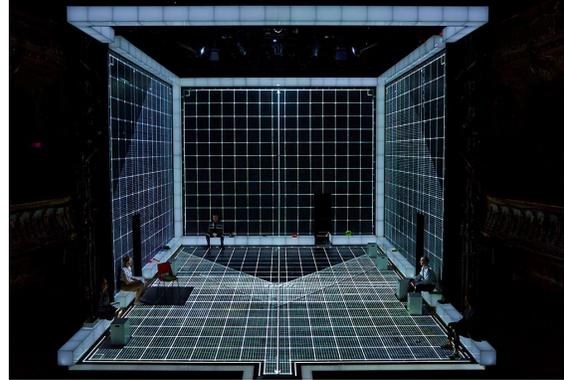


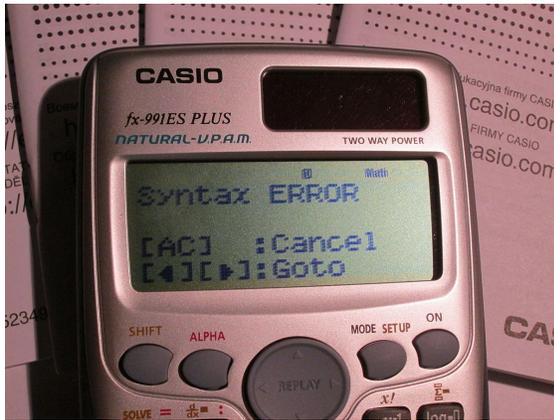
The Curious Incident of the Dog in the Night Time

Maddie Mareno - **Figurative Language**

In the narrative, readers live and exist in Christopher's world. Haddon forces the audience to follow the systematic thinking of Christopher. A portion of this thinking is Christopher's inability to grasp basic constructs of communication, such as metaphors and jokes. When discussing metaphors he explains "It just confuses me" (20). Christopher processes things very literally and for this reason, similar to metaphors, he discloses "I cannot tell jokes because I do not understand them" (20). It is extremely difficult for him to modify his methodical technique of interpreting information. The play adaptation of the novel includes a stage and backdrop that consists solely of graph paper lines (refer to image).



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The setting is crucial in displaying to the audience Christopher's organized mind and world. Comparable to a calculator, when characters speak in metaphors and jokes, Christopher gets a type of "syntax error"-- he is incapable of piecing together something that is not completely logic based. There is a struggle present throughout the novel involving Christopher attempting to make sense of how people interact, and what these interactions mean. Christopher "can't do chatting" (70), and this is made very apparent through the style of Haddon's writing.

Haddon restricts the text in the narrative to contain very few pointless interactions between Christopher and other characters; if Christopher has a conversation it is purposeful and crucial to his end goal, solving the murder of Wellington. The book omits figurative language, due to Haddon integrating only language that Christopher's mind would endorse and comprehend-- lending to simplistic and narrative sentence styles.

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Anna Edelson- **Sentence Structure and Organization**

The organization of the text throughout the novel allows readers to empathize with Christopher. One example of this is when Christopher arrives at a train station. He writes, "And eventually I got to the end of the tunnel and there were some stairs and I went up the stairs and there were lots of people and I groaned and there was a shop at the top of the stairs and a room with chairs in it but there were too many people in the room with chairs in it" (Hadden 145). Commas allow some words or phrases to be emphasized more than others. A lack of commas has the opposite effect; it causes everything to be stressed equally in a sentence. As a result, these sentences are bland and monotonous, which exemplifies how Christopher thinks and processes emotion; his thoughts are a constant stream of information in which no idea or observation is of more value or importance than the others.



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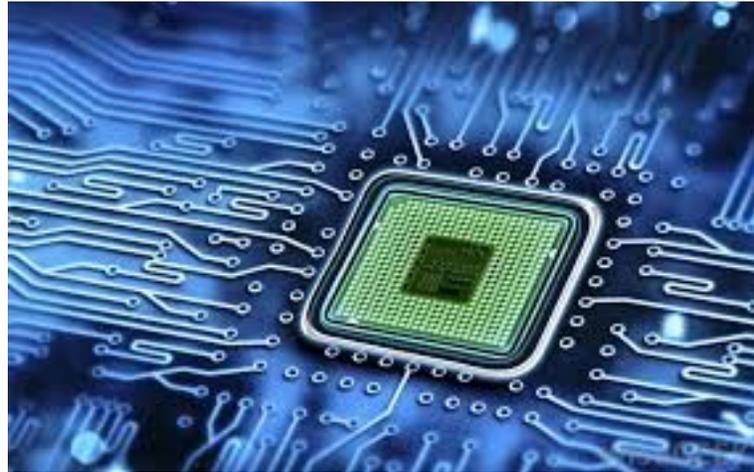
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In addition, many sentences in the novel begin with the word "and." One instance where this occurs is when Christopher writes about his conversation with Mrs. Alexander. He writes, "And then she said, 'Did it make you sad to find this out?' And I said, 'Find out what?' And she said, 'Did it make you sad to find out that your mother and Mr. Shears had an affair?' And I said, 'No.' And she said, 'Are you telling the truth, Christopher?' And I said, 'I always tell the truth'" (Hadden 75). Although this information is shocking to readers, Christopher does not appear to be surprised. Instead of incorporating more descriptive transitions such as suddenly, Christopher repeats the word "and." Because Christopher emphasizes all of the dialogue equally due to the absence of commas or the repetition of the word "and," readers learn that he lacks emotion and, as a result, does not understand the events that have occurred around him. Hadden implements these distinct sentence structures throughout the novel. This allows readers to better understand Christopher's thoughts and the way he views other people and the world around him.

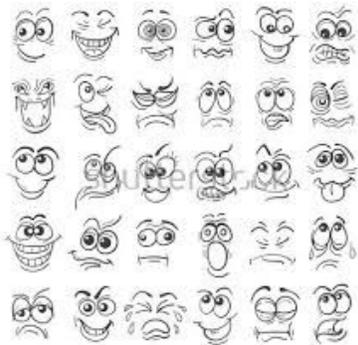
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Hadi Barakat - **Word Choice and Rhetoric**

Because Christopher's mind works somewhat like a computer, the way he expresses himself in the book is uncomfortably literal to readers. In page 75, readers are able to understand how Christopher's mind works when the author portrays a conversation between Christopher and his close friend, Siobhan. In this example, the first word of each sentence of dialogue is "and". This shows how Christopher is numb to the idea of repetition. Like a computer, Christopher doesn't understand that it isn't appropriate to repeat the same word- as long as it gets his point across, it's good enough for him.



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Christopher's lack of emotion causes him to be unable to understand people's expressions. In page 3, Christopher recalls a conversation he had with Siobhan about facial expressions, in which he was able to recognize sad and happy faces, but beyond that, he couldn't identify anything else. This is very telling of the way his mind works, and how it has been affected by autism.

Another way the author forms Christopher's character and personality throughout the story is by ridding the book of almost all emotional appeal. Rather than creating a perfect balance between ethos, logos, and pathos, the author reminds readers of Christopher's autism by only implementing logos and pathos. This makes the book seem as if it was written by somebody who possesses almost no emotion, which is exactly how it was meant to be. Christopher's computer-like mind greatly inhibits his comprehension of the practice of gestures and figurative language due to his autism. Throughout the book, we are reminded about how Christopher's life is shaped by this aspect of his life. From his peculiar writing style to his success in concrete maths, autism makes Christopher an interestingly unique person.

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Lanie Martin- **Word Choice and Mode of Discourse**

Since this book is written directly in first person from Christopher's point of view the language is very matter-of-fact and explicative. Christopher Boone says what he means and gives you insight on how a person with autism thinks and processes information. This matter-of-factness is clearest in his writing style.

"But Mother was cremated. This means that she was put into a coffin and burnt and ground up and turned into ash and smoke. I do not know what happens to the ash and I couldn't ask at the crematorium because I didn't go to the funeral."



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"Christopher forces us to reassess our relationship with language so that it speaks directly to us and so that the only tool we use to communicate is a direct reflection of what we think and feel, not a borrowed or inherited means of expression."



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This is some pretty deep stuff for a kid to think about, but Christopher is still matter-of-fact and very informative. Everywhere in the book, he explains everything in great detail, but never seems to interpret what he's describing. He doesn't recognize gestures or facial expressions or the metaphor and meaning behind them and doesn't process information how other people normally would.

Christopher also doesn't censor any of the things he talks about. Facts are all he knows, and recording them is his purpose he feels as a narrator. Since he can't comprehend others' emotions, he is exact with everything he says,

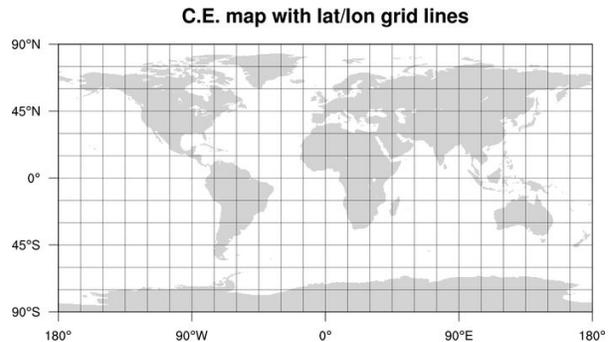
"I put the dog down on the lawn and moved back 2 metres."

This is an example of how Christopher talks. Very specific, matter of fact, and without interpretation.

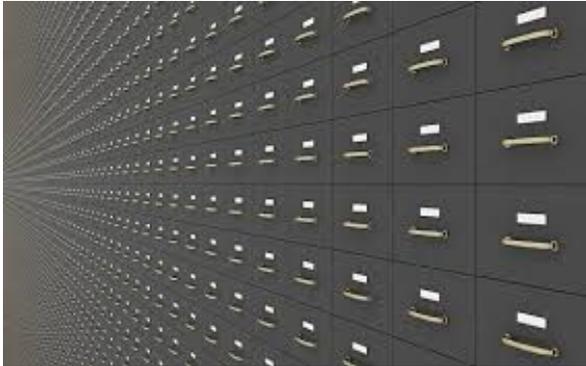
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Austin McNeill - **Charts/Graphs and Lists**

Throughout the course of the book, the author intrigues the reader with Christopher's unique approach to interpreting the world around him and determining a course of action. Christopher relays how he assesses his surroundings by providing visual maps and graphs, which evidence how Christopher likes to map out the world around him with careful precision. Christopher breaks down when attempting to conceive of imaginary or abstract concepts and thoughts, so he instead catalogues the world into ordered maps, such as when he draws a map of his view of his street. The fact that he chooses to draw the map instead of merely describing the area in words is a style choice illustrating how the author reflects Christopher's preference towards concrete and precise communication, when words can be vague, imprecise, have different meanings, and lose some of the information they pass. In these ways, it is similar to his inability to judge and comprehend facial cues.



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The way Christopher orders his interpretation of the surrounding world is further demonstrated by how he breaks away from his ordinary sentence structure and style to list his thoughts and observations to express them and justify his decisions. When attempting to relate his reasons for his feelings about the colors yellow and brown, he constructs a list of dislikable things associated with those colors. The contrast between how ordered he demands his thoughts to be and how the average person thinks is directly addressed and emphasized when he contemplates his observations of a field, and Siobhan informs him of how others see the field. He needs to observe everything and file it away in his mind, rather than merely glancing over it like most people would. And while this irregularity may cause problems with how he functions around other people, it also plays into his greatest strength that allows him to accomplish his goals.

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