. Likewise, we can say that Christopher is generally

autonomous in his relationship with his father. It needs to be noted that the party providing this is his father Ed because he almost always acts based on Christopher's wishes, special needs, and sensitivities. As it is known, for instance, Christopher does not eat everything, and throughout the narrative, Ed does not force Christopher to eat anything. In addition, Ed doesn't take Christopher to places he doesn't like. One day, as another example, Ed needs to use drill at home and considering Christopher's hypersensitivity to noise, he forewarns him. Thereupon, Christopher does not cause any trouble, and he agrees saying that he can sit in his room while the drill is being used. Therefore, it can be interpreted that the relationship between the two is conciliatory and mutual understanding is observed.

At night, when their neighbor's dog Wellington is murdered, Christopher "wants" to find the killer. He also "knows" what to do to find the killer: he will investigate the crime scene, talk to the residents about the night of the murder and create a "Chain of Reasoning[46]" (Haddon, 2012, p. 53). As an actant, Christopher "is able to" do these; however, Ed opposes this and says "[j]ust try and keep your nose out of other people's business" (ibid, p. 26). In addition, he makes Christopher promise about it. In other words, Ed forbids Christopher to search for the murderer of Wellington, since, as we know, the murderer is himself and he does not want Christopher to learn this truth. In the present case, even though Christopher is in a state of wanting, knowing, and being able to, he must not conduct an inquiry because of the promise he makes to his father. Here, Ed is clearly an autonomous actant and it can also be said that he is the opponent. On the other hand, Christopher is not a fully heteronomous actant, still he cannot be considered as a fully autonomous actant, either. Christopher decides to find out the murderer even though his father "wants" him not to do so, and thus, he "has to" conduct his investigation in secret.

On the other hand, we can say that Christopher is always an autonomous actant in his relationship with Siobhan. As mentioned earlier, Siobhan is his teacher and helps him to lead his life more easily in a society dominated by neurotypical individuals. She supports Christopher in almost every situation. Also, when she "wants" him to do something, she leaves the decision to him or they meet at a common point that Christopher "wants", too. For instance, realizing that Christopher is very interested in

[46] Bold in original.

Wellington's murder, Siobhan encourages him to write it down as a murder mystery story as an assignment for school. She also promises to provide feedback on the grammar and spelling of the book. Hence, we can conclude that she acts as a helper in Christopher's narrative program.

Wanting, knowing, and being able to do are not always enough to reach the goal (Tuna & Kuleli, 2017, p. 91). It seems that they are not enough for Christopher to achieve his aim that is to find the killer of Wellington, either. Despite the secret investigation, unlike the reader, he "is not able" to solve the mystery. Due to his being on the spectrum, Christopher does not fully realize what's going on around him. At first, he stays unaware of the love affair between his mother and Mr. Shears, and then he is unaware of the emotional intimacy between Ms. Shears and his father. He cannot realize that the relationship between his father and Ms. Shears ends badly, and cannot catch clues in the answers given by the neighbors during the investigation, either. Therefore, it can be inferred that Christopher's autistic characteristics also play an inhibitory role in reaching his goal.

Bringing the subject back to Ed again, he is an autonomous actant in the particular context we mentioned above, for he is in a state of wanting, knowing, and being able to. Ed "does not want" Christopher to find out who the killer is. He "knows" he "is able" to achieve his aim by forbidding Christopher from conducting an investigation. For this reason, he restrains him from going after the killer. However, although Ed seems to dominate Christopher, a variable that he is not aware of is at work: Ms. Alexander.

In his relationship with Ms. Alexander, it is obvious that Christopher is the autonomous actant. In addition, it is possible to say that Ms. Alexander indirectly acts as a helper for Christopher to achieve his objective. While talking to Ms. Alexander about his prime suspect, Mr. Shears, Christopher learns of his mother's relationship with him, and he includes this information in his book, which contributes to solving the mystery because Ed reads Christopher's book and gets angry. Then, he tells Christopher once again to end this detective game and confiscates the book. Upon this, Christopher finds the letters his mother sent, thus realizes that she is alive while searching for his book. Ed confesses that he both lied and killed Wellington. As a result, Christopher finds the murderer.

As we understand from Christopher's statements and what his mother Judy wrote in the letters, Christopher's relationship with her is not as good as his relationship with his father. As it is understood, Christopher's wishes conflict with his mother's wishes on almost every issue. For example, unlike Ed, Judy sometimes forces Christopher to do things he “does not want” to, like trying to make him eat what he “does not want” to. Although Judy's intentions are not bad, the conflict between the two becomes inevitable since she is not really in a conciliatory attitude. This is probably due to Christopher’s being on the spectrum and his mother's idiosyncratic temperament. It can be said that when his mother forces him to do something he “does not want” to, Christopher often maintains his position as an autonomous actant by opposing it. However, that is not always the case.

Another goal of Christopher’s in the narrative is to take the A level maths exam and pass it with an A. Christopher “knows” what he “has to” do to achieve this goal as well: preparing for and taking the exam. In this narrative program of Christopher’s, it can be stated that Ed is the helper, for he persuades Ms. Gascoyne so that Christopher can take the exam. Moreover, he agrees to cover the costs of the class to be opened if Christopher is successful in this exam. On the other hand, Judy appears in the beginning as an opponent and later as a helper.

Shortly before the exam, Christopher, learning the truth about his mother and Wellington, goes to London to live with his mother. Nevertheless, the exam takes place in Swindon. Judy calls the school to let them know that Christopher “will not be able” to take the exam because they are in London. In this context, we can say that Judy acts as the opponent. However, Christopher still “wants” to take the exam. He “knows” that he “will only be able” to take the exam if he and his mother return to Swindon together and it is entirely up to his mother's decision. In this context, Christopher is in the state of wanting, and knowing, but not being able to, for fearing his father, Christopher “is only able” to go back to Swindon with his mother. This makes him a heteronomous actant in his relationship with his mother, who is an autonomous being in this context. Christopher is very insistent on taking the exam. Yet, Judy “does not want” to return to Swindon in the first place. This means that Christopher “is not able” to take the exam as well as he “has to” remove something added from his timetable, which “makes [him] feel sick” (Haddon, 2012, p. 257). This situation also refers to the

heteronomous actant position of Christopher in this context. Thanks to his mother's later change of mind, Christopher “is able” to take the exam. In this last case, it can be said that Judy is in the role of helper in Christopher’s reaching his goal.

As it can be seen, at times, Christopher is an autonomous and sometimes a heteronomous actant, like every individual. His autistic traits can play an inhibitory role in reaching his goals. However, Christopher, who has never gone anywhere alone except the supermarket, which is very close to his home, shows by arriving in London safe that he can do things other people thought he couldn't. His special condition causes him difficulties from time to time, but sometimes makes it easier for him to achieve his goal, as in cases where he turns them to an advantage. Therefore, it can be concluded that being on the spectrum does not make him less or more autonomous or heteronomous compared to his peers.

3.6. Transformations of the Subject: Subject, Non-subject, Quasi-subject and the Evaluation of These Signs in the Target Text

The autonomy or heteronomy of the subject is identified both by her/his combinatory modalities, mentioned in the previous section, and by her/his transformations as the subject. According to Coquet, there are various types of subject stages and they can be gathered under the term “instance” or “enunciating instance”. To put it briefly, an enunciating instance is composed of four components namely, instance of basis, conceptualizing instance, immanent instance and transcendent instance. These components act within and on the enunciating instance in producing and perceiving the discourse. The perception and thus the judgment of an enunciating instance are affected and dominated by these components. This is the reason why an enunciating instance is classified as subject, quasi-subject and non-subject depending on the component s/he is under the influence of. A subject is able to make judgments and acts consciously and facultatively. Therefore, s/he can assume her/his speech and actions. A quasi-subject is the stage of passage between the subject and the non-subject. Judgmental capabilities and consciousness of a quasi-subject are weakened. A non-subject neither has the capability of making judgments nor behaves consciously and facultatively due to being under the influence of immanent and/or transcendental

components. Hence, a non-subject cannot assume the responsibility for what s/he says or does[47] (Öztürk Kasar, 2017, pp. 187-190).

In this part of the study, the analysis of the source text is confined to the identification of contexts produced by Christopher as a non-subject related to his autistic traits. After the presentation of his discourses, these non-subject states are identified based on the "typology of the non-subjects" proposed by Öztürk Kasar (2019). At this point, it is worth noting that some neurodiverse individuals may be considered permanently non-subjects according to the typology in question due to their special needs. However, Christopher is a high-functioning autistic individual. For this reason, as seen in the work, he appears in different subject stages in different contexts like every individual. In addition, the translations of discourses produced in non-subject states bear great importance for the target reader to realize the difference between the subject and the non-subject, and thus have a deeper understanding of the literary text's universe of meaning. Therefore, the translations of Christopher's contexts as a non-subject are treated within the framework of Systematics of Designification in Translation (Öztürk Kasar, 2020b, p. 160) in order to determine how the signs of subject transformation have been reflected or to what extent the signs have been preserved or transformed in the Turkish target text (TT)[48]. For the translation analysis, the Turkish translation, conducted by Övgü Doğangün and released by İş Bankası Publishing in 2019 is used.

Context 1:

> This was a difficult question. It was something I wanted to do. I like dogs. It made me sad to see that the dog was dead.
>
> I like policemen, too, and I wanted to answer the question properly, but the policeman did not give me enough time to work out the correct answer. [...]
>
> He was asking too many questions and he was asking them too quickly. They were stacking up in my head like loaves in the factory where Uncle Terry works. [...]
>
> I rolled back onto the lawn and pressed my forehead to the ground again and made the noise that Father calls groaning. I make this noise when there is too much information coming into my head from the outside world. [...]

[47] Transformations of the subject is explained in detail under the title "Theory of Instances of Enunciation" in our study.

[48] Within the table of translation analysis, while target text is labeled as "TT", "ST" denotes the source text. In addition, back translation is labelled as "BT".

The policeman took hold of my arm and lifted me onto my feet.
I didn't like him touching me like this.
And this is when I hit him (Haddon, 2012, pp. 7-8).

The situation given in this context takes place at the very beginning of the novel. Christopher finds their neighbor Ms. Shears' dog, Wellington, dead. As can be seen in the excerpt, Christopher loves dogs very much and is upset about its being murdered. Christopher holds Wellington and just waits so. Here, it is understood that Christopher is suffering; therefore, as an enunciating instance, he can be said to be a non-subject submissive to an immanent component, under the effect of passions in dysphoric state according to the "typology of non-subjects" (Öztürk Kasar, 2019, pp. 242-244). Then, Ms. Shears sees them, and thinking that Wellington is killed by Christopher, she starts screaming. After that, the police arrive on the scene, and they begin to ask questions, suspecting that Christopher may be the murderer. As an individual on the spectrum, Christopher has hypersensitivity to external stimuli. Christopher is intolerant specially to noise and touch, which affects his behaviors by making him overwhelmed. First Ms. Shear's screams and then the police officer's repeated questions mean that Christopher is exposed to too many stimuli in a short period of time. His rolling onto the lawn, pressing his forehead to the ground, and groaning are coping strategies for him as well as for many other individuals on the spectrum. The police touching him is the last straw for Christopher, so he hits the officer. He does not want to hurt the officer; he just wants the officer to stop touching him. As realized, Christopher perceives such stimuli differently than neurotypical individuals, due to his sensitivity to noise and touch, which shapes his judgment and as a result his actions. In addition, all this causes Christopher to become stressed. In a nutshell, fundamental and immanent components control him, and judgmental component loses its effect; thus, the instance is regarded as a non-subject in this context.

Example 1:

ST[49]	He was asking too many questions and he was asking **them** too quickly. They were stacking up in my head like loaves in the factory where Uncle Terry works. [...]

[49] ST denotes source text.

	I rolled back onto the lawn and **pressed** my forehead to the ground again and made the noise that Father calls groaning. I make this noise when there is too much information coming into my head from the outside world (p. 8).
TT[50]	Çok fazla soru soruyordu ve **bu soruları** çok hızlı soruyordu. Sorular Terry Amca'nın çalıştığı fabrikadaki ekmekler gibi kafamın içine yığılıyordu. [...] Çimenliğin üstünde yeniden kıvrıldım, alnımı yine yere **dayadım** ve babamın inlemek dediği sesi çıkarmaya **başladım**. Bu sesi kafama dış dünyadan çok fazla bilgi geldiğinde çıkartırım (p. 16).
BT[51]	He was asking too many questions, and he was asking **these questions** too quickly. The questions were stacking up in my head like loaves in the factory where Uncle Terry works. [...] I rolled onto the lawn again, **leant** my forehead on the ground, and **started making** what my father called groaning. I make this noise when too much information comes to my head from the outside world.

It is seen that the meaning of the discourse in the original text is largely preserved. Still, there are minor transformations of the meaning as shown boldfaced in the table. In the original, we see that the instance prefers using pronouns whenever possible while producing discourse; however, nouns are used instead of pronouns in the target text. The running repetition of the word "*soru*" [question] seen in the target text creates extra emphasis, resulting in "over-interpretation of the meaning" (Öztürk Kasar & Tuna, 2017, p. 172). In addition, the verb "start", which is not included in the original text, is added to the target text. Although it does not cause a serious transformation of the meaning, the addition of the verb "start" gives the meaning that the action continues for a while. Therefore, the meaning can be said to be over-interpreted, "producing an excessive commentary on the meaning of the original text" (ibid).

On the other hand, the sign "pressed" contributes to the meaning of the context in that Christopher is a non-subject. As explained above, Christopher is exposed to too many stimuli and has no chance to interfere with the sources of these stimuli. Thus, he tries to mask the external auditory stimuli by groaning. Also, by pressing his forehead to the ground, Christopher may be trying to change his focus by stimulating his sense of touch. That is the reason why, the use of "*dayadım*" [leant] as an equivalent for the sign "pressed", instead of the word "*bastırdım*" [pressed] provides "insufficient

[50] TT denotes target text.
[51] BT denotes back translation.

meaning" (ibid). As a result, over-interpretation of the meaning and under-interpretation of the meaning are exemplified in this example as designificative tendencies.

Context 2:

> Then I stopped reading the letter because I felt sick.
>
> Mother had not had a heart attack. Mother had not died. Mother had been alive all the time. And Father had lied about this.
>
> I tried really hard to think if there was any other explanation but I couldn't think of one. And then I couldn't think of anything at all because my brain wasn't working properly.
>
> I felt giddy. [...]
>
> I don't know what happened then because there is a gap in my memory, like a bit of the tape had been erased. But I know that a lot of time must have passed because later on, when I opened my eyes again, I could see that it was dark outside the window. And I had been sick because there was sick all over the bed and on my hands and arms and face. [...]
>
> Then he put his hand on my shoulder and moved me onto my side and he said, "Oh Christ." But it didn't hurt when he touched me, like it normally does. I could see him touching me, like I was watching a film of what was happening in the room, but I could hardly feel his hand at all (Haddon, 2012, pp. 141-143).

What Christopher says he read is a letter from his mother, whom he thinks died two years ago. Christopher's father lies to him that his mother is dead. However, his mother is alive and she just leaves home and settles in London. As can be understood from the quote, the revelation of his father's lie is a complete disaster for Christopher because he has no one he can trust but his parents. His disappointment is so great that he can no longer think clearly. The sign "my brain wasn't working properly" shows that he cannot use his judgmental component because of his grief. Hence, the instance is considered a non-subject submissive to an immanent component, under the influence of passions in dysphoric state (Öztürk Kasar, 2019, pp. 242-244). The sign "I don't know what happened then because there is a gap in my memory" indicates that Christopher lost his consciousness for a while. In the evening, his father comes home and sees what happened. He wants to change Christopher's clothes because he has vomited. As realized from the discourse "I could see him touching me, like I was watching a film", that he produces when he comes to himself, he is not completely conscious. Moreover, the sign "it didn't hurt when he touched me" demonstrates his suffering is still so great that it dominates his hypersensitivity to touch. Thus, the

instance can be regarded as a non-subject submissive to an immanent component resulting from grief as a passion in this context (Öztürk Kasar, 2019, pp. 242-244).

Example 2:

ST	... my brain wasn't working properly. I felt giddy. [...] I **don't know** what happened then because there is a gap in my memory, like a bit of the tape had been erased. [...] But it didn't hurt when he touched me, like it normally does. I could see him touching me, ... (pp. 141-143).
TT	… beynim düzgün çalışmıyordu. Başım dönmeye **başladı**. [...] Ondan sonra ne olduğunu **hatırlamıyorum** çünkü hafızamda bir boşluk var sanki bir kasedin bir bölümü silinmiş gibi. [...] **Ama bu sefer** bana dokunduğunda her zamanki gibi canım yanmadı. Bana dokunduğunu görebiliyordum, ... (pp. 152-154).
BT	[...] my brain wasn't working properly. I **started** feeling dizzy. [...] I **don't remember** what happened then because there is a gap in my memory as if part of a tape was erased. [...] **But this time**, when he touched me, it didn't hurt as usual. I could see him touching me [...]

In the present example, it is seen that the meaning of the discourse in the original text is successfully transferred to the target text. Yet, as in the previous example, there are minor transformations of the meaning written boldfaced in the table. When the translations of discourses are evaluated, it is understood that the instance's subjectivity stage is not changed while being transferred to the target language. The use of the verb "start" which is not present in the original text is seen again. This addition does not cause any significant problems of meaning, but it transforms the meaning a little bit by adding continuity to action.

Besides, the emphasis of the situation in question as specific to that moment is added to the target text with the expression "*[a]ma bu sefer*" [but this time]. Therefore, we can say that the designificative tendency in the target text for these signs are categorized as over-interpretation of the meaning. Except this, instead of translating the sign "don't know" in the original, as "*bilmiyorum*" [don't know], it is translated as "*hatırlamıyorum*" [don't remember]. The meaning produced by this transformation "is not completely irrelevant to the meaning in the original text" (Öztürk Kasar & Tuna, 2017, p. 172); still, it is false. Consequently, the other designificative tendency exemplified here is alteration of the meaning.

Context 3:

> Then he said, 'Have you had anything to eat yet this evening?'
> But I didn't say anything.
> Then he said, 'Can I get you anything to eat, Christopher?'
> But I still didn't say anything. [...]
> I doubled 2s in my head because it made me feel calmer. I got to 33554432[52] which is 2^{25} [53], which was not very much because I've got to 2^{45} [54] before, but my brain wasn't working very well. [...]
> And he said, 'I killed Wellington, Christopher.' [...]
> Then he said, 'I'm sorry, Christopher. I promise you, I never meant for it to turn out like this.'
> And then I knew that it wasn't a joke and I was really frightened. [...]
> But I screamed and pushed him backward so that he fell off the bed and onto the floor [...]
> I sat on the bed for a long time looking at the floor. [...]
> I had to get out of the house. Father had murdered Wellington. That meant he could murder me (Haddon, 2012, pp. 149-152).

The current context is a continuation of the previous context. It is clear in the quotation that Christopher does not answer his father. Not responding is also a form of responding. It is probably not because he does not want to, but because he still tries to cope with the situation. It shows that he is too mournful to produce discourse. In such situations, he uses the coping methods taught to him by Siobhan, but it seems like they do not help him tackle the situation at this moment. The sign "I got to 33554432, which is 2^{25}, which was not very much because I've got to 2^{45} before" points out that his cognitive capacity and also capability to make judgments are weakened. His silence lasts until his father's confession. The signs "I was really frightened", "screamed" and "pushed him" show the instance is a non-subject submissive to an immanent component, under the effect of passions resulting from fear (Öztürk Kasar, 2019, pp. 242-244). Christopher's current reaction is similar to his response to the police officer, but for different reasons, obviously. Sitting on bed for a long time without doing anything, and just looking at the floor also indicate his being at the stage of non-subject at that time.

Apart from these, the last part of the quotation might be interpreted by careless neurotypical readers as a problematic cause-and-effect relationship caused by Christopher's being non-subject then and there. Christopher believes that his father can

[52] Bold in original.
[53] Bold in original.
[54] Bold in original.

kill him just as he killed Wellington. From the perspective of individuals who do not know much about autism, his inference that he is in danger too would probably be explained as a result of his inability to differentiate himself as Ed's son and Wellington, as Ms. Shears dog, and/or as a result of his incapability of utilizing his judgmental component because he is afraid. However, neurotypical individuals and individuals on the spectrum may differ in their perspectives on living things. Hence, while producing the discourse "[f]ather had murdered Wellington. That meant he could murder me", we consider Christopher as a subject. The basis of Christopher's inference may be the belief that Wellington's life is as valuable as his own. When Christopher reveals that Wellington is the real victim in his crime novel, Siobhan says readers will not find it interesting enough. And she adds, "if a person [is] killed in the book readers [will] want it to carry on reading" (Haddon, 2012, p. 6). As a neurotypical individual, Siobhan's making this remark by referring to the readers, the majority of whom are neurotypical individuals, reveals the difference in perspectives we mention. Similarly, when Christopher expresses that the murderer should be caught and punished, his father, who is also a neurotypical individual, says, "'[i]t's a bloody dog, Christopher, a bloody dog'" (ibid, p. 26). Ed's attitude clearly shows that he does not care about Wellington's life at all. However, according to Christopher, an individual on the spectrum, "'dogs are important, too'" (ibid, p. 26) meaning animals are no less valuable because they are animals[55]. Christopher's father tries to explain his psychological state to Christopher after he confesses his being the murderer. By explaining it to him, he is actually trying to find an excuse for his behavior. He does not do this consciously for the purpose of manipulating his son, and his behavior is likely due to his belief that the dog's life is not worth much. In such a case, a neurotypical individual would probably be more sympathetic than Christopher and think that her/his father would not do such a thing to her/himself just because he was her/his father. However, the way Christopher views the event differs from the likely assessment of a neurotypical individual. For him, it is not excusable. Therefore, Christopher's father cannot foresee that after the confession, Christopher will feel in

[55] For more information on this subject, please refer to Temple Grandin's book titled *Animals Makes Us Human: Creating the Best Life for Animals,* which is briefly on understanding and meeting the physical and emotional needs of various animals and also the importance of their quality of life.

danger. The essence of the word is that although Christopher is initially a non-subject as we explained, he makes the decision to leave the house as a subject.

Example 3:

ST	But I didn't say anything. But I still didn't say anything. [...] **And then** I knew that it wasn't a joke and **I was really frightened**. [...] But I screamed and pushed him backward so that he fell off the bed and onto the floor. [...] Father had murdered Wellington. That meant he could murder me (pp. 149-152).
TT	Ama ben bir şey söylemedim. Ama ben yine bir şey söylemedim. [...] **Ve o anda** bunun bir espri olmadığını anladım ve **gerçekten korkmaya başladım**. [...] Ama ben bağırdım ve onu ittim ve yataktan yere düştü. [...] Babam Wellington'ı öldürmüştü. Bu beni de öldürebileceği anlamına geliyordu (pp. 161-165).
BT	But I didn't say anything. But again, I didn't say anything. [...] **And at that moment,** I realized that this was not a joke and **I started to get really scared**. [...] But I shouted and pushed him and he fell off the bed onto the floor. [...] My father had killed Wellington. That meant he could kill me, too.

The sign "I was really frightened" in the original text is translated into the target text as "*gerçekten korkmaya başladım*" [I started to get really scared]. Adding the verb "start", which appears once again in this example can be considered "making explicit a meaning that is implicit" (Öztürk Kasar & Tuna, 2017, p. 172) because we know that from that moment on, Christopher continues to fear his father. He even goes to London alone the next day. However, this information is not given explicitly in the discourse in question. As a result of producing excessive meaning, this tendency can be considered over-interpretation of the meaning. Apart from that, the sign "and then" is transferred to target text as "*ve o anda*" [and at that moment]. Although the act of understanding mentioned here does not take place at that very moment, this is the meaning produced in the target text. It can be interpreted as leading to an emphasis that is not present in the original text. Therefore, designificative tendency for this sign can be categorized as alteration of the meaning.

Furthermore, the sign "and then" bears importance in terms of the style of the enunciating instance. Christopher can easily remember and convey events in the order in which they occurred. When narrating them, he always makes use of the adverb "and then". In addition, we realize that the coordinated conjunction "and" is used frequently in the work. For instance, in the sign "[b]ut I screamed and pushed him backward so

that he fell off the bed and onto the floor" if the second "and" were omitted, the sign's Turkish translation would sound more natural. Considering the discourse "*[a]ma ben bağırdım ve onu ittim ve yataktan yere düştü*" [but I shouted and pushed him and he fell off the bed onto the floor], even though this usage is not as common in Turkish as it is in English, we think that the style of the enunciating instance is tried to be preserved in the translated work. Considering that the discourse producer is a 15-year-old individual in the spectrum, it is also important to preserve the style of the work and transfer it to the target languages.

Context 4:

> And there were lots of people standing in the little station and it was underground so there weren't any windows and I didn't like that, [...]
>
> And the people kept coming into the little station so that it was even more crowded than the big station. And then I couldn't see the walls anymore and the back of someone's jacket touched my knee and I felt sick and I started groaning really loudly and the lady on the bench stood up and no one else sat down. And I felt like I felt like when I had flu and I had to stay in bed all day and all of me hurt and I couldn't walk or eat or go to sleep or do maths.
>
> And then there was a sound like people fighting with swords and I could feel a strong wind and a roaring started and I closed my eyes and the roaring got louder and I groaned really loudly but I couldn't block it out of my ears and I thought the little station was going to collapse or there was a big fire somewhere and I was going to die. [...] I kept my eyes closed because I felt safer not seeing what was happening. [...] And there was sweat running down my face from under my hair and I was moaning, not groaning, but different, like a dog when it has hurt its paw and I heard the sound but I didn't realize it was me at first. [...]
>
> And I was shaking and I wanted to be back at home, and then I realized I couldn't be at home [...] it scared me, having a wrong thought like I wish I was back at home again[56] because it meant my mind wasn't working properly (Haddon, 2012, pp. 216-217).

Christopher leaves the house to go to London by metro. The train station is an environment Christopher is not used to. As a result of the crowdedness of such places, people cannot stay far from each other, which means people can touch Christopher as they pass by. In addition, there are many visual and auditory stimuli there. As it can be understood from the quote, Christopher cannot feel well in an environment where so many stimuli are together. When the jacket of one of the passengers at the station touches Christopher's knee, it is clear that what this means to Christopher is much more

[56] Italics in original.

than a neurotypical individual can imagine, because of the difference in perceptions. Christopher becomes so uncomfortable that he feels just as he does when he falls ill and is physically weak. By “groaning really loudly”, he probably tries to give full attention to the sound he makes in order to reduce the pressure on him, just as he has stimulated the sense of touch to mask the auditory stimuli before. However, this is not enough to block the noise in the environment, which increases as the metro approaches. And he feels like he is going to die. Therefore, as an instance, Christopher can be regarded under the effect of the fundamental component in this context, confirming his transformation to a non-subject. The expressions “I heard the sound but I didn't realize it was me at first” and “it meant my mind wasn't working properly” show clearly that his mind cannot re-judge the stimuli received through the fundamental component. Thus, the instance can be considered a non-subject at the time of producing these discourses.

Example 4:

ST	[...] the roaring got louder and I **groaned** really loudly but **I couldn't block it out of my ears.** [...] and **I was moaning**, not groaning, but different, like a dog when it has hurt its paw [...]
TT	[...] kükreme sesi daha da arttı ve ben de çok yüksek sesle **kükredim** ama **o sesi bastıramadım**. [...] ve **ağlıyordum** inlemiyordum, sesim bir köpeğin, patisini incittiği zaman çıkardığı ses gibiydi [...]
BT	The roaring sound got louder and I **roared** very loudly, but I **couldn't drown it out**. [...] and **I was crying**, not groaning, my voice was like the sound of a dog when it hurts its paw [...]

As seen in the table, the sign “groaned” in the source text is transferred to the target text as “*kükredim*” [roared]. Nevertheless, the sign “to groan” appears many times in the text and is translated as “*inlemek*” [to groan] into target text. Here, the meaning produced in the target text is false, yet it “is not completely irrelevant to the meaning in the original text” (Öztürk Kasar & Tuna, 2017, p. 172). Therefore, the tendency can be considered alteration of the meaning.

The phrasal verb used in the original text is “couldn't block it out of my ears” is transferred to the target text as “*o sesi bastıramadım*” [I couldn't drown it out]. It is seen that the sign “ear”, in the original text, is wiped out in the target text due to the preferred equivalent. Despite this, we think that the meaning produced in the original text is successfully reproduced in the target text.

The sign “I was moaning”, on the other hand, is translated into the target text as “*ağlıyordum*” [I was crying]. The verb “to moan” means “to make a low sound, especially because you are in pain[57]”, and "*ağlamak*" [to cry] is not one of the Turkish equivalents of the word. On the other hand, there is a perfect equivalent for the sign “to moan” in the target language: “*çenilemek*”. It means “*canı yanan köpek ağlar gibi acı acı ses çıkarmak*[58]” [to make a bitter sound like a hurt dog cries]. Nevertheless, the word is not widely used in the target language and probably this is the reason why the word “*ağlamak*” [to cry] is preferred rather than “*çenilemek*”, which results in producing a false meaning. Hence, once again, the designificative tendency seen here can be categorized as alteration of the meaning since the meaning produced in the target text is neither the same nor “completely irrelevant to the meaning in the original text” (Öztürk Kasar & Tuna, 2017, p. 172). However, we would like to point out that the transformations of the meaning in the target text discussed above do not change the subjectivity stage of the enunciating instance.

Context 5:

> And I didn't open my eyes and I didn't look at my watch. And it was like being in a dark room with the curtains closed so I couldn't see anything, like when you wake up at night, and the only sounds you hear are the sounds inside your head. And that made it better because it was like the little station wasn't there, outside my head, but I was in bed and I was safe. [...] I looked at my watch and it said 8:07 p.m. and I had been sitting on the bench for approximately 5 hours but it hadn't seemed like approximately 5 hours, [...]
>
> And then I saw Toby, and he was also in the lower-down bit where the rails were, and I knew he was Toby because he was white and he had a brown egg shape on his back. So I climbed down off the concrete. [...] (Haddon, 2012, pp. 221-223)

In the present context, a continuation of the previous one, Christopher is still at the train station. He sits for almost five hours with his eyes closed and imagines that he is at home in order to reduce his stress levels and to feel safe. Therefore, Christopher, the instance, can be said to be under the influence of the immanent component. Also, the expression “I had been sitting on the bench for approximately 5 hours but it hadn't seemed like approximately 5 hours” points out that Christopher is obviously disconnected from reality during this time. This suggests that he may be in a kind of

[57] https://dictionary.cambridge.org/tr/sözlük/ingilizce-türkçe/moan
[58] https://sozluk.gov.tr

trance, which confirms the transformation of the subject to a non-subject. After opening his eyes, he realizes that his rat Toby has fled, so he starts looking for him. With the intention of catching Toby, Christopher climbs down off the concrete where the tracks are. Fortunately, he survives thanks to the passengers who are around, pulling him up. The fact that he puts his life in danger in this way also shows that his judgmental component is unable to perform its function. Consequently, the instance can be considered as a non-subject under the effect of passions resulting from dysphoric state.

Example 5:

ST	[...] I had been sitting on the bench for approximately 5 hours but it hadn't seemed like approximately 5 hours, [...]
TT	[…] yaklaşık 5 saattir bankta oturuyordum ama bana 5 saat geçmiş gibi gelmiyordu, [...]
BT	[...] I had been sitting on the bench for about 5 hours, but it hadn't seemed like five hours to me, [...]

The translation of this part, which indicates that Christopher is not fully conscious, is quite successful, as seen in the back translation. Therefore, it can be said that no designificative tendency is exemplified in transferring the meaning produced in the original text to the target text.

Context 6:

> And in the afternoon Mother took me to Hampstead Heath in a taxi and we sat on the top of a hill and looked at the planes coming into Heathrow Airport in the distance. And I had a red ice lolly from an ice cream van. And Mother said she had rung Mrs Gascoyne and told her that I was going to take my maths A level next year so I threw my red ice lolly away and I screamed for a long time and the pain in my chest hurt so much that it was hard to breathe [...]
>
> And then I was tired from screaming and Mother took me back to the flat in another taxi [...] (Haddon, 2012, pp. 250-251).

In this context, after a compelling journey, Christopher finds his mother and starts living with her in London. Christopher has long wanted to take the A-level math exam, so he has been preparing for it. Christopher will take the exam in Swindon. That is why he wants to go to Swindon with his mother. His mother calls Ms. Gascoyne and tells her that they are in London and that Christopher will not be able to take the

scheduled exam. When Christopher finds out he can't take the exam, he has a meltdown. The discourses “I screamed for a long time” and “I was tired from screaming” indicate that he cannot cope with this sad state of affairs. He describes his suffering as a “pain in [his] chest” just like when he finds out his father is the murderer of Wellington. Christopher is deeply saddened that he cannot take the exam, even though he wants so much, still this is not the only reason. Not being able to take the exam also means removing something that exists in his timetable. For many individuals on the spectrum, timetables are crucial because of their function of telling what will happen when, establishing routines, and meeting the need for order. For Christopher, too, his timetable is really valued, and he hates taking the things present in his timeline out “because when [he does] that it makes [him] feel sick” (Haddon, 2012, p. 257). Therefore, here we can say that the instance is a non-subject submissive to an immanent component, under the effect of passions like grief (Öztürk Kasar, 2019, pp. 242-244).

Example 6:

ST	[...] I screamed for a long time and **the pain in my chest hurt so much** that **it was hard** to breathe, [...] And then I was tired from screaming [...]
TT	[...] uzun süre bağırdım ve göğsümdeki acı o kadar **arttı** ki nefes almakta **zorlanmaya başladım**, [...] Ve sonra ben bağırmaktan yoruldum [...]
BT	[...] I shouted for a long time and the pain in my chest **increased** so much that I **started having trouble** breathing, [...] And then I got tired of shouting [...]

The expression “the pain in my chest hurt so much that” in the original text is transferred to the target text as “*göğsümdeki acı o kadar arttı ki*” [the pain in my chest increased so much that] instead of “*göğsümdeki sancı canımı o kadar yakıyordu ki*”. In the target text, we see that the word “*arttı*” [increased] is added, even though there is no such a sign in the original work. Also, the word “*başladım*” [I started], which is not present in the original text, is added again. These additions lead to significant changes in meaning. The meaning produced in the target text is that Christopher screams a lot, and therefore, the pain in his chest increases. Moreover, till that moment he has no problem with breathing, but after the increase of the pain in his chest, he starts having trouble breathing. Obviously, this is not the meaning of the original text because the pain in his chest does not increase, and the cause of the pain is not the act

of screaming, but the sadness caused by the bad news received. In addition, the act of breathing is difficult for the subject while the discourse is being produced, it does not become difficult afterwards. The discourses in the analyzed example show non-subject state of the instance, Christopher, at that moment. We consider that the non-subject state of the instance is transferred to some extent to the target text, yet a false meaning is produced, even though it "is not completely irrelevant to the meaning in the original text" (Öztürk Kasar & Tuna, 2017, p. 172). Consequently, the designificative tendency is regarded as alteration of the meaning.

As a consequence, in this part of the study, six contexts have been analyzed based on the "typology of the non-subjects" proposed by Öztürk Kasar (2019, pp. 242-244): In four of them, the non-subject was found to be under the influence of an immanent component of the passional nature (ibid). In one of the contexts, the non-subject was found to be under the effect of the fundamental component of bodily nature (ibid). And in the last context, the non-subject was found to be under the influence of both immanent component of the passional nature and fundamental component of bodily nature (ibid).

On the other hand, as a result of the translation evaluation conducted on *The Curious Incident* and its Turkish translation within the framework of Systematics of Designification in Translation (Öztürk Kasar, 2020b, p. 160), ten designifications were found in five of the six contexts. Of those ten designifications, five were categorized as alteration of the meaning, four were categorized as over-interpretation of the meaning, and one was categorized as under-interpretation of the meaning. It was concluded that, in all the contexts analyzed, the non-subject state of the instance was generally transferred to the target text despite the meaning transformations.

3.7. Evaluation of the Autism Signs in Interlingual and Intersemiotic Translations of *The Curious Incident*

In the present section, we will focus on the reflections of revealed autism signs in the Turkish translation of the work, and will evaluate the performance of its theatrical adaptation in Turkish. We would like to emphasize here that our aim is not to carry out an evaluation of the stage adaptation of the work in the light of adaptation

theories[59], but rather to consider the performance of stage adaptation of the work as an intersemiotic translation product. Adaptation as a term is defined in *The Oxford Dictionary of Literary Terms* as follows:

> The process of making a work of art upon the basis of elements provided by an earlier work in a different, usually literary, medium; also the secondary work thus produced. Literary works have been adapted in many forms: fairy tales as ballets, plays as operas, novels as stage plays, stage plays as novels or short stories. Since the early 20th century, new entertainment media have encouraged the adaptation of plays and novels as films or as radio (and later, television) dramas, and conversely the 'novelization' of film or television screenplays into books. Distinctions are commonly drawn between 'faithful' adaptations, in which the distinctive elements (characters, settings, plot events, dialogue) of the original work are preserved as far as the new medium allows, and 'free' adaptations, sometimes called 'versions' or 'interpretations', in which significant elements of the original work are omitted or replaced by wholly new material (Baldick, 2015, pp. 111).

Although scholars have expressed different views on the concept of adaptation, based on this definition, it can be deduced that there may be points where the notion of intersemiotic translation discussed in the first chapter of our study and the term of adaptation overlap.

In this sense, the novel's Turkish translation by Övgü Doğangün is a product of an interlingual translation and the performance of the stage adaptation, translated and directed by Nedim Saban, is an intersemiotic translation product in line with Roman Jakobson's (1959) translation classification. Additionally, the performance in question can be included in the sixth category, "the transference from a multiple sign system into a multiple system", and we propose adding this to Öztürk Kasar's (2021b) typology consisting of five categories, which we briefly explained in the first chapter.

Example 1:

ST[60]	It was 7 minutes after midnight (p.1). [...] I know all the countries of the world and their capital cities and every prime number up to 7, 507 (p.2). [...] She was shouting, 'What in fuck's name have you done to my dog?' I do not like people shouting at me. It makes me scared [...] I put my hands over my ears and closed my eyes [...] with my forehead pressed onto the grass (p. 4). [I] made the noise that Father calls groaning. I make this noise when there is too much information coming into my head from the outside world [...] all

[59] Adaptation Studies is a rather wide field thanks to "the ever-widening range of forms of adaptations" (Hutcheon, 2013, p. 28), and therefore many scholars have put forward different views regarding it. Since it does not constitute the theoretical background of our thesis, detailed theoretical information on Adaptation Studies is not given.

[60] ST denotes source text.

	you get is white noise [...] then you know you are safe because you cannot hear anything (p. 8).
TT[61]	Gece yarısını 7 dakika geçiyordu (p. 9). [...] Dünya üzerindeki bütün ülkeleri biliyorum ve onların başkentlerini ve 7.507'ye kadar bütün asal sayıları (p. 10). [...] Bağırıyordu: "Köpeğime ne yaptın Allah'ın belası!" İnsanların bana bağırlamalarından hoşlanmam. [...] korkarım [...] Kulaklarımı ellerimle kapatıp gözlerimi yumdum [...] alnım çimenlere değene dek eğildim (p. 12). [...] babamın inlemek dediği sesi çıkarmaya başladım. Bu sesi kafama dış dünyadan çok fazla bilgi geldiğinde çıkartırım. [...] sadece radyonun cızırtısını duyduğunda [...] kendini güvende hissedersin çünkü başka hiçbir şey duymayacağını bilirsin (p. 16).
BT[62]	It was 7 past midnight. [...] I know all the countries in the world and their capitals and all prime numbers up to 7,507. [...] She was shouting: "What the hell have you done to my dog!" I don't like when people yell at me. [...] I feel afraid [...] I covered my ears with my hands and closed my eyes [...] I bent down until my forehead touched the grass. I started to make the sound my father called moaning. I make this noise when too much information comes to my head from the outside world. [...] you just hear the radio sizzle [...] you feel safe because you know you won't hear anything else.
PS[63]	Köpeğim! Köpeğime ne yaptın? Söylesene, ne yaptın? Gece yarısını 7 dk geçiyordu. [...] Dünyadaki bütün ülkelerin başkentlerini bilirim. 7.507'ye kadar bütün asal sayıları bilirim. [...] Fazla bilgi akışı olduğu zaman bu sesi çıkarırım. [...] İnsan [...] sadece radyonun cızırtısını dinlerse kendini güvende hisseder (p. 2).
BT	My dog! What have you done to my dog? Tell me, what have you done? It was 7 minutes past midnight. [...] I know the capitals of all the countries in the world. I know all prime numbers up to 7.507. [...] I make this noise when there is a lot of information flow. [...] A person [...] feels safe only if s/he listens to the sizzling of the radio.
SP[64]	00.00.00. – 00.02.57

In this scene, we see multiple autism signs reflecting Christopher's talents and sensitivities. Initially, it can be seen that the objects in the background are designed to be out of the ordinary. When viewed carefully, it is noticeable that the leaves of trees consist of numbers (see Appendix 8). In this way, it can be understood that a reference is being made to the fact that Christopher is good with numbers. In addition, this detail, which can easily be overlooked by neurotypicals if not carefully looked at, also refers to Christopher's ability to see even the smallest details without any difficulty. Moreover, the way in which time is expressed is also important. As mentioned in the previous section, some individuals on the spectrum do not like vague expressions such as "soon". Also, some may develop an obsession with always knowing the exact time. Seen in the table, Christopher does not round up the time and tells us the exact time throughout the novel. In order to draw the attention of the audience to this, in the voice announcement informing the audience about how many minutes are left before the

[61] TT denotes target text.
[62] BT denotes back translation.
[63] PT denotes play-script.
[64] SP denotes stage performance.

start of the play, time is reported in a fractional way; for instance, “3 minutes and 16 seconds before the play starts”.

If the scene is to be described, Christopher and seven walk-ons are onstage and incidental music is playing. Christopher is on bended knee near the dead dog, Wellington. The walk-ons, on the other hand, are moving quickly around them. Later, Christopher gets annoyed and covers his ears with his hands (see Appendix 9). The walk-ons yell at Christopher in sync. Even more disturbed, Christopher covers his face (see Appendix 10). Siobhan enters the stage. In the play, the narrator is Siobhan, who is reading Christopher's book, aloud. The background changes in harmony with the narrator. Ms. Shears' voice is heard, yelling at Christopher. The walk-ons also repeat what she says many times by shouting. Meanwhile, the stage is extremely noisy and Christopher seems scared. Here we can say that the scene’s being extremely loud, and therefore distressing, may give clues to neurotypicals about how individuals with autism, who are hypersensitive to loud sounds, feel in such situations. Christopher's closing of his eyes and ears is the result of an effort to minimize the stimuli he is being subjected to at a level that he cannot handle. In addition, the walk-ons can be considered as the reflection of the mind of the autistic individual in times of stress, for it can be seen that Christopher's stress level rises as the walk-ons rush around.

Christopher can't stand the rising voices any longer and starts groaning, which is a coping strategy of individuals with autism. The voices then cease and only the groaning of Christopher and the walk-ons is heard. Although the sign of pressing the forehead to the grass as one of the methods of coping with stress in the original text has been transferred to the interlingual translation of the text, this sign is not transferred to the performance of the stage adaptation as an intersemiotic translation product, yet it is reflected quite well with Christopher’s successful nonverbal expression of how he feels and also the acting of the walk-ons.

As a result, autism signs such as having extensive encyclopedic knowledge, being tenacious and good with numbers, realizing small details, uneasiness with ambiguous expressions, being hypersensitive to noise and the ways to deal with stress and the moments of meltdown have been successfully transferred to both translation products.

Example 2:

ST	It can mean 'I want to do sex with you' and it can also mean 'I think that what you just said was very stupid (p. 19).
TT	Bu ifade "Seninle seks yapmak istiyorum," anlamına gelebilirmiş, ayrıca "Biraz önce söylediğin şeyin aptalca olduğunu düşünüyorum," demek de olabilirmiş (p. 26).
BT	This [facial] expression can mean "I want to do sex with you," and it can also mean "I think that what you just said was very stupid".
PS	Siobhan: […] Ve öğretmenim, der ki: insanın tek kaşını kaldırmasının bile bir anlamı olabilir der. İnsanın tek kaşını kaldırması, seninle sevişmek istiyorum anlamına gelebilir der. Ben böyle bir şey demedim. Christopher: Dediniz. Siobhan: Demiş olamam. Christopher: Geçen yıl 13 Eylül'de demiş oldunuz. Siobhan: 13 Eylül'de mi? Christopher: Sadece 13 Eylül'de değil. Aynı zamanda 13 Eylül'deki ilk tenefüste demiş oldunuz (p. 4).
BT	Siobhan: [...] My teacher says, even raising one eyebrow can mean something, she says. She says that raising one eyebrow can mean I want to do sex with you. I did not say such a thing. Christopher: You did. Siobhan: I couldn't have said that. Christopher: You said it on September 13 last year. Siobhan: On September 13? Christopher: Not just on September 13. At the same time, you said at the first break on September 13.
SP	00.05.11 – 00.05.46

On the stage, there are Christopher, Siobhan and six walk-ons, and they are in a classroom. Siobhan is reading aloud from Christopher's book. There is no physical stimulus onstage to cause Christopher's discomfort; thus, Christopher is calm, and so are the walk-ons. Also, on the wall, there is a moving facial expression resembling the faces that Siobhan draws on paper to teach Christopher. As can be seen in the table above, autism signs regarding Christopher's difficulty in interpreting facial expressions and nonverbal communication are successfully transferred into both texts. Moreover, attention is drawn to Christopher's retentive memory, as another autism sign, which appears many times in the form of remembering everything in fine detail in the original work.

Apart from these, the dialogue between Christopher and Siobhan in the play is worth noting. As seen in the table, what Christopher tells the reader in the original text continues with the dialogue between Christopher and Siobhan in the performance. Siobhan objects to what is written in the book about herself, but Christopher insists on his claim. The way in which Christopher opposes Siobhan's objection is of particular importance because here we come across an autism sign that we do not encounter in

the original work. When explaining deficits in verbal communication, Wing states that many autistic individuals "begin to speak by repeating words that others have said, especially the last word or last few words of the sentence" (Wing, 2005, p. 36). Christopher's utterance seen in Example 2 as a response to "*[d]emiş olamam*" [I could not have said that], *"[g]eçen yıl 13 Eylül'de demiş oldunuz*" [you said it on September 13 last year] is one of these examples in the play. Due to the Turkish grammatical structure, Christopher does not start the sentence with the last or the last few words spoken by the other person, as stated by Wing, but he ends his sentence by repeating these words. In this respect, Christopher's difficulty in communicating verbally, which is present in the source text, is not only transferred into stage performance but also made visible for the audience, who have limited or no knowledge of the subject.

Consequently, it is seen that autism signs such as Christopher's having trouble decoding facial expressions, having difficulties in verbal communication, the need to know the exact time, and recalling everything in detail are successfully transferred into the target texts.

Example 3:

ST	They asked me if I had any family. I said I did. They asked me who my family was. I said it was Father, but Mother was dead. And I said it was also Uncle Terry, but he was in Sunderland and he was Father's brother, and it was my grandparents, too, but three of them were dead and Grandma Burton was in a home because she had senile dementia and thought that I was someone on television. Then they asked me for Father's phone number. I told them that he had two numbers, one for at home and one which was a mobile phone, and I said both of them. (p. 17) [...] He said, 'I have spoken to your father and he says that you didn't mean to hit the policeman.' I didn't say anything because this wasn't a question. He said, 'Did you man to hit the policeman?' I said, 'Yes.' He squeezed his face and said, 'But you didn't mean to hurt the policeman?' I thought about this and said, 'No I didn't mean to hurt the policeman. I just wanted him to stop touching me' [...] He asked, 'Did you kill the dog, Christopher?' I said, 'I didn't kill the dog.' [...] He said, 'Are you telling the truth?' I said, 'Yes. I always tell the truth.' [...] I said, 'But it wasn't an accident.' And father said, 'Christopher, please.' (pp. 22-23).
TT	Bir ailem olup olmadığını sordular. Olduğunu söyledim. Ailemin kim olduğunu sordular. Babam dedim, annemin öldüğünü söyledim. Ve ayrıca bir de Terry Amcam'ın olduğunu, Sunderland'de yaşadığını ve babamın ağabeyi olduğunu söyledim. Annemle babamın anne ve babasından da bahsettim, ama 3'ü ölmüştü yalnızca büyükannem Burton hayattaydı ama o da benim televizyondaki insanlardan biri olduğumu sanıyordu. Sonra bana babamın telefon numarasını sordular. Onlara iki tane numarası olduğunu söyledim, biri ev numarasıydı diğeri de cep telefonu numarasıydı ve ikisini de söyledim (p. 2) […] "Babanla konuştum, polise istemeden vurduğunu söylüyor," dedi. Hiçbir şey söylemedim, çünkü bu bir soru değildi. "Polise isteyerek mi vurdun?" dedi. "Evet," dedim. Yüzünü buruşturdu ve "Ama polisin canını yakmak istememiştin, değil mi?" dedi. Biraz düşündüm ve "Hayır. Polisin canını yakmak istememiştim. Sadece bana dokunmasını engellemek istedim," dedim. [...] Köpeği sen mi öldürdün Christopher?" diye sordu. Köpeği ben öldürmedim," dedim. [...] Doğru mu söylüyorsun?" dedi. "Evet her zaman doğruyu söylerim," dedim. [...] "Ama bir kaza değildi," dedim. Ve babam "Christopher, lütfen," dedi. (pp. 29-30)

BT	They asked me if I had any family. I said I did. They asked me who my family was. I said it was Father, Mother was dead. And I said it was also Uncle Terry, but he was in Sunderland and he was Father's elder brother. I also told about my parents' parents, but 3 of them were dead, only my grandmother Burton was alive, but she thought I was one of those people on TV. Then they asked me for Father's phone number. I told them that he had two numbers, one for at home and one which was a mobile phone, and I said both of them. [...] He said, “I have spoken to your father and he says that you didn’t mean to hit the policeman.” I didn’t say anything because it wasn’t a question. He said, “Did you mean to hit the policeman?” I said, “Yes.” He grimaced and said, “But you didn’t mean to hurt the policeman?” I thought for a while and said, “No I didn’t mean to hurt the policeman. I just wanted him to stop touching me” [...] He asked, “Did you kill the dog, Christopher?” I said, “I didn’t kill the dog.” [...] He said, “Are you telling the truth?” I said, “Yes. I always tell the truth.” [...] I said, “But it wasn’t an accident.” And father said, “Christopher, please.”
PS	Komiser: Ailen var mı senin? Christopher: Ailem var benim. Komiser: Kim ailen? Christopher: Anne, baba. Ve anne ölü. Dört büyükanne büyükbaba. Ve üçü ölü. Hayattaki babaanne bakımevinde. [...] Ed: Polise vurmak gibi bir kastı yoktu.. Christopher: Polise vurmak gibi bir kastım vardı.. Ed: Zarar vermek istemedi anlamında.. Komiser: Ama polise zarar vermek gibi bir kastın yoktu, değil mi? Christopher: Polise zarar vermek gibi bir kastım yoktu. Sadece polise vurmak gibi bir kastım vardı. [...] Christopher: Yabancıların bana dokunmasını istemem. Ed: Temas anlamında söylüyor. Komiser: Köpeği sen mi öldürdün? Köpeği sen mi öldürdün? Christopher: Köpeği ben öldürmedim. Ben öldürmedim çünkü ben köpekleri severim. [...] Komiser: Doğruyu söylediğinden nasıl emin olabilirim? Christopher: Ben yalan söyleyemem. Annem yalan söylemediğim için iyi bir insan olduğumu söylüyor. Ben yalan söylemem. Komiser: Sana bir uyarı cezası kesiyorum ve bu işi kapatıyoruz. Christopher: Kapı kapanır, defter kapanır. İş kapanmaz, ceza kesilmez (pp. 5-7).
BT	Commissioner: Do you have a family? Christopher: I have a family. Commissioner: Who is your family? Christopher: Mother, father. And mother is dead. Four grandparents. And three of them are dead. Grandmother is in a nursing home. [...] Ed: He had no intention of hitting the policeman.. Christopher: I had the intention of hitting the policeman.. Ed: He means that he didn't want to hurt.. Commissioner: But you didn't mean to hurt the policeman, did you? Christopher: I didn't mean to hurt the police. I just had the intention of hitting the policeman. [...] Christopher: I don't want strangers touching me. Ed: He means contacting. Commissioner: Did you kill the dog? Did you kill the dog? Christopher: I didn't kill the dog. I didn't because I like dogs. [...] Commissioner: How can I be sure he's telling the truth? Christopher: I can't lie. My mother says I'm a good person because I don't lie. I do not lie. Commissioner: I'm slapping you with a caution and we're treating a question.

	Christopher: You treat equally, you treat seriously. But you cannot treat a question. You cannot slap me with a caution.[65]
SP	00.08.58 – 00.09.14 & 00.11.44 – 00.13.41

In this scene, Christopher is at the police station and being interviewed. There are five walk-ons, two police officers and Christopher onstage. Tension is not high, the walk-ons are calm, and there is no incidental music. Christopher is sitting and answering the questions. His answer to the question about his family is remarkable. Just like many individuals on the spectrum answering this question, Christopher gives extra details about his family members because he does not understand the aim of the policeman asking the question. Another reason could be that he can only tell the truth, which is one of his autistic features. Afterwards, Ed enters the stage, and the walk-ons leave. The policeman keeps questioning. Here, when asked about whether he wanted to hit the policeman, he insists that he wanted to hit because, again, he does not understand the real purpose of the question. These signs showing that Christopher has deficits in theory of mind, which helps to infer intentions, are successfully reflected in both translated texts. Moreover, Christopher's reason for hitting the police (see Appendix 11) is also a sign of his tactile sensitivity, and this is reflected in both texts. In the stage performance, this is reinforced with body language. Christopher and the police officer come face-to-face while walking on stage and are seen trying very hard not to collide or even touch each other (see Appendix 12).

Moreover, two different autism signs are reflected in the play. The first one is seen here once again when Christopher speaks in a manner seen in individuals with autism, which is starting to speak by repeating the last few words of others. In order to make it visible, unlike in the original text, he does not answer yes-no questions by just saying yes or no, instead, he repeats the whole sentence as in the following section from the table, *"[a]ma polise zarar vermek gibi bir kastın yoktu, değil mi?"* [[b]ut you didn't mean to hurt the policeman, did you?] "*[p]olise zarar vermek gibi bir kastım yoktu*" [I didn't mean to hurt the police]. In this sense, Christopher's deficit in verbal communication is highlighted once more.

[65] This section has been translated with the aim of creating an effect similar to the wordplay in the original text.

The other sign reflected here is about Christopher's inability to understand figurative expressions and idioms. He understands the discourses in the first meaning in the dictionary, so he cannot grasp the idea that words can have different meanings in different contexts, which is another of his autistic traits. As seen in the last part of the play, the policeman wants to give Christopher a caution and let it drop, yet he uses idioms. Therefore, Christopher does not understand what he really means and tries to correct him by saying *"[k]apı kapanır, defter kapanır. İş kapanmaz, ceza kesilmez"* [[y]ou treat equally, you treat seriously. But you cannot treat a question. You cannot slap me with a caution]. This sign, which is not included in the relevant part of the original text, seems here to fit very well.

In conclusion, it is clear that the linguistic elements in the novel are successfully conveyed with the help of dialogues rather than intense visual and auditory elements. The autism signs listed here are Christopher's deficits in theory of mind, tactile sensitivity, inability to tell lies, and having difficulties with verbal conversations.

Example 4:

ST	Mr. Jeavons, the psychologist at the school, once asked me why 4 red cars in a row made it a **Good Day**, and 3 red cars in a row made it a **Quite Good Day**, and 5 red cars in a row made it a **Super Good Day**, and why 4 yellow cars in a row made it a **Black Day**, which is a day when I don't speak to anyone and sit on my own reading books and don't eat my lunch and *Take No Risks*. He said that I was clearly a very logical person, so he was surprised that I should think like this because it wasn't very logical (p. 31).
TT	Okuldaki psikiyatrist Bay Jeavons, bir keresinde bana neden peş peşe 4 kırmızı arabanın **İyi Bir Gün**, peş peşe 3 kırmızı **İyi Sayılabilir Bir Gün** ve peş peşe 5 kırmızı arabanın **Süper İyi Bir Gün** olduğunu ve neden peş peşe 4 sarı arabanın, kimseyle konuşmadığım, tek başıma oturup kitap okuduğum ve öğlen yemeğimi yemediğim ve *hiç risk almadığım* **Kara Günler**den biri anlamına geldiğini sordu. Ayrıca, oldukça mantıklı biri olduğumu ve böyle pek de mantıklı olmayan bir şekilde düşündüğüm için çok şaşırdığını da söyledi (p. 38)
BT	Mr. Jeavons, the psychologist at the school, once asked me why 4 red cars in a row made it a **Good Day**, and 3 red cars in a row made it a **Quite Good Day**, and 5 red cars in a row made it a **Super Good Day**, and why 4 yellow cars in a row made it a **Black Day**, which is a day when I don't speak to anyone and sit on my own reading books and don't eat my lunch and *take no risks*. He also said that I'm a very logical person and he was very surprised that I thought in such a non-rational way.
PS	Christopher: Bugün süper iyi gün! Ben bugünün Süper İyi Gün olduğunu şundan anladım. Servisle okula giderken, 5 tane kırmızı araba geçtik. Kırmızı! Beş araba! Peş peşe. Ard arda. Arka arkaya. Soluk soluğa. Kırmızı! […] Peş peşe dört kırmızı araba geçerseniz o gün iyi gündür. Beş kırmızı araba geçerseniz, Süper İyi Gündür. Siobhan: Geçen gün yalnız başına köşeye sinmiştin. Christopher: Sarıydı o gün.

	Siobhan: Yalnız başına / bir köşede / uzun saatler / yemeksiz! Christopher: Sarı arabaların günü! Siobhan: İnsanların güneşli bir günde kendilerini neden iyi hissettiklerini anlayabiliyorum ama arabaların? Christopher: Evrende her şeyin bir düzeni var. Peş peşe araba sollarsan trafik var demektir, peş peşe kırmızı araba sollarsan düzen var demektir […] (p. 10).
BT	Christopher: Today is a super good day! Here is how I know today is a Super Good Day. On the way to school on the bus, we've passed 5 red cars. Red! Five cars! Successive. Consecutive. One after another. In a row. Red! […] If you pass four red cars in a row, it is a good day. If you pass five red cars, it's a Super Good Day. Siobhan: The other day you were alone in the corner. Christopher: It was yellow, that day. Siobhan: Alone / in a corner / long hours / no food! Christopher: The day of yellow cars! Siobhan: I can understand why people feel good on a sunny day, but cars? Christopher: Everything in the universe has an order. If you overtake one after another, it means there is traffic; if you overtake red cars one after another, then there is order.
SP	00.19.40 – 00.20.38

On the stage, there are only Siobhan and Christopher. There is no incidental music and they are in the classroom. Siobhan asks him how he feels today. Here we learn how Christopher categorizes the days. Christopher seems highly cheerful at the beginning as it is a super good day. While Christopher explains why it is a super good day, there are images of five red cars in the background, and they are lined up one after the other with Christopher's hand gestures (see Appendix 13). Later, Christopher gets annoyed when Siobhan mentions the yellow day. As she keeps reminding him of the yellow day, he gets even more uncomfortable and shouts "yellow!" while covering his ears with his hands (Appendix 14). He uses the "stand[ing] still and count[ing] from 1 to 50" (Haddon, 2012, p. 39) method Siobhan taught him to deal with such situations when he hits his classmate, named Sarah in the original work.

This is explained by the unusual obsessions frequently seen in individuals with autism. They are often described as childish by neurotypical individuals. In the play, it is incomprehensible to Siobhan, the neurotypical individual, that the color of the cars Christopher sees determines how Christopher would feel that day. Siobhan's questioning of Christopher about the reason for this shows that the neurotypical individual implicitly finds it meaningless. Therefore, we can say that Mr. Jeavons' bewilderment in the original text, as he also finds it meaningless, is successfully transferred into the play.

Red and yellow are not only Christopher's obsession but also a way of finding a solution to his need for order and an organized environment. Thanks to these colors, he can categorize the days. As can be seen from the example given in the previous section, each individual can categorize something different in an unusual way. However, the categorization of days by color is not unique to Christopher, and also has significance. In an interview[66] with Şebnem Atılgan, Nedim Saban, who is both the director and translator of the play, states that for an individual with Asperger's syndrome, Metin Uygun's saying "it is orange for now" has been a "key" for him (2019).

In sum, in addition to the fact that autism signs such as an unusual color obsession and the need for order are transferred to both translated texts, Christopher's reaction to unpleasant situations and his coping strategy are also reflected quite well in the play.

Example 5:

ST	Look at me when I'm talking to you, for God's sake (p. 63) [...] I think I would make a good astronaut [...] Sometimes when I want to be on my own I get into the airing cupboard in the bathroom [...] and sit there think for hours and it makes me feel very calm [...] And also there are no yellow things or brown things in a spacecraft, so that would be OK, too (p. 65). [...] And when people ask me to remember something I can simply press **Rewind** and **Fast Forward** and **Pause** like on a video recorder, but more like a DVD player because I don't have to Rewind through everything in between to get to a memory of something a long time ago [...] For example, I could Rewind to 4 July 1992 when I was 9 years old, which was a Saturday, [...] (p. 96).
TT	Tanrı aşkına seninle konuşurken bana bak (p. 72). [...] Bence benden çok iyi astronot olur […] Bazen yalnız kalmak istediğimde banyodaki çamaşır kurutma dolabına girip [...] orada oturup saatlerce düşünürüm ve bu beni sakinleştirir [...] Ve ayrıca uzay gemilerinde sari ya da kahverengi şeyler yoktur ve bu da iyi bir şey (p. 73). […] Ve insanlar benden bir şeyi hatırlamamı istediklerinde aynı bir videodaki gibi sadece **İleri** ve **Geri** ve **Durdur** tuşlarına basmam yeterli, ama daha çok DVD gibi, çünkü uzun bir süre önce olmuş bir olayı hatırlamak için her şeyi baştan sarmam gerekmiyor. […] Örneğin 4 Temmuz 1992'ye dönebilirim, ben o zaman 9 yaşındaydım, günlerden cumartesiydi […] (p. 106).
BT	Look at me when I'm talking to you, for God's sake. [...]I think I can be a great astronaut [...] Sometimes when I want to be on my own, I get into the airing cupboard in the bathroom [...] and sit there think for hours and it makes me feel very calm [...] And also in a spacecraft, there are no yellow things or brown things, so that a good thing, as well. [...]And when people ask me to recall something I can simply press **Fast Forward** and **Rewind** and **Pause** like on a video recorder, but more like a DVD player, because I don't have to rewind through everything in between to get to a memory of something a long time ago [...]For example, I can rewind to 4 July 1992, then I was 9 years old, it was a Saturday [...]

[66] Original work is in Turkish and quotations are translated into English by us.

PS	Ed: Beni dinle oğlum. Dinlerken gözümün içine bak! Biliyorum insanlarla göz teması kurman kolay değil […] Siobhan: Ben iyi bir astronot olabilirim. […] Christopher: Astronot olursam aynen kurutma dolabı gibi bir yerde günlerce yalnız kalacağım. Ve uzay gemisinde sarı yoktur, orada sadece makineler vardır. Ben makineleri severim, onlarla çok iyi geçinirim. […] Hafızam bir film gibi. Ve insanlar benden bir şeyi hatırlamamı istediklerinde aynı bir videodaki gibi ileri, geri, durdur tuşlarına basmam yeterli. DVD gibi ama hatırlamam için başa sarmama gerek yok. […] 20 Temmuz 2016. Dokuz yaşımdan 8 ay 8 gün almışken günlerden cumartesiydi (pp. 18-19, 23).
BT	Ed: Listen to me son. Look me in the eye while listening! I know it's not easy for you to make eye contact with people […] Siobhan: I think I can be a good astronaut [...] Christopher: If I become an astronaut, I'll be alone for days in a place like a drying cabinet. And there is no yellow in the spaceship, there are only machines. I like machines, I get along very well with them. […] My memory is like a movie. And when people ask me to remember something, just like in a video, I just press fast forward, rewind, pause. It's like a DVD, but I don't have to rewind it to remember. […] 20 July 2016. My age was 9 years and 8 months and 3 days and it was Saturday.
SP	00.40.15 – 00.43.55 & 00.51.38 – 00.51.41

There are six walk-ons, Ms. Shears, Ed and Christopher onstage. There is again no incidental music. Ed warns Christopher to leave Ms. Shears alone and not to look for Wellington's killer. He wants Christopher to look at him while talking to him; he tries to establish face-to-face contact, but Christopher constantly turns his back on him (see Appendix 15). In a second, everyone on the stage begins to move. While Ed is enjoining Christopher not to bother Ms. Shears, Christopher is chasing her (see Appendix 16). After running around the stage for a while, Christopher begins to talk about what it takes to become an astronaut. Meanwhile, the image of the Milky Way appears on the digital screen and some lively incidental music begins to play. While he talks about his dream of becoming an astronaut, with the help of the walk-ons, Christopher seems to be in a zero-gravity environment (see Appendix 17). Afterwards, when he says that he gets quiet in small spaces, the walk-ons create a tiny place for him. Last of all, while Christopher says that his memory is like a movie, we see that the walk-ons move with the play-pause keys (see Appendix 18).

The first sign of autism featured here is Christopher's inability to make eye contact, which influences effective communication. The sign, which is in the same context in the original work, has been successfully transferred into both target texts. The memory that Christopher describes as a video is a remarkable feature seen in some

individuals with autism. Temple Grandin, who is a scholar with autism, shares her experiences about her memory in a similar way to Christopher: "[w]hen I do an equipment simulation in my imagination or work on an engineering problem, it is like seeing it on a videotape in my mind" (2006, p. 5). In the original work, after Christopher talks about this talent, he remembers a vacation with his mother down to the smallest detail. Only the first sentence of this long narrative is included in Example 5 (see Appendix 19). However, it is transferred to both texts. Compared to the original text, more detailed age and time information is utilized in the play. Thus, Christopher's attention to this matter is emphasized. In addition, Christopher's obsession with the color yellow does not go unnoticed, and is reflected in the target texts. Additionally, being alone for long periods of time in tight spaces is another coping method that Christopher often uses. Last but not least, the way in which Christopher and his father hug each other, which is not included in the original text, has been added to the stage performance. Due to Christopher's hypersensitivity to touch, Christopher and his parents have a special way of hugging. One of his parents, here his father, onstage, holds up his hand and spreads his fingers out in a fan, and Christopher does so, and then they make their fingers and thumbs touch each other. Christopher can easily tolerate this non-sudden and expected touch (see Appendix 20).

As a consequence, this chosen example shows that many visual and auditory elements are used in smoothly transferring autism signs like being incapable of establishing eye contact, having a strong visual memory, having unusual obsessions, experiencing tactile sensitivity, and being alone for a while in a tight space as one of his coping strategies, into the play.

Example 6:

ST	I tried really hard to think if there was any other explanation but I couldn't think of one. And then I couldn't think of anything at all because my brain wasn't working properly. I felt giddy (p. 141)
TT	Başka bir açıklaması olabilir mi diye çok düşündüm ama aklıma hiçbir şey gelmedi. Ve sonra hiçbir şey düşünememeye başladım çünkü beynim düzgün çalışmıyordu. Başım dönmeye başladı.
BT	I thought a lot about whether there could be another explanation, but nothing came to my mind. And then I couldn't think of anything because my brain wasn't working properly. I felt dizzy (p. 152)
PS	Siobhan: Kafam karıştı. Annem öldü ama ölmeden önce Londra'ya hiç gitmedi. Ve annem hiç demir çelik fabrikasında çalışmadı. Annem bana mektup yazmadı. […] Ed: Lütfen gitme.

	Christopher: Lütfen gideyim çünkü seninle yaşamam artık tehlikeli (pp. 26,29).
BT	Siobhan: I'm confused. My mother died but she never went to London before she died. And my mother never worked in an iron and steel plant. My mother did not write me a letter. Ed: Please don't go. Christopher: Please let me go because it's dangerous for me to live with you now.
SP	01.00.00 – 01.17.07

When Ed reads what Christopher has written in his book, he learns that Christopher has spoken to Ms. Alexander and is aware of what happened between Judy and Mr. Shears. Upon this, he gets very angry and confiscates Christopher's book and hides it. One day, when his father is at work, Christopher searches for his book. Meanwhile, there are seven walk-ons acting as objects, Judy and Christopher onstage. Christopher finds his book in a box where there are also many letters. He recognizes the writing on the letters and starts to evaluate all the possibilities. As he realizes that the letters may have come from his mother, the background changes and incidental music is introduced. Numbers are all intertwined and moving on the digital screen (see Appendix 21), representing Christopher's mind. Christopher opens one of the letters and reads it. He realizes that the letter was sent by his mother after he thought she was dead. Now he has two mysteries to solve, and the fact that there are so many possibilities starts to make him feel sick. Judy and Siobhan take turns reading the letters aloud. In one letter, Judy describes a day when she and Christopher went to the mall and Christopher had a meltdown. When they came home, Judy and Ed had a fight over it. Judy decided to leave the house after that day.

When the letter is finished, the music mutes, Siobhan and Judy leave the stage, and the light dims (see Appendix 22). All of these actually express how Christopher feels. In the original text, Christopher's meltdowns in such cases are handled in great detail. However, in the play, these moments are expressed with elements such as silence and darkness. Christopher sits alone on such a stage, not moving at all. The focus is on how Christopher feels during these moments rather than what he experiences.

Ed arrives and sees Christopher reading the letters, and then confesses to killing Wellington. Christopher, who has not yet recovered from the initial shock, is unable

to bear a second and even more devastating shock. He lies on the ground and begins to weep (see Appendix 23). Meanwhile, Ed tries to explain the sadness and anger he experienced when he was rejected by Ms. Shears. He says he did not actually want to kill Wellington, but Christopher is not in a position to listen to and justify him. Christopher thinks his own life is in danger and there is only one thing left for him to do, and that is to go to his mother's house. As a result, a further autism sign – namely Christopher's meltdowns, which are described for pages in the original text – is skillfully reflected without a word.

In conclusion, as seen in the examples, the autism signs in the original work are preserved in the Turkish translation. Moreover, the performance shows intense parallelism with the novel and the autism signs in the original work are effectively transferred to the stage performance through rich visual and auditory elements. In essence, the autism signs are successfully transferred to both the interlingual and the intersemiotic translation products.

CONCLUSION AND RESULTS

The focus of this study was to present a detailed reading of autism through literature, specifically British author Mark Haddon's worldwide famous novel *The Curious Incident of the Dog in the Night-Time.* In accordance with this purpose, the discourses and actions of the main character, Christopher Boone, were analyzed in accordance with the operations of literary text analysis propounded by Paris School of Semiotics and compiled by Sündüz Öztürk Kasar (2009) within the framework of her approach to semiotics of translation. Additionally, the transference of these signs into the target texts in the light of Roman Jakobson's (1959) concepts of interlingual and intersemiotic translations were evaluated.

The first chapter of the study focused on the theory and concept that form the basis of the thesis. Initially, the Theory of Instances of Enunciation (Coquet, 1997 & 2007) was detailed. Coquet's classification of the instances of enunciation was explained since it was utilized as one of the text analysis processes in this study. Then, the relationship between semiotics and translation studies was described. This was followed by a compilation of some of the operations used to analyze a text. As a part of this translation-oriented text analysis model, the Systematic of Designification in Translation (Öztürk Kasar, 2020b, p. 160) was detailed. Thereafter, the term intersemiotic translation, coined by Roman Jakobson (1959), was defined very briefly and an intersemiotic translation typology propounded by Öztürk Kasar (2021b) was explained in sum. The typology consists of five categories and we suggested adding the sixth category, "the transference from a multiple sign system into a multiple sign system". Performance of a stage adaptation of a multimodal novel like *The Curious Incident* would be included in this category, and the effect of the interpretation process would be variation since the transference is between the same sign system.

In the second chapter of the thesis, the plot of the work was explained, and then the character analysis was conducted. As a result of this analysis, it was clear that Christopher's mother Judy and father Ed have quite different personalities. Christopher's father is portrayed as a quiet, kind, and understanding single parent. He respects Christopher's sensitivities and needs and is always considerate towards him.

Judy, on the other hand, is a very hot-tempered, getting angry really quickly. Although her intentions are not bad, it was seen that she does not pay due attention to Christopher's sensitivities. More importantly, unlike Ed, until the end of the novel, she cannot accept Christopher as he is, which has a profound effect on family relations. Apart from his mother and father, another person who has an important role in Christopher's life is his teacher, Siobhan. She is a kind and trustworthy person. As his mentor, she is there for him whenever he needs her.

After the character analysis section, some brief information about autism spectrum disorder was provided, and Christopher's autistic characteristics were analyzed in his actions and discourses in the light of the semiotics of translation. In this chapter, the plot was not taken into account; instead, Christopher's autistic features were categorized according to the criteria laid out in Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition (2013) (DSM-5). It was seen that Christopher shows traits in accordance with each of the conditions specified in the three articles presented in both Criterion A and Criterion B.

Within the scope of Criterion A, many of Christopher's features were exemplified. These include having difficulties in understanding and using complex gestures, interpreting other people's body language (as at the train station), being unable to realize others' feelings, and being incapable of establishing eye contact. The analysis revealed that, in addition to his inability to perceive elements of non-verbal communication, Christopher also has deficiencies in verbal communication, leading to severe challenges with social skills as a result of the analysis. It appeared, for example, that Christopher avoids making contact with people in different contexts. Moreover, he clearly says he cannot "do chatting" (Haddon, 2012, p. 70). In addition to having difficulties in understanding figurative expressions, jokes and idioms, Christopher's failure to maintain a normal back-and-forth conversation with neighbors during his investigation served as another example of his difficulties. It was also apparent that no friends of Christopher are mentioned in the novel, which show his deficits in making friends. Last, but not least, it was seen that Christopher's train journey to London exemplifies his inability to adapt to various social contexts.

On the other hand, it was clear that many of Christopher's other features could be evaluated within the scope of Criterion B; for instance, Christopher's keen interest

in railway charts, sci-fi characters like Sherlock Holmes, astronomy, and prime numbers serve to show intense interest in unusual objects or topics. Additionally, it was seen from the very first pages of the work that Christopher is extremely sensitive to touch and loud sounds. Similarly, excessive exposure to visual stimuli is described by Christopher as 'overload'. All these sensitivities that greatly influence his life in a negative way were identified and exemplified in many different contexts as part of his hyper- or hyposensitivity to physical stimulus. Also, Christopher's insisting on sameness and strict adherence to routines were illustrated by, among other things, his hatred of going on vacation. Furthermore, in some cases, it was seen that his sensitivities and special needs lead to meltdowns.

Finally, Christopher's features pointing to autism which could not be included in either Criterion A or Criterion B, or the ones that could be included in them but work as advantages rather than deficiencies were illustrated and also evaluated in detail. In this section, which we have briefly summarized here, we tried to show that *The Curious Incident*, which is a fictional work, is an extremely successful representation of autism spectrum disorder. Furthermore, this chapter explains why the work, which has been praised by prominent scholars in this field such as Barış Korkmaz and Simon Baron-Cohen, is seen by many as a reference book for understanding autism, a social phenomenon that has become increasingly common all over the world.

In the third chapter of the study, the novel was evaluated in the light of the Theory of Instances of Enunciation (Coquet, 2007) and semiotics of translation by utilizing some of the operations used to analyze a literary text developed by the Paris School of Semiotics and compiled by Öztürk Kasar (2009). Accordingly, in the first part of this chapter, the cover designs of the original text and its Turkish translation and comments on the back covers of both novels were examined since an evaluation of the relationship of the text with the editorial paratext and peritext could provide beneficial information. The cover designs of the adult version of the source text and the children's version are different. Also, some information about the content of the work referenced in this study was moved to the cover; however, there is no expression on the cover of the book about Asperger's syndrome or autism spectrum disorder. It was seen that, in contrast to the cover designs of the original work, the Turkish

translation of the work does not include a dead dog image or a night theme on the cover. In addition, in the Turkish cover design, some information about the content of the work is reflected on the cover, and comments by prominent scholars, namely Oliver Sacks and Barış Korkmaz, on the back covers of the source text, and its Turkish translation were examined, revealing praise for both the source and the target texts for contributing to a better understanding of autism. The visuals of the book covers examined within the scope of this study were included in the appendices. The work was also included in the curricula of primary and secondary schools in England to increase students' awareness of neurodiversity, to enable them to understand that differences exist and are valuable. However, at the request of parents, citing the offensive language of the work and the thoughts therein about atheism, *The Curious Incident* was removed from the reading list in some schools (http://www.markhaddon.com/blog/curious-banned). Nevertheless, the work continues to be read around the world.

In the second part of this chapter, the titles and the subheadings of both the source and target texts were examined, as the title forms the reader's first impression of the work. When analyzed, it became clear that the title of the source text may have a misleading effect, due to its reference to the Doyle's story, *Silver Blaze*. On the other hand, for those who are not Doyle readers, it was concluded that the title in question would suggest that the work could be a murder mystery. As Öztürk Kasar (2009, p. 166) states, the title is thought not to be innocent here. In other respects, clearly the target novel's title *Süper İyi Günler* [Super Good Days] is not a word-for-word translation of the original and would make almost no sense to the target reader before they read the work itself – though it does not mislead the reader. With the inclusion of the subtitle in the target text, however, the reader has an idea about the content of the work.

The third part of this chapter, titled "Multiple Readings of the Text", was about reading the work from different perspectives. *The Curious Incident* is considered in two different ways. In the reading titled "Reading the Novel from the Perspective of Disability Studies", the novel was read as an awareness-raising work, revealing the attitude of a society, the majority of which are neurotypical individuals, towards neurodiversity. Christopher was considered a neurodiverse individual living in a

society dominated by neurotypicals and his interactions with neurotypical people were examined in order to explain the value the normative society put on neurodiversity. It was reaffirmed that "neurodiversity in general does not or cannot have a valued place in normative society" (Orlando, 2018, 327). Also, it was thought that normal hegemony in society and prejudice against neurological differences are criticized in the novel.

The reading titled "Reading the Novel as a 'Different' Murder Mystery Story" focused on Christopher's experience of writing a murder mystery story. Why the murder mystery story written by Christopher, who believes that he could be a detective like Sherlock Holmes thanks to his autistic features, is "different" (in Siobhan's words) was explained. It was concluded that Haddon's narrative failed to meet the criteria for traditional detective fiction, as contrary to expectations, Christopher's autistic features prevent him from being a successful detective. And therefore, a parody of the traditional detective genre was made through the use of postmodern devices. It became clear fairly quickly that the novel is actually a kind of coming-of-age story, although Christopher intends to write a murder mystery novel. The work is, of course, not limited to these two readings, - and the novel, presented in the guise of a murder mystery, might also be read as a family drama or a bildungsroman.

In the fourth part of this chapter, the novel was analyzed in terms of its intertextual relations. First, the term intertextuality was explained by some scholars; then, intertextual elements in the novel - namely parody, transformation of text, quotation, collage, and reference determined - were described concisely, and exemplified. Notable are frequent references made to Sherlock Holmes, another fictional hero who is thought by some to be autistic. By this means, the intertextual relationships feature in almost every chapter of the novel, and the idea that Christopher is an individual on the spectrum is reinforced.

In the fifth part of this chapter, titled "Combinatory Modalities of Actants in the Text: Wanting, Having to, Being able, Knowing", we focused on Christopher's relationship with the people in his immediate social environment in the context of autonomy or heteronomy. Within the narrative programs that Christopher maintains, we saw that Christopher is sometimes an autonomous and sometimes a heteronomous actant, like every individual. Hence, it was concluded that being on the spectrum does

not always necessarily make him less or more autonomous or heteronomous than his peers.

The sixth part of this chapter dealt with the identification of contexts produced by Christopher as a non-subject, related to his autistic traits. Accordingly, Christopher's transformations as a subject were discussed on the basis of the "typology of the non-subjects" proposed by Öztürk Kasar (2019, pp. 242-244), and only the contexts in which he was considered to be a non-subject were exemplified. Christopher's autistic features do not permanently make him a non-subject as he is a high-functioning autistic individual. The effect of his autistic features on his transformations as a subject is presented with here examples. At the end, the translations of discourses produced in non-subject stages were assessed within the framework of Systematics of Designification in Translation (Öztürk Kasar, 2020b, p. 160) with the aim of specifying how the signs of subject transformation were reflected or the degree to which the signs were maintained or transformed in the Turkish translation of the work.

Of six contexts analyzed in detail, in four of them, the non-subject was found to be under the influence of the immanent component of the passional nature. In one of the contexts, the non-subject was found to be under the effect of the fundamental component of bodily nature. And in the last context, the non-subject was found to be under the influence of both the immanent component of the passional nature and fundamental component of bodily nature. As a result of the translation evaluation conducted on *The Curious Incident* and its Turkish translation, ten designificative tendencies in five of the six contexts came to light. Of those ten designificative tendencies, five were categorized as alteration of the meaning, four were categorized as over-interpretation of the meaning, and one was categorized as under-interpretation of the meaning. It was concluded that, in all the contexts analyzed, the non-subject state of the instance was generally transferred to the target text despite the meaning transformations.

In the last part of this chapter, the reflections of autism signs revealed in Christopher's discourses and actions, were analyzed in the Turkish translation of the work and the performance of its theatrical adaptation in Turkish. In this sense, the novel's Turkish translation by Doğangün was considered a product of an interlingual

translation and the performance of the stage adaptation directed by Nedim Saban an interlingual translation product in line with Roman Jakobson's translation classification. In addition, the performance in question was thought to be included in the sixth category, the transference from a multiple sign system into a multiple sign system, we suggested to be added to the typology proposed by Sündüz Kasar (2021b).

The examples given in this section were selected from scenes with more than one autism sign in order to avoid repetition. Selected examples were presented in tables. Moreover, the images of the stage performance of the examined section were included in the appendices section. In addition to showing intense parallelism with the novel, the performance offers an extremely rich narrative with visual and auditory elements. As a result, it was seen in the examples selected in this section that the autism signs in the original work were successfully transferred to both the interlingual and the intersemiotic translation products.

We think that the Turkish translation of the work as an interlingual translation is, in addition to its contribution as a literary work, a crucial public service in terms of its contribution to the Turkish reader's knowledge and awareness of autism even if such a purpose may not have been pursued while being translated. On the other hand, the play adaptation of the work, which we consider to be an example of intersemiotic translation in this study, was staged by Tiyatrokare as a social awareness project in cooperation with the Tohum Autism Foundation. The stage performance of the novel provides significant social benefits, such as increasing the visibility of neurodiverse individuals in societies where neurotypical individuals are in the majority. Performance of the play facilitates understanding of the inner dynamics of autism with the help of visual and auditory tools. In particular, since the perceptions of the autistic individual are visualized through giant screens in the play, it also contributes to social awareness in terms of drawing attention to the different perceptions and therefore judgments of individuals on the spectrum. In short, the staging of the play contributes to people’s knowledge and awareness of autism.

By providing an understanding of the inner world of individuals with autism, the novel and its translations draw attention to autism spectrum disorder, which is becoming more and more common all over the world. Therefore, it helps to raise the

visibility of neurodiverse minority because “it is critical in planting autism in the public mind” (McDonagh, 2008, p. 113).

In a nutshell, as mentioned before, the number of individuals with autism is increasing and they live in societies where normally developing individuals are in the majority. Therefore, raising the consciousness of those living together in society is becoming more important. The establishment of the idea that such neurodiverse people exist and are valuable in society also contributes to the development of this consciousness. This can be achieved by understanding individuals who are disadvantaged when establishing social relations in society. A normally developing individual can make sense of the actions and discourses of another normally developing individual through their own experiences. However, in order to understand an individual with autism, a normally developing individual must have knowledge about the special needs and sensitivities of individuals with autism. At this point, it is necessary to emphasize the importance of literary works and cultural and art activities that deal with this issue in order to more easily bring the said awareness to the society.

Consequently, we hope that this study, based on Mark Haddon's novel and its two translations by Övgü Doğangün and Nedim Saban, will constitute a further contribution to improving social awareness about autism spectrum disorder. In addition, we hope that our study, which differs from other studies previously conducted within the scope of semiotics of translation in that it contains the examination of stage performance, contributes to the field with this aspect.

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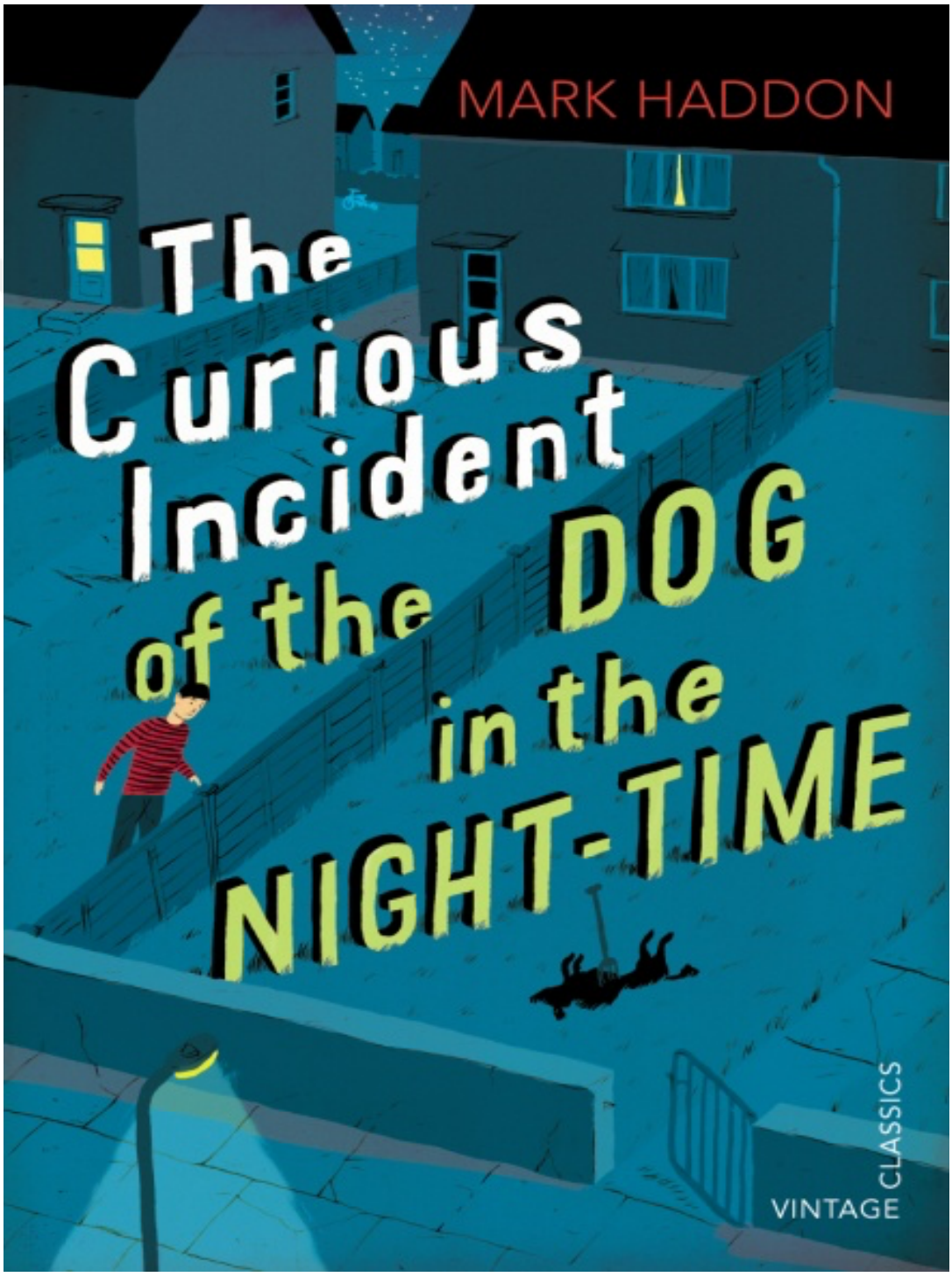
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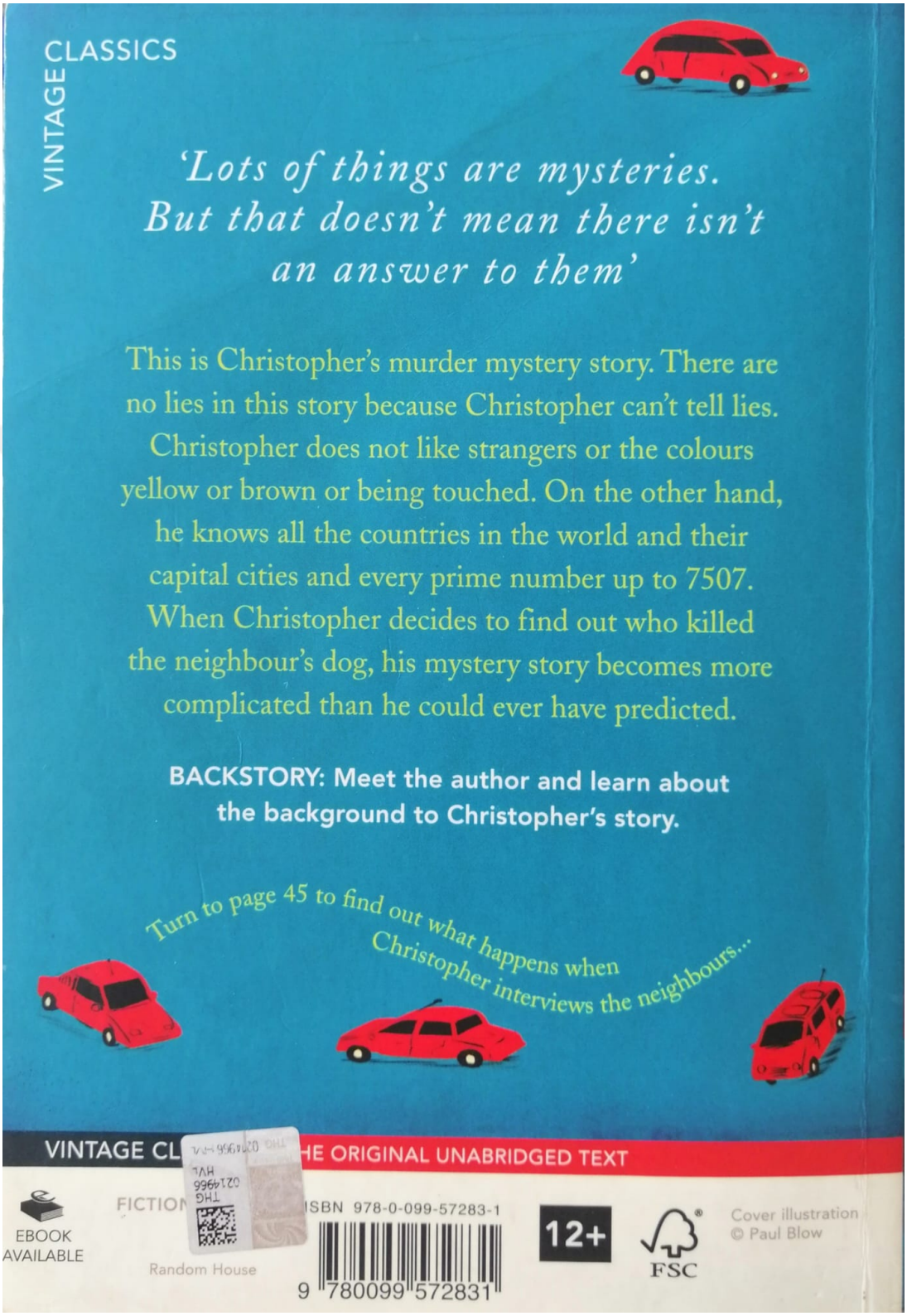
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APPENDIX

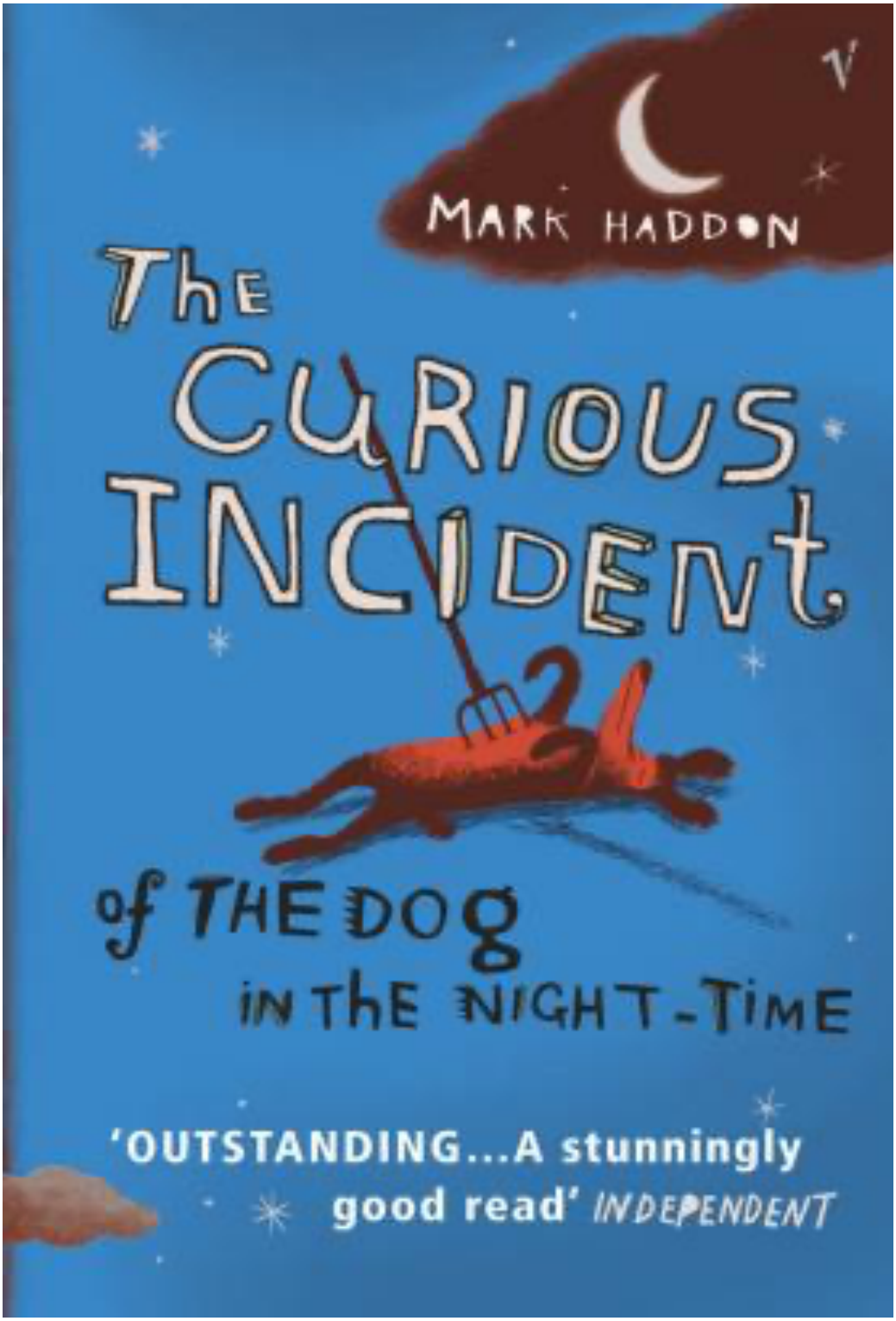
Appendix 1



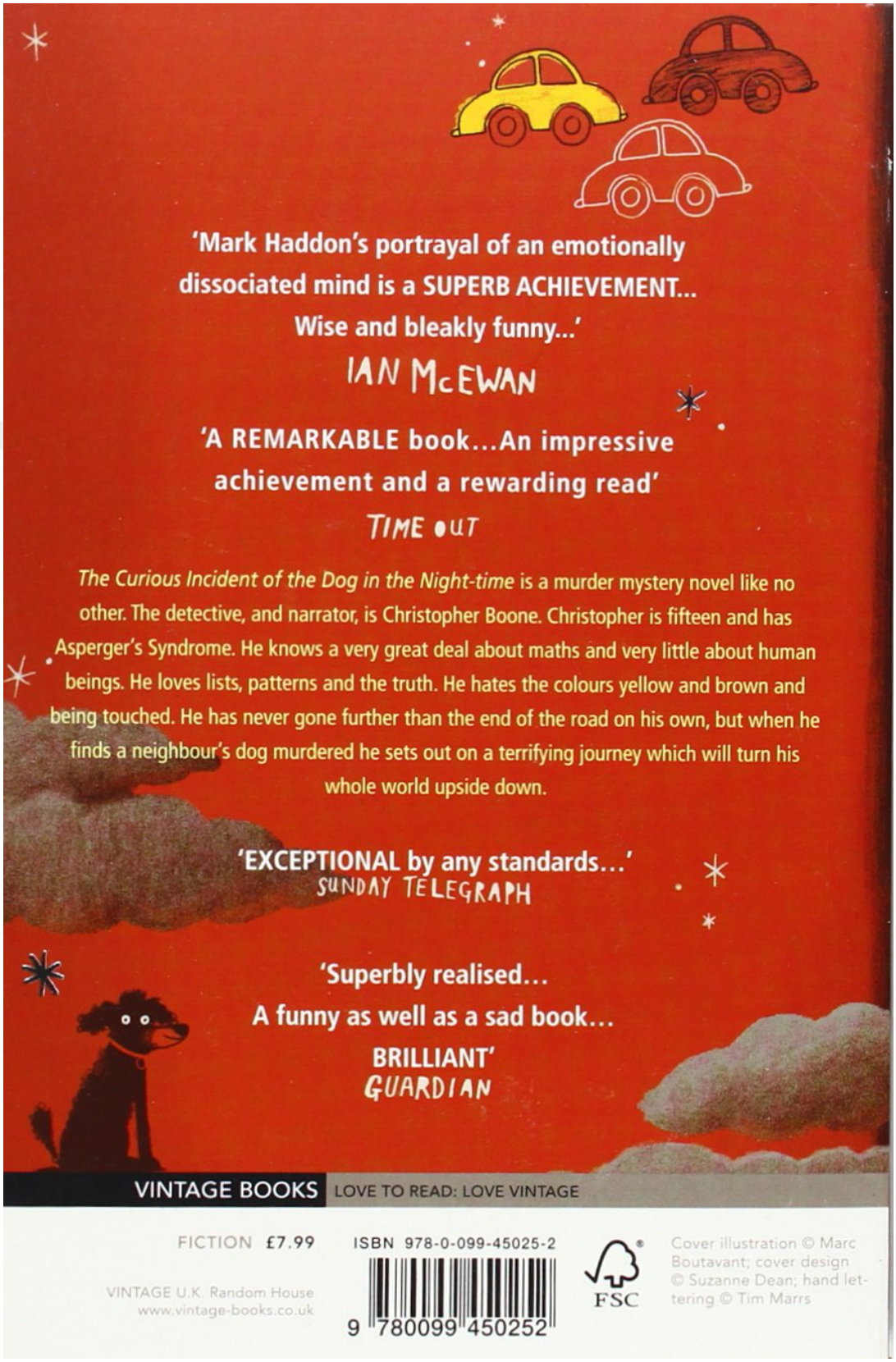
Appendix 2


VINTAGE CLASSICS
'Lots of things are mysteries. But that doesn't mean there isn't an answer to them'
This is Christopher's murder mystery story. There are no lies in this story because Christopher can't tell lies. Christopher does not like strangers or the colours yellow or brown or being touched. On the other hand, he knows all the countries in the world and their capital cities and every prime number up to 7507. When Christopher decides to find out who killed the neighbour's dog, his mystery story becomes more complicated than he could ever have predicted.
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Appendix 3


MARK HADDON
The CURIOUS INCIDENT
of THE DOG
IN THE NIGHT-TIME
'OUTSTANDING...A stunningly good read' INDEPENDENT

Appendix 4



'Mark Haddon's portrayal of an emotionally dissociated mind is a SUPERB ACHIEVEMENT... Wise and bleakly funny...'
IAN McEWAN

'A REMARKABLE book...An impressive achievement and a rewarding read'
TIME OUT

The Curious Incident of the Dog in the Night-time is a murder mystery novel like no other. The detective, and narrator, is Christopher Boone. Christopher is fifteen and has Asperger's Syndrome. He knows a very great deal about maths and very little about human beings. He loves lists, patterns and the truth. He hates the colours yellow and brown and being touched. He has never gone further than the end of the road on his own, but when he finds a neighbour's dog murdered he sets out on a terrifying journey which will turn his whole world upside down.

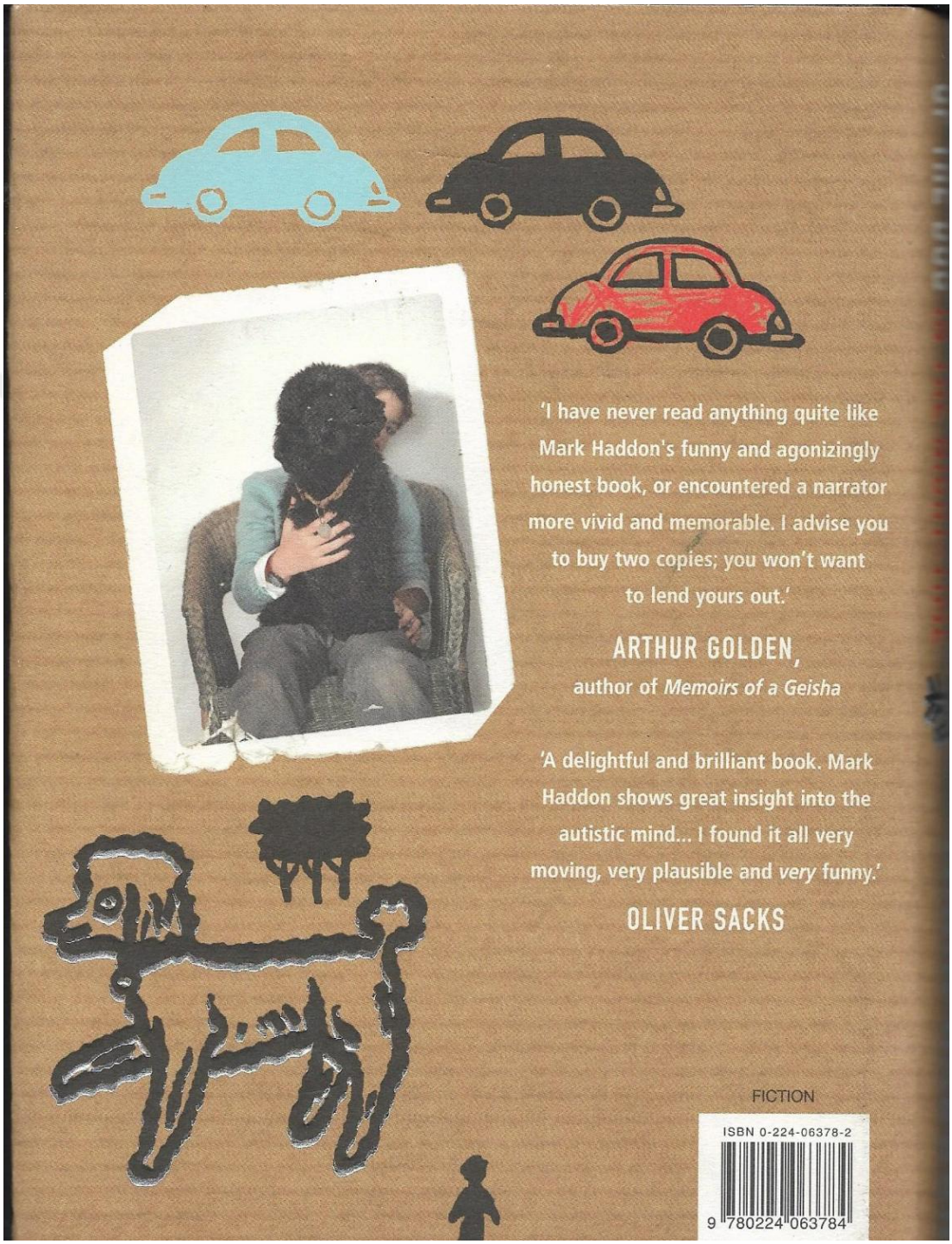
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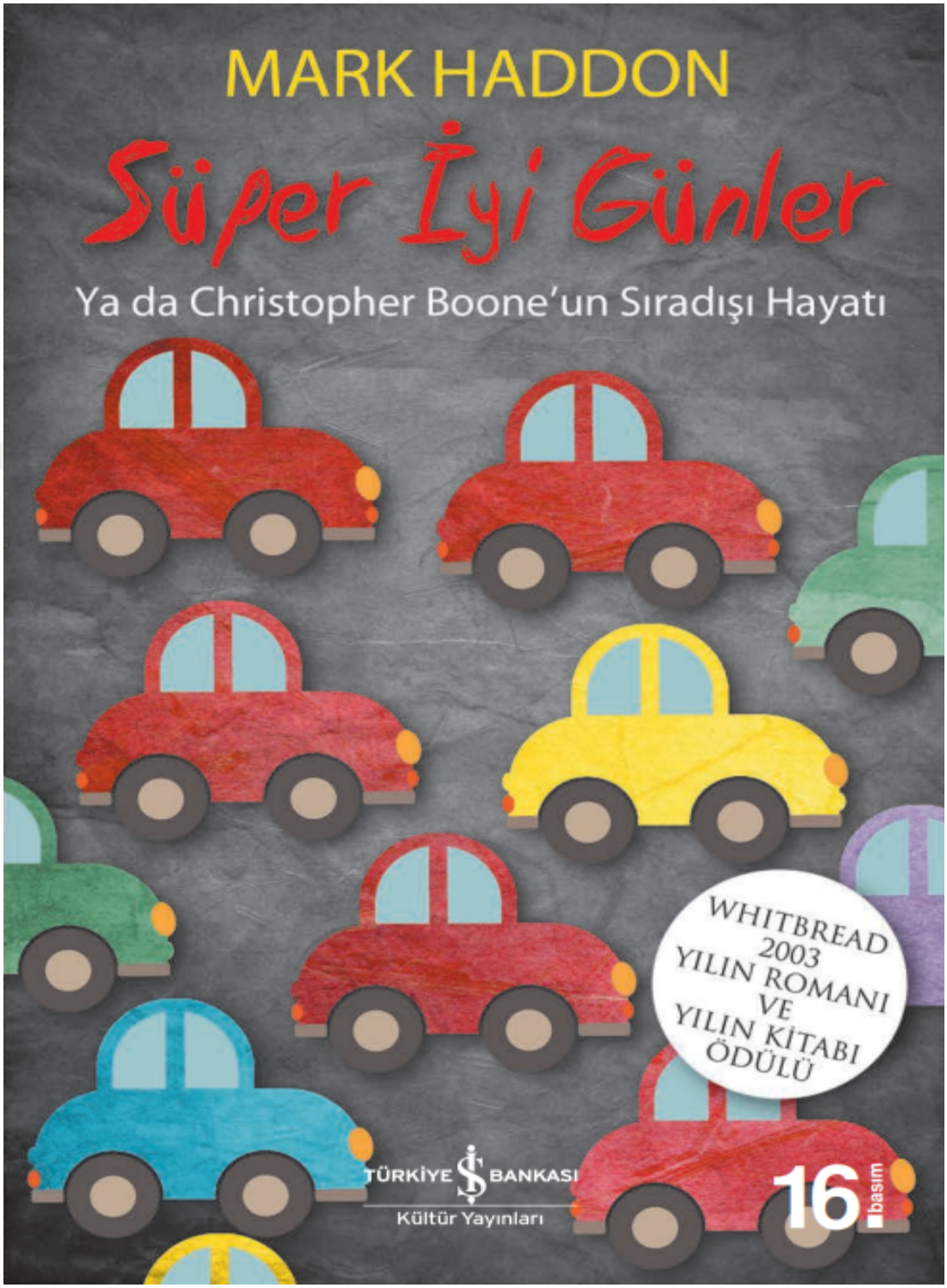
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Appendix 5


'I have never read anything quite like Mark Haddon's funny and agonizingly honest book, or encountered a narrator more vivid and memorable. I advise you to buy two copies; you won't want to lend yours out.'
ARTHUR GOLDEN,
author of *Memoirs of a Geisha*
'A delightful and brilliant book. Mark Haddon shows great insight into the autistic mind... I found it all very moving, very plausible and *very* funny.'
OLIVER SACKS
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Appendix 6


MARK HADDON
Süper İyi Günler
Ya da Christopher Boone'un Sıradışı Hayatı
WHITBREAD
2003
YILIN ROMANI
VE
YILIN KİTABI
ÖDÜLÜ
TÜRKİYE İŞ BANKASI
Kültür Yayınları
16 basım

Appendix 7

İnsanlar kafamı karıştırıyor.
Bunun iki temel nedeni var.
İlk neden, insanların hiç kelime kullanmadan bir sürü şey söylemeleri.
Siobhan, tek kaşını kaldırmanın bir sürü anlama gelebileceğini söylüyor.
[...] Bu komik bir kitap olmayacak. Espri yapmasını bilmiyorum, çünkü onları anlamıyorum.

Esrarengiz bir cinayet ve bu cinayeti aydınlatmaya çalışan dünyanın en dikkatli dedektifi Christopher John Francis Boone. 15 yaşındaki dedektifimiz, yaşadığı bütün ülkeleri ve onların başkentlerini sayabiliyor, bir de 7.507'ye kadar bütün asal sayıları...

Başından sonuna kadar sürükleyici bir tema çerçevesinde yazılmış olması nedeniyle benzerlerinden farklı olan bu kitabın, otizm gibi anlaşılması çok zor ve ciddi bir durumla karşı karşıya kalan ailelerin, çocuklarını daha iyi anlamalarında büyük fayda sağlayacağına inanıyorum.

Prof. Dr. BARIŞ KORKMAZ



Mark Haddon, 1962 yılında İngiltere'de doğdu. Oxford Üniversitesi'nde İngiliz Dili ve Edebiyatı eğitimi aldıktan sonra zihinsel ve bedensel engeli olan çeşitli yaş gruplarındaki insanlar üzerinde çalışmalar yaptı. Yazarlığın yanı sıra senaryo yazan ve illüstratör de olan Haddon'ın ilk kitabı 1987 yılında yayımlandı. O günden bu yana aralarında Nestle Smarties ödülüne aday gösterilen *The Real Porky Philips*'in de olduğu çok sayıda çocuk kitabı yazdı. Yazarın yetişkinler için ilk kitabı olan *Süper İyi Günler ya da Christopher Boone'un Sıradışı Hayatı*, 2003 yılında Whitbread "Yılın Romanı" ve "Yılın Kitabı" ödüllerini aldı. Haddon halen Oxford'da yaşamakta ve Oxford Üniversitesi'nde yaratıcı yazım dersi vermekte.

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Appendix 8



Appendix 9



Appendix 10



Appendix 11



Appendix 12



Appendix 13



Appendix 14



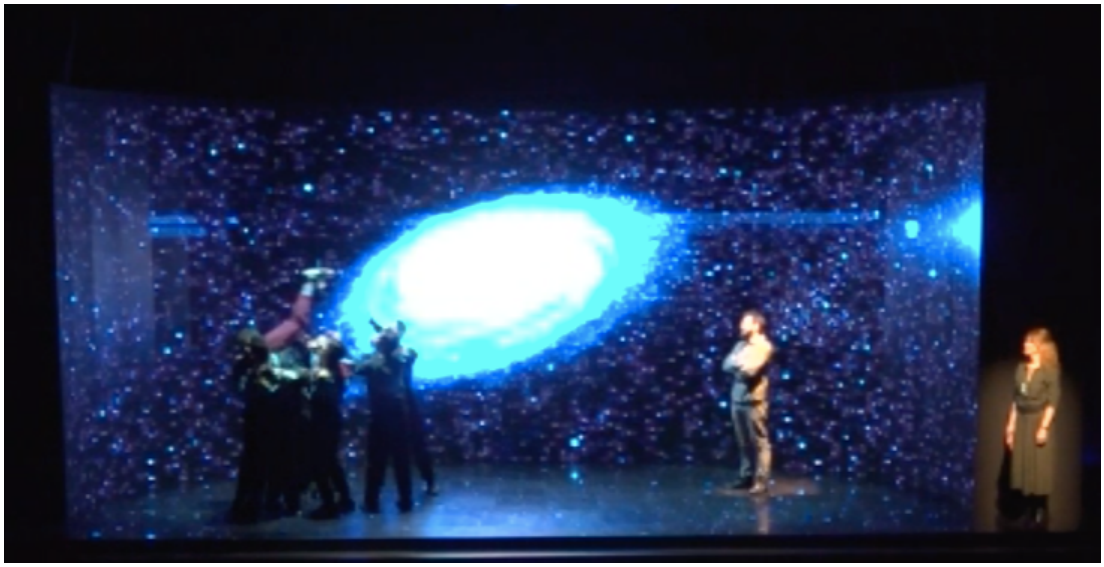
Appendix 15



Appendix 16



Appendix 17



Appendix 18



Appendix 19



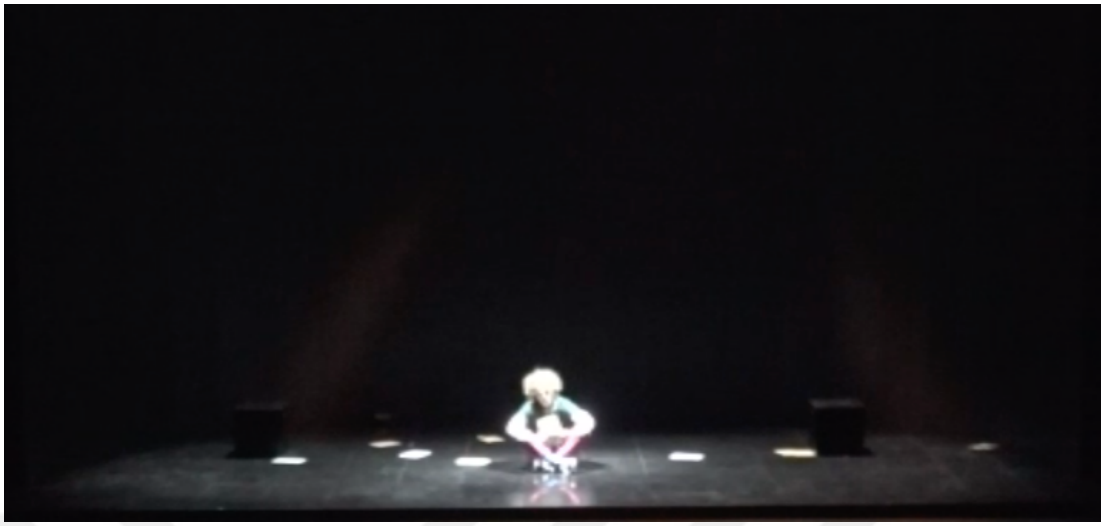
Appendix 20



Appendix 21



Appendix 22



Appendix 23



CV

1. **Adı Soyadı** **:** Burcu Nur Bayram
2. **Unvanı** **:** Öğretim Görevlisi

Derece	Alan	Üniversite	Yıl
Lisans	Mütercim Tercümanlık (Tr-Alm-Ing)	Dokuz Eylül Üniversitesi	2016
Y. Lisans	İngiliz Dili ve Edebiyatı	İstanbul Yeni Yüzyıl Üniversitesi	2021

3. Yayınlar

3.1. Uluslararası hakemli dergilerde yayınlanan makaleler (SCI & SSCI & Arts and Humanities)

3.2. Uluslararası diğer hakemli dergilerde yayınlanan makaleler

3.3. Uluslararası bilimsel toplantılarda sunulan ve bildiri kitabında (*Proceedings*) basılan bildiriler

Javid Aliyev, **Burcu Nur Bayram** (2020). "Güneli Gün'ün *On the Road to Baghdad* Adlı Eseri ile Virginia Woolf'un *Orlando* Adlı Eserinin Androjeni ve Pikaresk Roman Bağlamında İncelenmesi". BICOASP (International Conference on Academic Studies in Philology). Bandırma On Yedi Eylül Üniversitesi, Balıkesir. 02-05 Eylül 2020.

Burcu Nur Bayram (2019). "*The Yellow Wallpaper* Adlı Öyküde Güç Dengelerinin Saptanması ve Çeviri Göstergebilimi Bakış Açısıyla Değerlendirilmesi". BICOASP (International Conference on Academic Studies in Philology). Bandırma On Yedi Eylül Üniversitesi, Balıkesir. 26-28 Eylül 2019.

3.4. Yazılan uluslararası kitaplar veya kitaplarda bölümler

Javid Aliyev, **Burcu Nur Bayram**. (2020). "Androjen Pikaro/a Olarak Orlando veya Virginia Woolf'un Orlando Adlı Romanının Pikaresk Bağlamları" Yazınsal Feminizmler: Yöndeşimler ve Kesişimler / Literary Feminisms: Convergences and Intersections. (Didem Tuna, Mesut Kuleli, Javid Aliyev, Eds). ISBN: 978-625-7677-00-4. Ankara: Nobel Akademik Yayıncılık.

4. Uluslararası Okullar

Pázmány Péter Catholic University	Erasmus: Faculty of Humanities and Social Sciences	2014

5. Eğitimler ve Sertifikalar

Bandırma On Yedi Eylül Üniversitesi	BICOASP (International Conference on Academic 2019 Studies in Philology) Certificate of Participation	2020
University of California, Santa Cruz, Coursera	Feminism and Social Justice	2020
University of California, Davis, Coursera	Autism Spectrum Disorder	2020
Bandırma On Yedi Eylül Üniversitesi	BICOASP (International Conference on Academic 2019 Studies in Philology) Certificate of Participation	2019
Dokuz Eylül Üniversitesi	Pedagojik Formasyon	2016

6. Son iki yılda verdiğiniz lisans ve lisansüstü düzeydeki dersler için aşağıdaki tabloyu doldurunuz.

Akademik Yıl	Akademik Dönem	Dersin Adı	Haftalık Ders Saati
2020 - 2021	Bahar	Main Course	15
2020 - 2021	Bahar	Listening & Speaking	6
2020 - 2021	Güz	Main Course	15
2020 - 2021	Güz	General English	3
2020	Yaz	General English	6
2019 - 2020	Bahar	Reading & Writing	6
2019 - 2020	Bahar	General English	15
2019 - 2020	Güz	Reading & Writing	6
2019 - 2020	Güz	General English	15