

Universitatea „Aurel Vlaicu” din Arad  
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Facultatea de Științe Umaniste și Sociale  
Domeniul de doctorat Filologie

**AN INTERDISCIPLINARY APPROACH TO DISABLED CHILDREN NOVELS:  
KATHRYN ERSKINE’S *MOCKINGBIRD*, R.J. PALACIO’S *WONDER*, MARK  
HADDON’S *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME* AND  
LYNDA MULLALY HUNT’S *FISH IN A TREE***

**SUMMARY**

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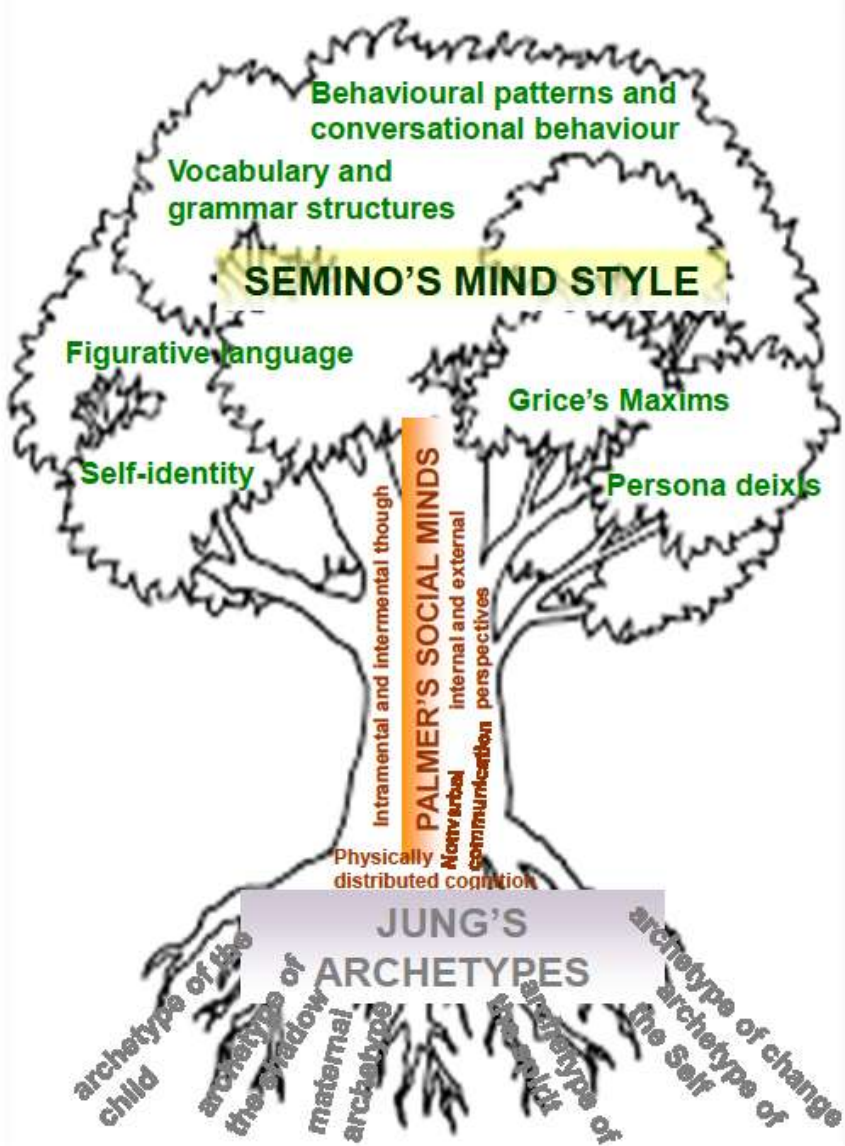
**ARAD  
2021**

“Introduction” highlights why I have selected the topic of disabled children and have approached it via Palmer’s and Semino’s cognitive theory and Jung’s theory of archetypes. To properly meet the demand of tackling the autistic children depicted in four remarkable novels belonging to disabled children literature, I have pointed out that I benefitted from my personal teaching experience with autistic children, coupled with my fondness for reading. I have revealed the sources that have considerably enriched my research, namely various “disability studies,” concerned with the physical and mental limitations of people emotionally and mentally affected by autism. Lennard J. Davis’s *Enforcing Normalcy* and Rosemarie Garland-Thomson’s *Extraordinary Bodies* have provided valuable items of information with respect to the relation between “the normal” and “normalcy” (Davis), whereas Thomson was concerned with the “normate” (qtd. in Barker Clare and Stuart Murray, 2018: 4); their conclusion that disabled people should be regarded as different and not abnormal has greatly influenced my approach to such children. Geoffrey H. Hartman in “On Traumatic Knowledge and Literary Studies” has supplied information about trauma theory as featuring disabled children and offering valuable shred of an evidence regarding the fact that being disabled does not involve a life deprived of feelings and emotions. Richard Rieser’s “Teacher Education for Children with Disabilities Literature Review For UNICEF REAP Project” (1995) has provided items of information about the Inclusive School and the teachers’ training to be the right person in the right place. “Learning Disability in Children: Early Detection and intervention” (2011) by Innocent Sifelani has proved a methodological lens for studying children with learning disability. Sue Stubbs’ “A Critical Review of the Literature Relating to the Education of Disabled Children in Developing Countries” highlights the importance of knowing how to approach a disabled child and offers a theoretical framework in approaching disabled children. E. Donaldson and C. Prendergast, in their article “Representing Disability and Emotion: There’s No Crying in Disability Studies!” point to the importance of emotions and feelings in the life of the disabled child. Cristina Maria Gonçalves Pereira and Sónia Maria de Matos Faria, in their article “Do you feel what I feel? Emotional development in children with ID,” have shown how children with intellectual disability are able to manage their emotions and feelings. All the studies, outlined in my dissertation, helped me to understand what to be a disabled child really means and how disability could interfere with cognitive theory and archetypal constructs. I have mentioned the fact that my aim is to demonstrate that disabled children can be approach via dynamic and interesting theories, applied to some contemporary novels, whose protagonist is a disabled child. It emerges from my investigation

to identify those emotional aspects, desires, struggles and behavioural patterns of disabled children as “outer, active, public, social, behavioural, evident, embodied, engaged person“ (Palmer,2010: 39).

Our main constructs are employed within the diagram of the metaphor The Tree of Life

Diagram of The Tree of Life



It often happens that society transforms individuals with functional potential into persons with disabilities, unable to respond to social requirements and social norms. Disability is only a matter of social perception in the contemporary Romanian society.

“The medical approach to disability classifies this human variety as being a deviation from the norm, pathological condition, deficiency and, significantly, as a personal tragedy and a burden that the affected person must bear all his life” (Linton,1998: 11).

The social model of disability suggests “an untenable division between body as corpus and culture, impairment and disability. It requires to set up a critique of its own dualistic legacy and lay down, as an epistemological need, that the impaired body is part of the sphere of history, culture and signification, and not- as medicine would have it- an atemporal, pre-social, entirely natural thing” (Hughes&Paterson, 1997: 326).

The social model proposes a body without history. It also proposes ”a body penurious of sense, a dysfunctional, anatomical, body mass stubborn in its strength to signification and phenomenologically dead, without intention or company” (Hughes&Paterson,1997: 329). Consequently, Foucault (1979) regarded impairment as being “fully cultural,” and the body as “an outcome of social processes” (qtd. in Hughes&Paterson, 1997: 332). He claims that since “language or knowledge is power, power inactes itself on bodies.”

J. Davis and R.Garland-Thomson have further enlarged upon the issue of impairment, starting from the assumption that disability approaches have already got a preveliged position in the field of sociology. They concentrated on the strength of the notion of the “normal,” “normalcy” in Davis, “the normate” in Garland –Thomson, in their definitions of disability. Davis succeeded to comprehend the disabled body, while Garland Thomson returned to the notion of the norm, the normal body. Davis determined that the problem is “not the person with disabilities : the problem is the way that normalcy is constructed to create the “problem of the disabled person” (qtd. in Barker and Murray,2017: 3).The normate is the “constructed identity of those who, by way of the bodily configurations and cultural capital they assume, can step into a position of authority and wield the power it grants them” (Barker and Murray,2017: 4)

Snyder and Mitchell give their “cultural model of disability,”( 2017: 5) in Cultural Locations of Disability (2006), highlighting the “potentially meaningful materiality” of invalid embodiment, which represents “a source of embodied revelation” (5), offering exclusive introspections into cultural components and social feelings. The social and medical approaches to disability prove that disability can never be released from issues regarding race, sexuality, gender or class. We can define disability as a universal human phenomenon and not

just as an attribute of a minority social class, seen and perceived by people as a disease. Relying on the relation between the human body and socio-cultural environment, Leder states that “the living body helps to constitute this world as experienced. We cannot understand the meaning and form of objects without reference to the bodily powers through which we engage our senses, language and desires. The lived body is not just a place in the world, but a way through which the world is constituted ” (Nettleton, Watson,2005: 10).

“Embodiment refers to the lived experience undertaken by one’s body as well as to one’s life experience mediated through the body as this is influenced by its physical, psychological, social, political, economic, and cultural environments”( Nichter,2008: 164).

There were approached some body models as the “mirror body model” which relies on “the importance of looking at the formation of the self, the dramaturgical body which emerges from the process of construction and presentation of one’s own body and the phenomenological body,” presented by Waskul and Vannini as a “somatic presence” (qtd. in Merleau-Ponty 2016: 9), a means of “constituting the self, society and symbolic order” (2016///??: 9) or, in Leder 's terminology, as an“absent body” (9), which disappears very quickly from the consciousness of the individual, due to the disembodied lifestyle. The “social semiotic body” is that body that, once transformed into an object of discourse, represents “a source of meaning and communication” (2016: 11), with symbolic meanings and values. The “narrative body” is that body that expresses itself through language, which contributes to the formation and recovery of human subjectivity. The existence of disability represents a break in the semantic framework.

As concerns “the ontological value of the social body,” Booth claims that body is not only “an emotional, kinesthetic, and aesthetically experiencing body” (qtd. in Merleau-Ponty,2016: 1), but a “social body” (1). The ‘social body’ progresses through “the conversation of gestures” (1), with the implication that the meaning emerging from gesturing is “a form of embodied meaning” (1).

The “social meaning” (2016: 6) of the “subject-body” arises from the assumption that it is a “social body embedded in an emotional network of social attention and communication” (6). “Unconscious adjustments”(7) occur in daily life “in bodily posture, facial expressions, tone of voice” (7). Each gesture is regarded by Mead as a “transaction organism-environment relationship” (qtd. in Merleau-Ponty,2016: 8). The most relevant assumption that grows out of Mead’s debate on the symbolic meaning of objects is grounded in the fact that “the infant grows aware of himself both as an object of attention and of one’s own attention, thus developing “self-awareness” (15).

The theoretical chapter entitled “.....” highlights Palmer’s strongest assumption, clearly stated on the second page of his contribution on social minds, that novels can grant the readers access to the characters’ minds, to what they are thinking, is extended upon with examples taken from both the “externalist and the internalist perspective”, “intermental and intramental thought and intermental units” (2010: 34).

We have benefitted from Palmer’s focus on the debate concerning the XIXth novel, where the particular features of social minds revealed two different issues: on the one hand, the “epistemological” (4) preoccupation to find out the extent to which it is possible “to have knowledge of the workings of other minds” and, on the other, the “ethical” (4) concern regarding the purpose of our acquiring knowledge regarding other people’s minds.

For properly answering such issues, Palmer proposes that possible methodological tools should arise from “cognitive approaches to literature” (5). Cognitive literary researches have included “cognitive narratology and cognitive poetics” (5), commented by Palmer throughout his book.

As early as the first chapter, we have become familiar with David Herman’s argument that “narrative is a key cognitive tool and a central and indispensable way of making sense of the world” (qtd. in Palmer, 2010:6). “Cognitive approaches to literature” have as “particular areas of interest the analysis of metaphor” (6). An interesting argument is that the cognitive approaches are not to be regarded as “an end in itself” (7), being closely related to “social, cognitive and discursive psychology, neuroscience and psycholinguistics” (7).

Palmer’s book *Social Minds in the Novel* is some sort of sequence to his previous book *Fictional Minds* whose basic issues are related to the fact that “classical methodologies such as the speech act approach, story analysis, the concept of focalization or point of view and the study of characterization” do not offer significant additional instruments meant to “add up to a complete and coherent study of all the aspects of the minds of the characters in the novel” (7).

It also appeared that “traditional narratology” through focusing mainly on the “inner thought at the expense of other types of mental functioning” somehow “neglected the whole minds of fictional characters in action” (9). Palmer insisted on the fact that “parallel discourses on real minds” provided by other fields such as neuroscience, psycholinguistics, psychology, philosophy of mind should be intensely made use of to help readers “reassemble fictional minds from narrative texts” (9).

The fact that there is no unsurpassable “dichotomy between events/actions and thought/feelings” has been turned to good account by Palmer, through the concept of “thought-action continuum” (9).

In order to help the readers understand how the characters' minds function, Palmer introduces and explains the concepts of "continuous-consciousness frame" (10), "experimentality" (11), "embedded narratives" (12), "frame narratives", "cognitive narratives", "double cognitive narratives" (12), "situated identity" (14), "metarepresentations" (15) and "philosophical concept of action" (21).

Significant conclusions emerged from Palmer's explanation of the distinction between "the externalist and the internalist perspective" (39), through the argument that the former is concerned with those issues that are "inner, introspective, private, solitary, individual, psychological, mysterious and detached," whereas the latter underlines those characteristics that reveal the "outer, active, public, social, behavioral, evident, embodied, engaged" (39) aspects of the characters' personality. Palmer clearly concludes that the "social mind describes those aspects of the whole mind that are revealed through the externalist perspective" (39).

Since "the social nature of fictional thought" has previously been of little concern to the researchers, Palmer convincingly pleads in favour of it, expanding our knowledge through the approach to the concept of "subjectivity" debated upon in relation to the concepts of "situated identity," "intermental thought," the latter being in opposition with the "intramental thought" (41). Intermental thinking is regarded as being "joint, shared, group or collective," whereas the latter as "individual and private thought" (41)

The subchapter has tackled Semino's construct of "mind style" (Semino,2007:153), borrowed from Fowler, as a narratological and linguistic characteristic for those novels focused on extremely gifted children, affected by disability. The representation of 'mind' has been approached in correlation with Margolin's (2003), Palmer's (2004) and Fludernick's (1996) term "fictional mental functioning within stylistics."

Semino, in her attempt to define "mind style," in her article "Mind Style 25 years on" (2007:153), relied on Leech's and Short's research as concerns the notion of "mind style". Both authors made a clear distinction between a fictional world and a "world view"(153): "the fictional world is what is apprehended, whereas our present concern is with how that world is apprehended, or conceptualized" (qtd in Semino,2007: 153).

They have favoured Fowler's term "mind style" instead of "world view," which is concerned with capturing an "impression of a world view" (qtd in Semino,2007:76) and "any distinctive linguistic representation of an individual mental self" (qtd in Semino,2007: 103). According to Semino, "mind style" and "ideological point of view" are used to render the idiosyncratic and social aspects of the world views.

Semino has postulated that both notions, *mind* and *consciousness*, have become the main preoccupation for narratologists and have been included in various definitions of narrative fiction. Semino has highlighted this aspect through Fludernik's (1996) example, who defines "narrativity" through "experientiality," adding that "since humans are conscious human beings, (narrative) experientiality always implies and sometimes emphatically foregrounds the protagonist's consciousness" (Fludernik, qtd in Semino, 2007: 155).

We have equally been concerned with Palmer's *Fictional Minds* (2004), where he posits that the characters' minds are central elements for defining and studying narrative fiction: "narrative fiction is, in essence, the presentation of fictional mental functioning" (Palmer, qtd in Semino, 2007: 155). Palmer opined that the term "mind" includes "all aspects of our inner life,...dispositions, feelings, beliefs and emotions" (Palmer,2010: 19).

Semino's research, closely investigated by us, has further revealed the fact that Margolin's term "cognitive style" is similar to "mind style;" the former has been defined as a "tendency to process information in a particular way which constitutes an interface between cognition and personality" (qtd in Semino, 2007: 156).

We have also benefited from Semino's concern with Fowler's concepts of "underlexicalization" (2007: 156), a deprivation of lexical items, and "overlexicalisation" (2007: 157), an abundance of lexical items, employed as methodological devices for decoding the characters' behavioural and mental patterns.

Moreover, the concept of "mind style" has been approached by Semino as self-presentation and descriptions of behaviour, grammar, vocabulary, figurative language; the last concept has been dealt with in terms of metaphors and similes, person deixis, speech presentation and conversational behaviour, all turned to good account, in our doctoral dissertation, for acquiring a better comprehension of individual minds seen as social minds.

Jung's theory of personality has been considered by many critics psycho-analytic due to the fact that it is mainly focused on the unconscious processes. The personal unconscious consists of the repressed parts of one's personality which also include incestuous pulsations.

The 'collective unconscious' comprises the archetypes defined by Jung as "patterns of behavior, primordial images, mythological images and behavioral patterns" (Jung, 1994: 72).. The archetype is a given, unconscious legacy, transmitted from one generation to another. It is a pattern that influences human behavior in terms of ideas, morality, ethics and behaviour.

The archetype as an "original image" (Jung,1994: 72), belonging to a transcendental plane, resembling Plato's pure ideas. Archetypes have been defined by Jung as "modalities of



functioning, antenatally established" (Jung,1994: 132), due to the relation that exists between "the formal and the a priori character of the archetypes" (Mihailescu,2004: 41).

Jung also defines the archetype as: the "existence of some forms in the psychic which are present everywhere and in all times", precisely because he was determined to approach it as an "indispensable corollary to the collective unconscious" (Jung,1994: 132) or "the disponibility of producing identical or similar representation" (Jung,1994: 133). He posits that the collective unconscious is the place of general and uniform contents that includes both archetypes and instincts. Human behavior is defined by instincts, and man's intuition and perception are influenced by archetypes.

Analysing Jung's approach to archetypes, Michael Palmer names them the "unconscious organizers of our ideas" (qtd. in Jung,1994: 173). He claims that the archetype is a model and a theoretical hypothesis used by Jung in his researches. Archetypes are seen as preexisting and as having a universal and objective character. Starting from their a priori character, Jung suggests that it has been implanted into human biological nature. Damaris Wehr defines the archetype as a man-possessed predisposition to form images (Wehr, qtd. in Mihailescu,2004: 43).

Jung's psychological archetypal theory comprises an analysis of the most significant types of archetypes. "Anima and animus" (Mihailescu,2004: 45) are those archetypes that symbolize the sexual part of the psyche, and, they are dependent on chromosomes and glands. They are regarded as the products of ancestral experiences between man and woman and vice versa.

"The shadow" (45), an "atypical archetype" (Mihailescu,2004: 49), is the place of the dark, unacceptable contents of our personality. The shadow archetype is responsible for most of the unpleasant and unacceptable social thoughts.

"Persona" (45) suggests an unnatural illusory personality totally different from real life. The ego's identification with it might psychologically drive a person towards experiencing the phenomenon of the "inflation of the persona" (Jung, qtd. in Mihailescu,2004: 50), with devastating consequences upon one's personality.

"The archetype of the child" (45) is related by Jung to the development of the self. The assumption that the unusual strength of the child, revealed under various forms to neurotic people, represents "opportunities that exist beyond the sphere of the conscious mind", has led Jung to the conclusion that the motive of the child represents the "individual bent towards self-achievement" (qtd. in Mihailescu,2004: 51).

“The maternal archetype” (45) introduces the child into some sort of "mythological background filled with authority and numinosity" (qtd. in Mihailescu, 2004: 52). “The archetype of the self” (45) allots a great importance to the self. Wehr defines the self as being the totality of psychic phenomena, the unity of the personality seen as a whole. “The archetype of the spirit” (45) is symbolized by a wise old man who sets his life experience in the service of people, offering them solutions to save themselves. He acts mystically as a mentor.

All these archetypes are associated with the process of individuation, resulting in psychic balance, self-realization, self-development, self-identification and an accomplishment of one's spiritual destiny, through the harmonization of the conscious and unconscious dimensions of one's personality.

All archetypes interfere to create harmonious relations between the unconscious and conscious thoughts of a human being. They are activated only when the characters need to fulfill a stage in their development. Archetypes, as inner resources, are all the time ready to produce change in someone's personality only to be activated at the right moment.

The subchapter expands upon the social minds depicted in Kathryn Erskine's book, *Mockingbird*. Caitlin's life consists of a tense relation between her intermental thoughts, available to everyone, and her intramental thoughts that comprise her secret and private moods, dispositions and aspirations, methodologically approached via Palmer's externalist and internalist cognitive perspectives. For a proper comprehension of the cognitive significance of the novel, several methodological constructs have been extensively employed, namely intramental and intermental thought, face and nonverbal communication, because they are all essential for the study of social minds in relation to individual minds.

For a more comprehensive illustration of the social mind in fiction, Kathryn Erskine's *Mockingbird* provides a starting point for our cognitive case study. In this subchapter, I have rendered those aspects of the social mind that highlight the protagonist's inner and outer thoughts available to the others. Kathryn Erskine's *Mockingbird* is a contemporary novel which emphasizes Caitlin, a young lady with Asperger Syndrome, trying to learn and experience emotions. This present approach also highlights the importance of the social model in disability.

Some cognitive remarks have been turned to good account regarding how, through the 'conversation of gestures' as nonverbal ways of communication, an autistic child can inter-relate with the world around her, avoiding impairment and dramatic mental disfunctionality. Relevant conclusions have emerged from observing how an autistic child progresses through “the conversation of gestures” and how “symbolic meaning” arises from “gestural

communication through taking the role of the other,” regarded as “a result of the mimetic synchrony between child and adult.”

Erskine’s motivation was to facilitate and increase our identification with her character, through the first-person narration, and become part of the inner and outer chaos of Caitlin’s life. Moreover, Caitlin, the protagonist, demonstrates how a disabled child can evolve “from autistic, indirected thinking to directed, social thinking” (Piaget, 1962: 16), via empathy and social connectedness.

To conclude, we can say that the present paper highlights how our protagonist Caitlin, an impaired child, can develop and change with the help of true relationships and communication, and how cognitive issues can and should be solved in a subjective manner.

Kathryn Erskine’s *Mockingbird* has been interdisciplinarily approached via Fowler’s term “mind style” with the intention to capture “an impression of the protagonist’s world view” (qtd in Semino, 2007: 166). According to the mind style concept, *Mockingbird* reveals an internal representation of the world in which, Caitlin, the main character, lives, including the presentations of the others characters’ minds and, of course, the workings of her mind.

Caitlin’s “world view” has the advantage of offering a representation of the world within her mind: "The gray of outside is inside. Inside the living room. Inside the chest. Inside me" (2). It is a combination between Caitlin’s mental and emotional representations, including feelings, emotions, values, attitudes and beliefs.

Palmer’s term “fictional mental functioning” (Palmer,2010:18) has been employed to render Caitlin’s mental processes under the form of cognition, emotions and feelings, facilitating the reader’s or researcher’s perception of fictional minds. Caitlin is a young girl with Asperger Syndrome who sees the life in black and white; she is picky on food, endowed with a direct expression of her thoughts, whereas her misinterpretation of both her inner and outer representations reveal her inability to feel empathy and have friends. Her entire life story is depicted in relation to a dramatic accident in which her brother Devon was killed. This event is set in relation to the “first-person point of view of introspection” (Palmer, 2004: 124); her self-presentation of various behavioural patterns includes many stereotypes, persistence and restrictions but also her personal consciousness. Her inability “To Look At The Person” (13) has been commented upon not only as a feature of Autism but also as a sign that she is not yet prepared to understand the new world, without her brother. Being affected by Autism, people expect Caitlin to be more empathic in opposition with her desire that things should be as they used to be in the past.

The infringement of Grice's Maxim has been set in relation to the opposition between the people's and Caitlin's expectations. After many life lessons, Caitlin succeeds to find Closure. Caitlin's behaviour is typical for the persons affected by Autism and it has been revealed through her passion for words, social inadaptability, inability to understand metaphors, complex phrases and ironies, lack of internal monologue, lack of visual contact and her predisposition to speak more about herself. The presentation of the self, the use of first-person narration, the lack of internal monologue, the infringement of Grice's Maxims and coping mechanism which Caitlin uses reflect her mind style, being a better way to understand the correlation between mind and body and also the social perception regarding the Autism disorder. The fact that the readers perceive Caitlin's mind according to their ways of thinking as being more or less standard or normal "as a result of the processing of linguistic choices and patterns in the text" (Semino, 2007: 16) underline the strength of communication and positive effects of social relations.

For approaching Caitlin's emotional charge, Jung's archetypes have been employed as entries to depict her mental and affective potential.

The *archetype of the child* points to the fact that Caitlin is mostly attached to her brother Devon, who was shot during a terrible school incident. Caitlin comes to regard the world as being gray and she is left only with precious memories related to their perfect relationship and with his unfinished Eagle Scout project. Caitlin's concern with finding closure in relation to her bent for self-achievement is a characteristic of the *archetype of the child*. Her need for feeling self-confident makes her rely on school environment. Caitlin's school environment can be related to the maternal archetype, offering her protection and a certain amount of moral and emotional comfort.

The *archetype of the spirit* has been set in relation to Mrs. Brook, who undertakes the 'social role' of moulding Caitlin's behavioral aspects and who is the only person permanently concerned with Caitlin's moral and emotional safety. Caitlin actively searches the meaning of "Closure," a psychological entry into the unknown, which is set in relation to Jung's *archetype of the shadow*.

Jung's *archetype of change*, an interpretative lens for decoding the meaning of Erskine's novel, is a symbolic process that implies "a living in images or of the image" (in Rollins 1983: 81). Caitlin starts making plans for finding the necessary material resources and, together with her father, builds the chest that was finally donated to Devon's and Caitlin's school. During the principal's reverential speech, when he emphasized the accomplishing of the chest and the donation, Caitlin suddenly comprehends the meaning of

Devon's chest, with the name Scout carved and hidden under the lid and the Mockingbird carved on the lid. It is the moment when the conscious and the unconscious sides of Caitlin's personality have harmoniously merged into each other helping her experience *individuation*.

The *protective and creative aspects of the maternal archetypes*, activated under the form of school, interrelate with the *shadow archetype* embedded in Caitlin's colleague, Josh, and with the *archetype of change*. The latter is regarded as a symbolic process that involves "a living in images or the image" (Jung, qtd in Rollins, 1983: 81). Associated with the "mockingbird," carved on the lid of Devon's chest, it has contributed to Caitlin's self-acceptance and the acceptance of the social environment and of the other social minds of the people around her. The new school environment can be regarded as a cognitive device for finding "Closure." It has facilitated the harmonization of her conscious and unconscious dimensions and ensured the accomplishment of individuation, through finding closure. During the novel, Caitlin has activated *the archetype of the child, the maternal archetype, archetype of the change, of the spirit and of the shadow* to attain self-accomplishment.

Chapter An interdisciplinary approach to Katryn Erskine's *Mockingbird* starts from the question "What is disability?" We all know that learning about disability does not mean to recognize only the nature of handicap, deficiency or impairment that some children suffer from. It reflects their inability to move, see, hear, speak, relate and behave. Learning about disability means to go beyond the physical appearance and find out those aspects from self-presentation, communicational behaviour, use of lexical and grammar structures which reveal the complex structure of a person affected by disability.

The chapter turns to good account a cognitive approach to R. J. Palacio's *Wonder* (2013) with a view to underlining the most relevant individual mind features of the main character of the book, August Pullman, a funny and smart boy, affected by disability. The intermental and intramental thoughts depicted in the novel reveal the main character's fight for survival, acceptance and for discovering a stable and valuable friendship that will last forever and will help him overcome physical barriers. The chapter encompassed Palmer's notion of "mind" which comprises "all aspects of August Pullman inner life." The core meaning of the chapter emerges from the abundance of information about August, a young ten years old school boy who has been through many surgeries and who has to cope with his cranio-facial deformity. With a view to highlighting his physical deformity and the way he successfully overcomes his emotional and mental frustrations, a series of cognitive constructs have been explained and employed as interpretative devices for decoding the main character's mental and emotional states. We have taken into account August Pullman's nonverbal ways

of communication, his visible thoughts, intermental and intramental thoughts to highlight the relation between individual and social minds. Intramental thought emphasizes self-knowledge, introspection and permanent reflection, all emerging from the way in which new information is reflected within the child's inner world. Auggie's intermental thoughts are reflected through his capacity to be emphatic, feel the others' feelings and emotions with finesse and influence the others according to his inner wishes. Auggie knows how to handle nonverbal communication and understands it.

August's life consists of a "balance between publicly available thought processes and secret and private thoughts" (Palmer,2010: 63). The study of Auggie's social mind reflects the way in which individual minds are working. His relationships, firstly with his parents and his sister and, finally with his classmates and the school environment, represent the important clues in tackling his "situated identity" (63) and various relationships, via those large or small intermental units.

The cognitive significance of subchapter An approach via Semino arises from Semino's Mind Style, a valuable instrument for depicting "an impression of the characters' world view" (qtd in Semino, 2007: 166), from a linguistic and literary point of view. The cognitive approach to August Pullman, a sensitive boy with a facial deformity but with a golden soul and openness to accomplishing friendship, has been constructed from references to the linguistic and narrative devices employed by Palacio to depict the child's world view in relation to his school life and his progress in establishing human relations.

We have benefited from the multiple perspectives of the narration that portray Auggie's facial deformity in a realistic and challenging manner, focusing on the moral and social values and his conscious way of thinking. Equally significant have been the series of the written words employed by Palacio, characterized by a wide range of vocabulary and grammar structures, encapsulated in conventional and clear phrases, meant to render the child's communicational behaviour and his attempts for acquiring self-knowledge. We have shared Semino's opinion that multi-perspectivism helps the characters to grow aware of their identity through smiles, thoughts and feelings, all relying on August's personal experience as a disabled child with a facial deformity.

The use of both direct and indirect speech, of many cognitive verbs, the shifts that occurred in his presentations and the figurative language employed have been significant devices meant to help us better understand August's mind. As a premise for observing his communication behaviour, we have resorted to Grice's Maxims of Quality and Quantity and have

closely identified and commented upon them in relation to Auggie's process of growing up and acquiring self-knowledge.

Our twofold "personal functional and social role analysis" (Gilder, 2003: 144) has been constructed from Auggie's long journey in search of the Self, revealing his ability to establish friendship due to his strong endeavour to be accepted for his moral values and qualities and not out of pity. We have argued that August's facial deformity has been perceived as both the irrational and the rational source of thought control by the people around him. Despite the bad experiences such as bullies and unfriendly relations with his classmates, he succeeded to overcome his inferiority complex at school. Science helps him to discover his inner value, construct relationships and feel empathy. Overcoming his complex of inferiority, he discovers himself and, through his mind style, allows the reader to discover him in a subjective way.

August's graduation culminates with Mr. Tusman touching speech, with his being awarded or, better said rewarded for greatness, when all the people present want to immortalize the moment taking photo with August, helping him to no longer care about his facial deformity. The emotional climax of the novel emerges from his beloved mother who proudly bent down and whispered in his ear: "You really are a wonder, Auggie. You are a wonder" (310). We have conclude that, if Auggie's quest of himself and of his immense inner potential had not been made, then numerous "bad," but socially accepted notions of "changing men's minds" would have reigned supreme, making it impossible for him to achieve a social, probalistic definition of inner "truth" (Gilder, 2003: 145).

According to Carl Gustav Jung, the archetypes are fundamental human reasons of human beings' evolution experiences which evoke deep feelings and emotions. The present paper expanded upon some of Jung's archetypes which symbolize genuine motivations of our main character, August Pullman. Each archetype has its own values, personality's features and meanings but a common motivation's issue. In August's personality there are the archetype of a child, archetype of shadow, maternal archetype, archetype of a spirit and archetype of a Self which intertwine together for a better understanding of character's behaviour and motivations.

The archetype of the child comes as a promise for renewal and as a reinforcement of the idea that everything can be accomplished by August Pullman. *The archetype of the disabled child* is reflected through the way in which he is perceived by his parents and sister, namely with love, attention and affection despite his disability, and also with disgust by some of his classmates.

*The archetype of the persona*, is seen as an archetype which reflects Auggie's shyness to behave in public, his inability to look at the people around him and his image of wearing a mask.

The *archetype of the spirit* archived under the forms of teachers, his best friends, his sister, his mother, and his spiritual mentors and the *protective character of the maternal archetype*, associated with school community and camp, do not allow Auggie to give up and help him accomplishing the individuation process.

The way in which the conscious and unconscious sides intertwine together, establishing a harmonious relation, highlights the *archetype of the Self*. It has the main contribution to accomplishing individuation, because the individual is able to become fully aware of his potential. Auggie, a facially deformed boy, has become a "wonder," as a recognition for surpassing all his struggles and fulfilling his desire to go to a normal school as normal children do.

To conclude, for accomplishing August Pullman's well-integrated personality, Jung's archetypal structures should be activated through bringing them to conscious view, turning them into valuable psychological tools with a high contribution for socialization and integration, exactly as it has happened in his case.

The subchapter expands upon Mark Haddon's *The Curious Incident of the Dog in the Night – Time*, approached via Palmer's generic concepts of intramentality and intermentality, internalist and externalist perspectives with a view to highlighting the unusual life experience of Christopher Boone, a boy who is extremely sensitive, awkward and animal lover, and yet, affected by *autism*; he confronts himself with many limitations in social interactions and communication acts. Autistic children have a different way of communicating non-verbally and different perspectives of understanding the world. Christopher's externalist perspectives are reflected through the awkward interactions with those people who are not able to comprehend his need for direct and clear acts of speech. The internalist perspective is determined by the range of Christopher's preoccupations with Maths and his intense desire to become an astronaut.

The entire novel abounds in intramental perspectives as a way to depict how Christopher's social mind is working. Christopher is endowed with correct 'self-reflection and metacognition' but less with self-appreciation and the ability of self-knowledge, regarding his own feelings, motivation and fears. Due to his lack of reading ability or interpreting facial expressions, as a feature of Asperger Syndrome, he hates those interactions which do not reflect the mechanism of the brain.



Intermental relations are highlighted through the act of hugging the murdered dog and through the fact that the reader will not find any joke, in the book he is determined to write. With a great ability for self-comprehension, Christopher underlines that his own story is a logical and comprehensive one, full of love and truth. Christopher inwardly needs truth, because this value keeps him safe from the overwhelming stimuli and from the visual images existing in his own brain, comprising references to the outer world. Christopher's concern for self-knowledge and metacognition leads in many cases to the lack of "intermentality" (Palmer, 2010: 48). Throughout his story, his searching for truth reveals his main concern for animals and not for the people's emotional states, because he is not able to acquire any "intermental cognition" (Palmer, 2010: 46).

Christopher's fictive story comprises some depictions of social events that reflect the mechanism of his mind. His mind is depicted as being quite different from the others' minds, via drawings, visual images, typical for an autistic person, not through metaphorical images; such representations exceed the limits of thinking of the ordinary people in response to ideas or situations.

Palmer's approach to social minds promotes the concept of non-verbal communication, associated with the ability of reading the other people's facial expressions. Christopher's mind can not operate with this concept; for him, reading someone's facial expressions represents an inability which counterbalances his mathematical and logical mind.

Autistic children have a different way of communicating non-verbally. Christopher's coping mechanism consists of covering his eyes with the hands, to be invisible for everyone.

Palmer's "internalist and externalist perspectives of fictional minds" (2010: 4) are significant techniques meant to further highlight the meaning of Mark Haddon's *The Curious Incident of a Dog in the Night Time*, through focusing on various those aspects of the social mind. The internalist perspective spots out the introspective, solitary, mysterious, individual aspects of the mind in opposition with the external perspective, concerned with the outer, public, social and evident workings of the mind.

The paper expands upon "mind style" tackled in Semino's research, exemplified through Christopher Boone (a boy with an autistic spectrum disorder), the main character of Mark Haddon's *The Curious Incident of the Dog in the Night- Time* (2003). The subchapter highlights the concept of 'mind style' in correlation with fictional minds and draws upon the picture that Christopher Boone provides us with, about himself, via the other characters or voices from the book. There are also comments expanded upon a series of relevant samples for studying "mind style" and mind in fiction such as: language and speech, grammar

structures and vocabulary, all tackled in relation to Christopher's Autistic Spectrum Disorder. These relevant samples and choices are the premises for the functioning of "mind style."

Mark Haddon's *The Curious Incident of the Dog in the Night-Time* promotes the bildungsroman perspective, revealing the main character's transition from childhood to maturity. He tells his story of self-becoming, of acquiring self-confidence, various abilities and skills.

Haddon's personal method of making Christopher a credible character resides in inserting beliefs, thoughts, gestures that call for an intuitive judgment on the part of the reader. Christopher is invested with the deep convictions of his pathetic private self and the cognitive methodology embraced by us, that of mind style, shows that those convictions can be made available to us only through a rigorous approach to self-presentation, communicational behaviour, the use of lexical and grammatical structures. They all reveal the complex structure of a sensitive child affected by disability.

Due to his disability, we are the witnesses of Christopher's inability to filter out the relevant details and also his lack of communication abilities to establish 'normal' relationships, without compromises or hypocrisy. Christopher's way of cognition "is itself a powerful cognitive tool which may make us aware of actual cognitive mechanisms, and, more specifically, of our own mental functioning" (Semino: 278). The present cognitive approach provides internal methodological lens for identifying features of mind style and the readers's responses to the story. Having different ways of reasoning and viewing his life, Christopher's cognition can be approached through the literary language and grammar structures which better indicate his mind style, his behavioural patterns and ways of perceiving the world.

To conclude, the subchapter tackles the main narrative and linguistic aspects employed by an author, who is both a narrator and protagonist, affected by Asperger Syndrome. Asperger Syndrome is portrayed in a challenging and realistic way through the way in which the author, Mark Haddon, matches the written words, grammar structures and renders communicational behaviour, relying on his personal experience of a person affected by Asperger Syndrome. The first person narration allows the reader to be part of Christopher's world and disability has been positively approached from a linguistic and literary point of view and not, in a negative way, as a medical disorder.

Christopher Boones, a fifteen year-old-boy, affected by a medium form of Asperger Syndrome, is depicted as a sensitive child who struggles to cope with people's interactions; his status, of a person who loves Maths and Science and who hates yellow and brown, crowded places and physical touches, is rendered through Jung's archetypal approach.

*The archetype of a child* as part of Christopher's personality interferes and improves the protagonist's behaviour and choices. It is that part of Christopher's personality and, once surfaced, it helps him to grow up and believe that the world is a wonderful place where all the people want our best. The *archetype of the child* is well rendered as a reflection of how a sharp mind can desoluate a phobia only through the mental capacity to penetrate stimuli embedded in numerous social environments. Christopher's journey to find out his mother and the killer of the dog has been perceived in terms of the protective and creative aspects of the *maternal archetype*, bringing about the protagonist's essential stages in his becoming. The police officer, the shop owner and the neighbors who are nothing else but instances of the *archetype of the spirit*, help Christopher to communicate and understand better the world around him.

Christopher's preoccupation with the stars and Astronomy has been depicted in relation to *the archetype of the self*, highlighting his intimate relation with cosmos itself and his concern with the "apprehension" of his "unique nature" (Fordham, 1964: 63). The *archetype of the Self*, approached in relation to his intimate relation with the the stars, offers him a feeling of reconciliation with the surrounding world and suggests protection and order.

According to Jung, the *archetype of spirit*, impersonated by his father, offers solutions to Christopher so that he may pass safely through the inevitable experiences of guilt and suffering and be finally saved. Judy, his mother, another embodiment of the *archetype of the spirit*, helps Christopher to go back home and reinstall order in his life; moreover, she is the reason that sets Christopher's quest in motion. The *archetype of spirit* is also embodied by his teacher, Siobhan, who acts as a mentor and helps him to find out the way people are acting and how their minds are working.

Jung's process of individuation, which is grounded in achieving a stable unity between the conscious and the unconscious dispositions, has been a functional methodological lens for depicting Christopher's quest for finding individuality in an uncomprehensible and alien world, within a story which reveals the protagonist's self-discovery through the investigation of dog's killer.

To conclude, we assume that the activating of Jung's archetypes through bringing their archetypal charge to conscious view has increased Christopher's capacity to contemplate and accomplish self-achievement. To this end, the archetype of the child, of the spirit, of change, of the shadow, of the self and the process of individuation have been commented upon and employed as interpretative devices meant to reveal the fact that life is a complex pattern of continuity and discontinuity, of appropriation and rejection of traditional psychological

patterns. Christopher's aspirations to surpass and even improve the humiliating social contexts stand proof to the fact that autistic children deserve to be loved and appreciated for what they can accomplish despite their deficiencies.

For a better understanding of Ally's fictional mind, Palmer's internalist and externalist perspectives have closely been studied and employed. Our main focus has been on Ally's awareness regarding her intramental thought which is inner, private and introspective. Despite her disruptive distraction, she is quite intelligent and manages to cheat many people around her, whenever she has to read or accomplish a writing task, only for hiding her reading inability. She does not ask for help and, as a consequence of her inaccurate behaviour, she is considered dumb.

In order to reveal how a solitary and introverted person, like Ally, struggles against outer events and a hostile environment, the novelist counterbalances her thoughts via some externalist perspectives, which outline those particularities of the other characters' minds which are public, embodied and engaged. For instance Mr. Daniels, Ally's teacher, notices her potential, and regards her as a bright and creative child who will be finally triumphant over various adversities.

Besides investigating the positive and negative influences of the social environment upon Ally, I have enlarged the focus and explored how her self-confidence grows, how she starts to feel free, unchaining herself from dyslexia and her past secret. Through social interaction, she begins to have another perspective on life, noticing opportunities for changes and for turning the possible into action, rendered through the quotation: "My head swims with all that's changed. In school. And in me" (243).

She knows that she will succeed. She realizes that a label does not mean everything, being aware of the fact that great minds have different ways of perceiving actions, thoughts, feelings and emotions, of proving that "fish in a tree" is more than a static and absurd condition of someone stuck within a limited and uncomfortable world. Assuming that the inadvertent portrait of Ally as "fish in a tree" is based upon the contrast between what the other people think about her and what we must infer about her, it appears that our logical analytical steps have been necessary means of deconstructing the irony of the novel's title and of reconstructing her spiritual destiny in terms of opportunities and chances, despite her dyslexia.

As a result of Ally's cognitive dysfunctionality, the discrepancy between her personal logical and emotional patterns, on the one hand and, the other people's perception of them, on the other, has been closely studied. I have focused on Ally's direct conscious experience,

approached as private, personal, rather lonely. Reference has been made to Palmer's concept "continuing consciousness frame" (2010: 10), defined as an ability to put oneself in another character's shoes. It has been turned into account as a means of tackling the autistic children's problems, in our case Ally's and Travis,' related to speech and thought, to logic and grammar, to introspection, and, last but not least, to "communicative action," that requires "intermental functioning" (Palmer,2004: 222).

Lynda Mullaly Hunt's novel, *Fish in a Tree*, can be interdisciplinarily approached via Fowler's term "mind style" with the intention to capture "an impression of protagonist, Ally's world view" (qtd in Semino, 2007:166). According to the mind style concept, *Fish in a Tree* reveals an internal representation of the world in which, Ally, the main character, lives, including the presentations of the other characters' minds and, of course, the workings of her mind. While approaching this novel, we have identified considerable shreds of evidence of "mind style" (Semino,2013: 282) that reveal Ally's odd socio-psychological profile. She has the ability to decode nonverbal communication acts, despite her disorder. All the linguistic aspects encountered in the novel help the reader have a better perception of how Ally's mind works, due to her deficiency. She uses movies embedded as "mind movies," as a refuge within her mind and imagination from her anxiety and disturbing inner reality. The author tackles the protagonist's self and her academic mind style, revealing how Ally develops her abilities to help herself and the others, in her unique manner, via playing chess. Due to her disorder, we are the witnesses of Ally's inability to read or write and also of her lack of communication abilities to have 'normal' relationships without a disruptive behaviour.

The subchapter provides a linguistic approach to Lynda Mullaly Hunt's *Fish in a Tree*, via Semino's concept of mind style, and underlines how the readers can better interpret and perceive the protagonist's disorder, called Dyslexia. This approach offers to the reader considerable shreds of evidence of the "mind style" (Semino,2014: 282) of a middle-school student, Ally, who has cognitive potential, despite the fact that she is suffering from dyslexia. It is precisely this cognitive potential that turns her from a trouble-making child into a winner, who finally succeeds to surpass her difficulties.

Ally's "world view" has the advantage of offering a representation of the world within her mind: "My head swims with all that's changed. In school. And in me" (243). It is a combination between Ally's mental and emotional representations, including feelings, emotions, values, attitudes and believes.

Palmer's term "fictional mental functioning" (2010:18) has also been employed to refer to Ally's mental processes as thoughts, memories, mind movies, desires and moral values, all being part of a reader's or researcher's perception of fictional minds.

This story comes to be a lesson concerning how empathy contributes to producing significant changes to Ally's individual mind, helping her surpass loneliness and behave as a 'social mind in action,' in Palmer's terminology

Jung's archetypes, employed to decode the meaning of Lynda Mullaly Hunt's *Fish in a Tree*, craft an appropriate "implied" voice for Ally, a dyslexic young girl, with a passion for drawings and with a great cognitive potential. Jung's archetypes are employed as methodological lens for rendering Ally's emotional and social states of mind.

The archetype of the child, through its inclination for self-achievement, highlights the fact that Ally is mostly attached to her mother and her brother Travis. Ally's inner strength symbolises the essential forces and opportunities that exist beyond the sphere of the conscious. For her, moral values hold first place and she considers them those aspects meant to bring about tolerance and acceptance. She is aware of her disability and yet, she is realistic concerning both her strengths and weaknesses.

The 'archetype of the shadow' is activated under the form of "mind movies," which are forms of repression of her inner thoughts and of her inability to read or write. She transposes herself in the imaginary reality rendered via cartoons, as a reflection of her impossible desires projected onto her mind. The creative and protective character of the 'maternal archetype' are activated in relation to Noah Webster, Alice in Wonderland, school, coins and chess playing. Noah Webster is approached in association with dictionaries, regarded by Ally as significant tools for learning a language. It is the place where the 'archetype of change' intermingles with maternal archetype, as a form of accomplishing personal enlightenment and of acquiring a superior "wise" conscience, materialized in Ally's discovery of the power of words and of her consciousness. Alice in Wonderland, approached as a creative aspects of the maternal archetype, helps Ally to live in a world full of metaphorically charged images, encompassing an intense sense of herself. School, another protective aspect of the maternal archetype, is a place where Ally discovers her self-identity, protection, emotional comfort and accomplishment. Coins, identified as creative aspects of the maternal archetype, paradoxically highlight the idea of equality in diversity, revealing valuable aspects of a person placing her in a suitable environment, according to her needs. Chess, seen as another creative aspect of maternal archetype, helps Ally to discover her hidden identity and surface her unconscious mental constructs in order to accomplish her desires and existential goals.

The ‘archetype of the spirit’ has been set in relation to her dead grandfather and Mr. Daniels, her new teacher. Mr. Daniels, the perfect mentor, has modern special teaching strategies to attract Ally and also the great ability to correctly diagnose her dyslexia. Endowed with a fine psychological insight, he is able to make Ally express her grief in order to surpass her difficulties.

The ‘archetype of the spirit’ but, at the same time, ‘the archetype of change,’ are activated within Keisha and Alber, who offer Ally moral support and help her to pass safely through the experience of suffering, defeat dyslexia and isolation and take a further step in her development. It is also activated within her brother Travis, also affected by dyslexia, and within her mother, who offers her emotional support, based on trust and sincere communication. The ‘archetype of the Self,’ is hinted at via Ally’s apprehension of her unique nature, facilitated by her teacher, Mr. Daniels, who resorted to many teaching strategies centered on Ally’s style of visual learning. To conclude, the protective and creative aspects of the maternal archetypes activated under the form of chess, school, coins, Noah Webster and Alice in Wonderland, interrelating with the shadow archetype and the archetype of change have all contributed to Ally’s self-discovery and also to Ally’s ability to transform “IMPOSSIBLE” things and situations (176) into “POSSIBLE” (176) ones.