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**Intertexts in *City of Glass* as a way to Represent Ambiguity and  
Fragmentation of Meaning in Human Language –**

**A Comparison Between the Novel and the Graphic Novel**

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## 1 Introduction

*City of Glass* by Paul Auster, which appeared in 1985, is a postmodern novel which deals with the senselessness of modern life and the loss of identity and fragmentation due to a loss of meaning. It is the first part of the *New York Trilogy* and stages like the following parts *Ghosts* and *The Locked Room* with detective quests. (Shiloh 35)

Daniel Quinn is the main character of *City of Glass*. He is a writer of detective novels though he doesn't write under his real name but uses a pseudonym, namely William Wilson. In addition to this fictional character, he invents himself a third time in his fictional character Max Work. The fact that he already exists in three different identities already marks one of the main topics of the novels, which is the loss of identity in the postmodern world. Already in the beginning it gets clear, that Quinn is haunted by the shadows from his past: he lost his wife and his son. Both are dead and it is not clear, how that happened. Quinn therefore leads his life in solitude, writing his detective novels. It might have gone on forever like that, but one day there is suddenly a phone call and Quinn gets mistaken for the private detective Paul Auster. This phone call is influenced by Paul Auster's own biography, as he stated in an interview that the phone call Quinn receives because somebody dialled a wrong number happened to him in a similar way and that this event was the inspiration for *City of Glass*. (Begley 41)

Unlike Auster in this real-life event, he decides to take over the role of Paul Auster when the phone rings a second time the next evening and hence he takes on his fourth identity. The call comes from Peter Stillman junior who is a young man feeling threatened because his father, who did a lot of harm to him by locking him up in a dark room when he was a small child, will be released from prison soon. Quinn decides after visiting Stillman junior's house to take over the case as Stillman reminds him of his own dead son. He observes Stillman senior from the day he walks out of central station. Yet, there is first another confusion about the right identity of Stillman senior because there are two Stillman seniors looking all identical and he has to make a choice which one to follow. After following the supposed Stillman senior a few days and having some conversations with him, he

tries to make meaning out of Stillman's trash-collecting walks all over Manhattan. Finally, Stillman senior disappears from one day to the other. As Quinn can't follow Stillman senior anymore, he isolates himself in the alley in front of the young Stillman's house and permanently watches out for the old Stillman who could come near to the house. He succeeds in reducing his food intake and shelter and needs less and less sleep until he resembles the homeless people in the street who are on the border of madness. When his money is running out, he goes to call Paul Auster in order to ask him for the check which was given to him by Victoria Stillman and which he gave to Auster in order to get access to the money. Auster in turn tells him that Stillman senior has committed suicide. The case should be over then for Quinn. Nevertheless, he is going back to the Stillmans' house which is now empty because the Stillmans left town. There he lives in the empty rooms, until he finally disappears. When Auster comes to inquire about Quinn, he just finds the red notebook Quinn used to write on in order to record the events of the investigation. The red notebook, as the narrator claims in the end, should have been the basic source of information for the whole narration of *City of Glass*. This means that the narration is not a first-hand narration, but a narration which is a re-collection from the red notebook, which makes the narrator unreliable in retrospect, as the red notebook was only purchased on after the novel already had begun (Fig. 10). As a consequence, the narrator must be lying.

*City of Glass* consists of a web of intertextual references which are referring to other works of literature. Such as Quinn's identity is fragmented by the various identities he took on, the whole novel is fragmented by the intrusion of various intertexts. The arbitrariness of meaning in human language is exemplified through the intertextual level of *Paradise Lost* by John Milton. This arbitrariness of the linguistic sign and therefore the arbitrariness of meaning in human language suggests that there is also an ambiguity of identity which has always been an important issue in the oeuvre of Paul Auster. A loss of identity is reflected through an intertextual level the text is working with by referencing *Don Quixote*, a 19<sup>th</sup> century novel by Miguel de Cervantes. As the intertexts stand for a fragmented identity, we shall look at how the intertextual level is represented in the *City of Glass* the graphic novel.

*City of Glass* the graphic novel is the result of Paul Auster's and Art Spiegelmann's collaboration. (Bökös 115) Art Spiegelmann is a popular producer of graphic novels treating difficult subjects, like for example the Holocaust in his graphic novel *Mouse*. Initially Spiegelmann wanted a new text for a graphic novel which should have been a part of the Neon Lit series. These series of graphic novels treated crime fiction written by contemporary novelists. Unfortunately, none of the writers he addressed was ready to collaborate with him. This is why Auster proposed to use a novella, which he had already published. This novella was *City of Glass*, which was finally adapted as a graphic novel by David Mazzucchelli and Paul Karasik in 1994. *City of Glass* the Graphic novel was initially only Mazzucchelli's project. Although he was able to produce an atmospheric presentation of Auster's text, he still felt, that a certain aspect of the novel was missing in his first five sample pages. (Coughlan, 835) This is why Spiegelman, the editor of the graphic novel, asked Karasik, if he was willing to join the project. However, Spiegelman did not know that Karasik had adapted some pages of *City of Glass* several years before in order to train himself, not knowing that Spiegelman would ask him for a collaboration one day. (Coughlan, 837)

In *City of Glass* the graphic novel, we have an additional level of fragmentation, namely the pictorial one, which concerns the insertion of works of the history of art from the old masters, such as Pieter Brueghel, the Elder or Albrecht Dürer but also the insertion of maps or pictograms. These inter pictorial intertexts enhance the concept of the linguistic sign by Ferdinand de Saussure. Saussure stated that the linguistic sign is arbitrary because it is almost never possible to express a concept by a word which is directly linked to its content. (Wunderli 106) The thing as such and the corresponding word are linked by an association in our minds. (Wunderli 104) Saussure describes the object as the concept and the word consisting of letters as the phonemic representation. (Wunderli 104) Linguistic signs as a medium of expression ground on socially accepted conventions. (Wunderli 106) Whenever a linguistic sign is changed, the change is based on an altered relation between signifier and signified. (Wunderli 111) Let's take a look at an example to understand how the relation between signifier and signified can be altered. If we take *the Tower*

of *Babel* by Pieter Brueghel the Elder, the panel of the tower represents the signified, namely the original content of the expression. As it isn't just one panel of the Tower of Babel but the one which Pieter Brueghel painted and which is in most of the cases well known to the reader, the panel, or the signified, gets another layer of meaning. It is now connected to the history of art but at the same time it is taken out of its original context, which is the museum. This mix of high and low culture is typical for postmodern texts.

The Graphic novel of *City of Glass* plays on the arbitrariness of the linguistic sign as a way to mirror Stillman senior's thesis on 16<sup>th</sup> and 17<sup>th</sup> century theological interpretations of the new world. This thesis is based on a fake person named Henry Dark who should have been in contact with the famous British poet John Milton. The core of the thesis is that after the fall of humanity a thing and its name were not interchangeable anymore. Stillman claims in his thesis that by Henry Dark's coming to America, the fall of humanity could be reversed and as a consequence, the fall of language could be undone. The idea of the interchangeability of a thing and its name is pictorially transmitted in the passage where the letters of the word shadow stick to Adam like a shadow. In Saussure's terms, it would mean, that the linguistic sign isn't arbitrary anymore. In *City of Glass* the graphic novel, the interchangeability of signifier and signified is represented through Graphic tools which shall be analysed further in this thesis.

As a contrast to the excerpt of Stillman senior's thesis which deals with the unity between signifier and signified, we have Stillman junior's soliloquy during Quinn's visit. Stillman junior's soliloquy is about the story of his life. Unlike in the story of the fall, the pictorial content of the panels and the lexical content have absolutely nothing to do with each other but suggest the utmost arbitrariness between signified and signifier. In this sequence, the panels are used to convey the feelings of Peter and to represent fragmentation. They are symbols for a world in which there is no meaning anymore and nothing can be trusted to be true.

The question remains in what way the linguistic theory of Ferdinand de Saussure is linked to the question of intertextuality and identity. A very probable link could be

that the individual can be seen as a parallel to the linguistic sign. The subject, namely Quinn, has the same relation to his assumed identities, which are Auster, Work and Wilson, as the signified has to the signifier. In a synonymous way, the intertexts and the resulting text *City of Glass* can also be seen as the relation signifier-signified. The resulting text *City of Glass* the graphic novel would be thus the signified, the signifier (s) would correspond to the intertexts.

The absence of language in *City of Glass* the graphic novel is important to understand how the novel got adapted. The text gets fragmented by the change of silent passages and passages where language is used to convey the meaning of the images. This can happen in form of a dialogue between the characters or through so-called voice over in which the narrator speaks directly to the reader. We have a lot of silent images in the sequence where Quinn is looking for Stillman senior at central station but also in the sequence where Quinn remembers the cases of children who were kept in similar circumstances like Stillman Junior. The longest silent passages are found when the end in the graphic novel draws near. Loss of language is thus equalled with the loss of existence.

The structure of the paper will be as follows: First, we will look at how the adaptation process was realized in the Graphic novel *City of Glass* the graphic novel. As a consequence, we will look at the structural properties of the Graphic novel in comparison to the novel, which are time and perspective, the different possibilities of representing text and different drawing styles.

Then we will take a deeper look at what has been left out and what consequences this has for the new text. In a second step, we will look at the pictorial images of the Graphic novel in order to find out which symbols have been used to convey the more abstract concepts of Auster's narrative which will be followed by a short excursion to the sequence at the end of the Graphic novel which indicates a shift in perspective. It is the cut when the unknown narrator finally takes over the narrative. In the third section of the analysis of the adaptation process, we will look at the concept of intermediality and how it is realized in *City of Glass* the graphic novel by employing maps and visual intertexts of the history of art.

In the third part of the thesis, we will examine the level of literary intertexts including *Don Quixote* by Miguel de Cervantes, *Paradise Lost* by Milton, *Le Spleen de Paris* by Charles Baudelaire, *Through the Looking Glass* by Lewis Carroll, intertextual references to Edgar Allan Poe and the text *The Red Notebook* by Paul Auster. *The Red Notebook* presents a special case, as a text about it was written after the *New York Trilogy* and it is not a real intertext, but a fictional one, as it is introduced within the novel and at the same time the supposed source for the novel.

In the fourth part of this paper, we'll go back to Ferdinand de Saussure's theory of the linguistic sign being arbitrary. Therefore, we will examine the passages in the Graphic novel which deal with the ambiguity of the linguistic sign. This concerns mainly the episode where Quinn visits Stillman junior and Stillman junior is telling him the story of his life in the form of a long soliloquy. The idea of ambiguity in language is furthermore present in the episode where the reader gets to know about Stillman senior's ideas about human language through the presentation of his doctoral thesis, which Quinn is reads in the library. In a second step we will look at the passages where there is no language at all. There are two different cases in the absence of language. The first is that the narrator is talking directly to the reader which happens in the form of a voiceover. In the second case there are panels with no speech bubbles and no voiceover. In this thesis, we will concentrate on the passages with complete silence. In a last step we will bring the results of our findings together in the conclusion.

All these analyses have one goal: to show that the intertexts in *City of Glass* the Graphic novel represent ambiguity and fragmentation of meaning in human language and thus also in human identity. Besides, it is also the question of how identity can be connected to the ambiguity of language and how these two issues interrelate.

## 2 The Adaptation of City of Glass as a Graphic Novel

The adaption of a written text into a graphic novel requires the decision about what to leave out and what to add to the original text by the means of pictorial text. This

is confirmed by Hutcheon who claims that “the adaptor’s job is one of subtraction or contraction” and that adaption “is called a surgical art’ for a good reason” (Hutcheon 19). It shows us that even if the adaptor takes over a lot of text from the original novel, a big part of it will always be lost, resulting in giving the reader a slightly different view of the work.

Additionally, to the choice of what to leave out and what to use, it is difficult for the artists to decide where to place the written text in the new medium. The translation from a novel into a graphic novel is not as obvious as for example if you want to adapt a novel into a film because the artist will encounter problems of rhythm and of narrative coherence because the medium is still a medium which will be read and not watched.

Pictures can be used in the graphic novel in order to convey additional meaning. Therefore, sometimes the Graphic novel adaption can show more than there was in the original text as “the more is said with words, the more the pictures can be freed to go exploring and vice versa”. (Mc Cloud 155) This tells us that if there are more pictures, you need less words but if you have more words, you need less pictures. This observation will become relevant later when we examine the scenes without language, where meaning is just conveyed through images.

According to Art Spiegelmann the difficulty of an adaption of *City of Glass* into a Graphic novel is that it is “a surprisingly nonvisual work at its core, a complex web of words and abstract ideas in playfully shifting narrative styles” (Spiegelman 2). This is important in considering the adaption because we have to remember that the Graphic novel is a hybrid as it merges text and pictures.

When we read a written text, we create the corresponding associations as images in our heads. According to Eisner, texts function through a “word-to-image conversion”. (Eisner 5) If these words are transformed into a Graphic novel, this process gets accelerated “by providing the image” (Eisner 5). The reader thus does not have too much liberty in imagination anymore but a direct image. In *City of Glass* the graphic novel it is this direct access which is put in question, as in the graphic novel signifier and signified form a unity: it doesn’t require letters to

convey meaning, the signified as the ready image is already present in front of the reader.

The reader constructs a map of the novel in his head while reading it. Peterle describes this process of selective reading as “mapping of the novel”. (Peterle 60) This includes both developing a framework regarding narrative space and developing a framework regarding fictional space, concerning in this case the city of New York. Like a reader who is constructing a map in his head, the artists Karasik and Mazzucchelli had to read the original novel first for themselves. In the reading process, it already became evident for them where their priorities laid.

Adapting a written text into a graphic novel changes the reading experience. The exegetical decisions Karasik and Mazzucchelli made concerning stylistic, narrative and visual levels of the Graphic novel would change the perception of the reader regarding the adapted text in comparison to the original text. Karasik made the observation that even though the novel might be in its essence about the ambiguity of the linguistic sign, the author allows his characters to act a lot. (Coughlan 837) As Karasik wanted to stay faithful to the original text, he tried to present the text in visual terms in a similar way. This is why we find only a small amount of written text in the first pages, as ‘showing’ is seen as equal with visual signs, or rather panels in the Graphic novel and ‘telling’ is seen as equal with written text. (837) In the further adaption process, Karasik shaped the clusters of panels in a way that they were equal to the corresponding paragraphs in Auster’s novel. (841) This tells us that the artists tried rather to translate the quantity of the text rather than the actual content. (841) On the whole, Karasik and Mazzucchelli took a lot of liberties in shortening Auster’s text and in enlarging it, especially what concerns the dialogues. *City of Glass the graphic novel* is thus more than a simple adaption. It is rather a visual translation which doesn’t forget its literary roots. Moreover, Spiegelman claims that he wanted to create a “visual translation worthy of adult attention”. (Spiegelman 2)

The following chapter examines how time and perspective were translated visually, in what shapes text appears in the graphic novel, how different drawing styles

convey different layers of meaning and, in what ways the meaning of the text was visually substituted. There will be a short excursion to intermediality, because of the insertion of maps and intertexts of the history of art into the text.

### 2.1 Structural Properties of the Graphic novel in comparison to the novel

According to Scott McCloud comics differ from books in the aspect that they contain features related to other media such as visual art and the cinema. The Graphic novel can, as a result, be described as a media combination, as it is a hybrid of text and image. *City of Glass* the graphic novel has a hypertextual relation to *City of Glass* as a novel in Genette's terms. (Genette 18) *City of Glass* as a novel is the hypotext as it is the original text. *City of Glass* the graphic novel is the hypertext, as the adaptation.

Like the film, which consists of a series of frozen pictures, the Graphic novel is a medium consisting of visual signifiers following each other. Unlike the film, it contains phonemic signifiers following each other in these visual signifiers, as "the graphic novel, as we know it today, consists of a combination of text and sequential pictures." (Eisner 138) This means at the same time, that it wasn't always like that. In the beginning of the graphic novel, there was no text or very little text in addition to the visual content of the pictures. It is therefore necessary to say something about the nature of visual and textual or phonemic content in the graphic novel.

Whereas visual signifiers can be placed in other sequences than only following one after another, this doesn't apply for phonemic signifiers. Phonemic signifiers can only make sense if they are organized in a linear way. (Wunderli 108) The cartoonist is free to choose the way his panels will be read, which means that it doesn't have to be necessarily from left to right. It is only important, that the panels form a narrative sequence, which means that they are connected according to their content. Text in the panels is communicated through voice overs, through which the narrator can speak directly to the reader. They are usually separated from the main panel through a hard line. However, the artist can choose to connect panels and to change the reading direction from top to bottom. He can decide to leave out

the hard line which marks a panel as a panel, as it is the case in *City of Glass* the graphic novel when the third person narrator takes over the narrative, or he can also use the whole page in order to represent one image.

The regular nine-panel grid returns throughout the novel and gives a rhythm to it. It can be seen as the most important structural choice by Karasik and Mazzucchelli, as it is a tool for fragmenting space and time. Until the end of the novel, it guarantees stability in the narrative, until it finally breaks down, mirroring Quinn's fragmented identity. But Peterle argues that the nine-panel grid is even more than that: through its different appearances it serves to open up new paths for the reader, and thus destroys the conventional reading direction from left to right as the eye can now also wander back and forth, to the bottom of the page or to the top. (Peterle 52)

Speech bubbles in the Graphic novel are used to convey language which is directly spoken by the characters. They function like a frame to their speech. If the speech bubbles change their exterior shape, it suggests that the speech of the character in question changes his/her tone in an unusual way, like for example when Stillman junior is calling Quinn on page six and the speech bubble coming out of the phone is distorted. We will have a closer look at the representation of speech bubbles and text in 2.1.2

To the space between the panels, we can refer to as gutter. This becomes important if there is a significant change in the size of the gutter, like for example on page 127, suggesting that there must be a relation to the content of the novel. In this case, it means that the process of dissolving Quinn's identity has already started.

The involvement of the reader takes place in the gutter, as it is here, where he has to add the missing details in his head to the story. This space between the panels is referred to as "closure". (McCloud 63-69) The process in which the panels are assembled in the head of the reader is a cognitive one. It allows us to "construct a continuous unified reality". (McCloud 67) According to Mc Cloud, closure describes the elements of the sequence which make motion and time implicit. (McCloud 69) There are six different modes of panel-to-panel transition described by Mc Cloud through which closure is possible. These are moment-to-moment,

action-to-action, subject-to-subject, scene-to-scene, aspect-to-aspect and non-sequitur transitions. (McCloud 70-74) Moment-to-moment stretches the time. The panels may show the same topic here but zoom in on the objects, for example. Action-to-action describes the cut from the action of one character to another action of the same character. Subject-to-subject is the cut which takes for example place in a dialogue where we see first one person from the front and then the other one. It can also describe a cut to an object, like from a person in one panel to a telephone in the next one. A scene-to-scene transition is when significant distances in space and time can be overcome by the gutter. Aspect-to-aspect we have when a certain place or mood is described by using different angles or aspects. The non-sequitur transition finally takes place if the objects in the panels have no obvious connection.

American mainstream comics normally rely on action-to-action, subject-to-subject and scene-to-scene transitions with action-to-action occupying the biggest part of panels. If the rest of the transitions, namely moment-to-moment, aspect-to-aspect and non-sequitur is used, the graphic novel is considered experimental. (McCloud 77) This doesn't apply to Japanese graphic novels, however, because there the aspect-to-aspect transition is very present, due to the difference in culture. (McCloud 80)

*City of Glass* the graphic novel can be considered an experimental graphic novel, as here all types of transitions play a part. Moment-to-moment transitions can be found in the beginning for example, when Quinn's lifestyle is described. In Stillman junior's soliloquy, we have a mix of moment-to-moment transitions and non-sequitur transitions. This has an effect on the perceived reading time. The moment-to-moment transitions in the beginning of the soliloquy are the reason for a slow reading experience, whereas the rapid changing non-sequitur transitions towards the end of the soliloquy convey a hectic, chaotic mood.

Aspect-to-aspect transitions in *City of Glass* the graphic novel can be found when not much language is used. This concerns most importantly the search for Stillman senior at Central Station and the time Quinn spends in the former apartment of the Stillmans before their disappearance.

### 2.1.1 Time

The conception of time and space in a graphic novel is conveyed through panels, as “the panel acts as a sort of general indicator that time or space is being divided.” (McCloud 99) This means that through panels it is possible to overcome distances of time and space. However, we have to acknowledge, that in comics space and time are closely connected, as “in learning to read comics we all learned to perceive time spatially, for in the world of comics, time and space are one and the same.” (McCloud 100)

One of the important notions of conveying time in the graphic novel is the use of language in the panels, as language gives the reader the illusion of sound and the more illusion of sound there is, the longer is the perceived time in the corresponding panel. This is what McCloud means when he writes “the durations of that time and the dimensions of that space are defined more by the contents of the panel than by the panel itself.” (McCloud 99) It is crucial for *City of Glass* the graphic novel because there are large sequences with no language at all, which will be discussed in detail in chapter 4.2.

The graphic novel and films have some features in common. One of these features is the voice-over. (Coughlan 835) In comics we find the voice-over at the top of a panel; in films we hear the voice-over most often through the voice of a narrator or a character who gives some additional information about the film. This combination, a voice-over from the side of a character, is not possible in the Graphic novel.

If a panel is silent without voice-over, it can “be said to depict a single moment.” (McCloud 98) However, “when the content of a silent panel offers no clues as to its duration, it can also produce a sense of timelessness.” (McCloud 102) If such a panel occurs, it is likely to stay in the background of the reader’s mind and thus sets the tone for the whole sequence of panels which follows.

In the case of an voice-over in an „otherwise silent captioned panel, the single moment can actually be held.” (McCloud 98) This means, that the moment is

extended, compared to the panel without any voice-over, where the moment is a single spot.

In a „bleed” which describes a panel which “runs off the edge of the page” (McCloud 103), „time is no longer contained by the familiar icon of the closed panel” and can thus escape „into timeless space.” (McCloud 103) Mc Cloud also affirms that the framing of a panel is important while perceiving time, as a borderless panel „can take on a timeless quality” (McCloud 102) Borderless panels occur in *City of Glass* the graphic novel when the third person narrator takes over the narrative and there are no page numbers anymore, which adds to the timeless aspect of this sequence of panels. The visual cut after the third person narrator takes over the narrative will be discussed in detail in section 2.2.3.

The long panels when Quinn is looking for Stillman senior at Central Station on page 50/51 (Fig. 11) and when Quinn comes back to the empty apartment of the Stillmans on page 124/125 (Fig. 12) create the illusion of time as stretching. This is the case because a longer panel makes time appear longer, as “the panel shape can actually make a difference in our perception of time.” (McCloud 101)

### 2.1.2 Representation of Text

Different fonts or scripts stand for different levels of narration but can also convey a certain phonemic quality. Apart from the font which is used in *City of Glass* the Graphic Novel for Quinn and certain secondary characters most of the time, there is additionally a specific font for Stillman and his father, for Max Work, for Daniel Auster, for Adam in the sequence narrating Stillman senior’s thesis and for the narrator, whose name we don’t get to know. These different fonts don’t simply help to identify more easily the characters, their different voices and their importance in the narration, but they also help to give the reader clues concerning the narrative hierarchy of the text.

The typewriter font stands for the third person narrator. (Fig. 27) Through the typewriter font it is possible to detect traces of the narrator before the last sequence

of the novel, even if this is not the case in the original text. The first page of the graphic novel, which states that “it was a wrong number that started it” (Karasik and Mazzucchelli 1) is a special case concerning the typewriter, as the first sentence of the novel is written in the iconic typewriter font. The reader probably won’t take notice of this in a first instance but this shows us that he or she is from the first page on confronted with different levels of narration. (Martin) The beginning of the first sentence of the graphic novel is identical to the beginning of the original text. This has most probably the function to establish an obvious link between the two texts.

The capital letters in Max Work’s speech bubble suggest that he has a strong, loud and confident voice. Max Work only speaks once in the novel, namely in the moment after Stillman junior called the first time in order to call Paul Auster and Quinn is contemplating the telephone. According to the letters, Work’s personality and thus Quinn’s identity of Max Work must be stronger than his own identity as Daniel Quinn.

Through the gothic font, a parallel is drawn between Adam as the inventor of language and Stillman, who tries to invent a new language (Fig. 29). The first letter of Stillman’s speech bubbles is the same as the font in Adam’s speech bubble when he is inventing the prelapsarian language and when the fall of language is undone.

Stillman junior’s speech doesn’t seem to differ from the main font of the text at first sight. When we take a closer look, however, we can perceive that the script is weaker than in the prevalent font and that it is a mixture of small and capital letters, whereas the mainly used font consists only of capital letters. The weaker font could indicate the pitch of his voice, or rather the mechanical aspect of it, whereas the mix of small and capital letters could indicate that Stillman is not really grown up but is neither a child anymore. He is caught between the two worlds of adulthood and childhood. This seems very probable if we take a closer look at Daniel Auster’s speech. Daniel’s speech is written in small letters, such as you would find it in a normal English text in a novel.

The shape of word balloons is used to convey a certain quality of sound. (Fig. 29) The conventions of comics are challenged by Karasik and Mazzuchelli in *City of*

Glass the graphic novel by distorting the font of text and the form of word balloons. (Coughlan, 838) Through comic conventions we are used to rounded word balloons. Stillman senior's word balloons however "are angular in shape, not rounded as is normal, and his dialogue begins in each balloon with a large initial". (Coughlan, 838) Stillman junior's voice is also very special and therefore gets a speech bubble which is set apart from the speech bubbles of other characters. It is described as "mechanical and filled with feeling, hardly more than a whisper and yet perfectly audible". (Auster, 6-7)

### 2.1.3 Different Drawing styles to convey meaning

Additionally, to the different fonts in the Graphic novel, we have the different Graphic styles which help to differentiate narrative levels. These different Graphic styles allow the reader for example to detect intertexts, like in the case when Baudelaire's *Fleur du Mal* are mentioned after Quinn has left Auster's home. The intertext which points to Baudelaire will be analysed in more detail in section 3.3.

How elaborated a character is drawn stands symbolically for the elaborated identity of that character. The face of the detective Max Work (Fig. 7), Quinn's fictional creation, is more elaborated than Quinn's face. (Coughlan 843) (Fig. 28, Fig. 29) This suggests that the identity of Max Work feels more real to Quinn than his own identity as "if Quinn had allowed himself to vanish, to withdraw into the confines of a strange and hermetic life, Work continued to live in the world of others, and the more Quinn seemed to vanish, the more persistent Work's presence in that world became." (City of Glass 9) As a consequence, Work is taking over Quinn's life more and more, which is showed in the panel on page seven, when Work speaks in Auster's name. Equally to Max Work's elaborated features, Paul Auster, the real author inside an adaption of his real novel, has the liveliest features of all because he and his wife Siri were drawn to resemble the real Auster and his wife, Siri Hustvedt. (Coughlan 843) (Fig. 30)

Karasik and Mazzucchelli extend the idea of doubles further when they hide similar images of different characters throughout the text. A close reading allows to observe

the resemblance between Quinn's own son, who is only showed once on a photograph and Daniel Auster, whom we encounter in the sequence where Quinn is Auster's guest. (Fig. 31) There is also a resemblance between Quinn's son and Peter Stillman junior. This doubling of characters' features can be seen as an intratextual answer to the intertextual doubling by Paul Auster. The text of *City of Glass* is alluding to alternative characters outside the text, namely Don Quixote, William Wilson or Auguste Dupin whereas the text of *City of Glass* the graphic novel creates additional doubles by using similar features.

## 2.2 The Postmodern Character of the Graphic Novel

In order to show how *City of Glass* the graphic novel is a postmodern piece of literature, we will first examine in what way the original text can be described as postmodernist and in a second step we will see how the adaption built on that postmodernist work by enlarging the concept through the use of features inherent to a visual text.

The beginning of postmodernism was marked by a big insecurity as "much of American literature of the 50s and 60s was organized around the term 'entropy:' a sense of crisis, of 'everything running down' prevailed." (Herzogenrath 3) Entropy strives to establish a balance between cold and warm elements like when we open the window in winter and the cold air merges with the warm air. At the same time, Entropy is a term for describing the measure of disorganisation as cold and warm elements merge. This is similar to Jameson's missing "distinction between the inside and the outside" concerning postmodernist architecture (Jameson 98), which tells us first, that the reader becomes more immersed in the story by his participation and second that intratextual world and extratextual world are beginning to merge, like in *City of Glass* with the intratextual and extratextual Auster.

In Postmodernism, language isn't perceived as a medium to convey meaning anymore as our reality was ultimately perceived to be "a product of various symbolic systems". (3) At the same time with this crisis, people began to become more and more suspicious towards a fixed meaning in language. This suspicion

towards language is mirrored in literature and especially in *City of Glass* through “the consequent play with the dichotomy of ‘reality’ and ‘fiction’” (3). This becomes evident when Paul Auster is appearing in his own novel as a character. Through the metafictional doubling in the text, namely the real Paul Auster and the fictional Auster and his family, the text in the novel crosses the boundaries to the real world. (Klepper 255)

For postmodern novels, a shift of the notion of the self and the way of depicting it is typical. In *City of Glass*, both the notion of the self, the way of depicting the self and the distinction between extra-textual and textual self are put in question. (Shiloh 43) The notion of the self is put in question through Quinn’s split identity, the way of depicting the self is put in question because of gaps in the protagonist’s biography and the distinction between extra-textual and textual self is put in question because of the appearance of Paul Auster in his own novel.

The fragmented identity of Quinn is typical for postmodernism. Quinn is depicted as a man with a non - developed identity, as he assumes other identities and his identity therefore is fragmented. This depiction corresponds to “postmodern strategies of fictional representation” (Shiloh 41) Identity can just form in relation to other people, as “to acknowledge the other is to acknowledge one’s self”. (Shiloh, 41) Peter Stillman junior couldn’t develop a coherent identity, as when he was locked up in a dark room he didn’t have contact to anybody. The existentialist Sartre and the psychologist Lacan perceived the self as incomplete. Sartre because he said that we have nothing as an inner core and only exist through the interaction with others, Lacan because he propounded that all humans were once one androgynous whole and now, as separate beings have a profound lack in our character. (Shiloh, 42) According to Sartre, we can just find out the truth about ourselves if we are in contact to other persons. Lacan even goes one step further and puts forward that we experience or get meaning through others.

This existentialist philosophy led to a different presentation of characters in fiction. Conventionally, the “real world” and the “life of fiction” were separated according to literary theorists. (Shiloh, 42) Accordingly, they made a difference between

“character” and “personality”. (42) A character was thus used to describe a fictional person in a novel which had a coherent identity without any possibility of misinterpretation. Personality was used to describe the character of a living being with all its flaws and possibilities for misunderstanding.

The characters of postmodern novels are closer to real living beings, as they are unpredictable and can have multiple identities. (Federman 12) At the same time, they are interchangeable but also more complex. Postmodern characters are not fleshed-out in the course of the novel, but “they tend to gradually disappear, dissolve” (Shiloh 44), like Quinn does in the end, until he has completely disappeared.

The Graphic Novel has a postmodern character in general, because it was common in postmodern art to make no distinction anymore between the so-called low art and high art. Comics were considered to be low art, but in postmodernist art, there was no distinction anymore between low art and high art, as can be seen in the Lowbrow movement, (Esaak) which also manifested itself through comics, which were different from *City of Glass* the graphic novel, however, because their content was about transgressing socially accepted borders of violence and sexual questions.

The graphic novel as we know it today consists of a combination of pictures following each other and text. The first graphic novels however didn't contain any text. An example for such a graphic novel would be *Die Sonne* by Frans Masereel from 1927. (Eisner 138) In the graphic novel the visual content is more important than the textual, which means that the narration is based on the pictures, whereas in comics pictures and text have the same importance. (Eisner 139) Jameson wrote about postmodern architecture that there is no clear “distinction between the inside and the outside” (Jameson 98) anymore. This distinction between inside and outside is also torn apart in comics because the reader has to fill in the gaps which Mc Cloud defined as “closure” (McCloud 63-69) and thus more participation from the side of the reader is required. The reader is thus ‘torn’ into the story. But it is not only through the participation of the reader that the inside and the outside of the text are becoming interchangeable.

The non-sequitur transitions between the panels are typical for postmodernism, as the reader „cannot come to rest in a closure, since there is no stable signified: every signified is always already subverted by/as a signifier.” (18) If the reader is not able to rest in a closure anymore, it means that the logical link between some panels doesn't exist. This is the case in *City of Glass* the graphic novel at some points, as for example in Stillman junior's monologue, when symbols are appearing out of the nothing which have nothing to do with each other. But comprehensible closure is also fragmented through intrusive panels, such as the sketched figure of the crying child (Fig. 26) which appears throughout the graphic novel again and again. In this case, closure in the sense of comics isn't possible anymore, however, it is possible to understand the occurrence of the single panels if we look to other systems of meaning, such as psychology. In this reading, the text of the graphic novel would stand symbolically for Quinn's system of thoughts and the intrusive pictures for his repressed memories coming back to him.

### 2.2.1 *The Choice of text for the adaption and its consequences*

The first sentence and the last sentence of *City of Glass* the graphic novel and *City of Glass* are identical. Karasik and Mazzucchelli most probably decided to take over these sentences in order to provide a meaningful frame. However, their sense got altered concerning the narrative level, as in the beginning of the graphic novel, the beginning of the first sentence is written in white letters in a typewriter font on a big black panel. The last sentence of the novel is written on a sheet which is torn from Quinn's red notebook. (Fig. 16) This is a paradox because the last sentence should belong to the narrative level of the third person narrator. If it is written on a sheet of Quinn's notebook, this suggests however, that Quinn and the third person narrator are the same person, which is a crucial difference to the original. The reader gets even more confused through this last sentence of the graphic novel opens up more questions instead of answering the previous ones.

*City of Glass* the graphic novel consists like *City of Glass*, the original text, of various intertexts. These intertexts were partly adapted into panels depicting *Don*

*Quixote* or *The Tower of Babel* as an episode from the bible. They have been marked visually as an intertext because they differ from the rest of the graphic novel, as they are small reproductions in black and white of works of art. This results in the reader not being able to ignore the intertext anymore as it is truly different from its surroundings.

Embedded stories from the original text are presented through visual language which differs from the main narrative level. This is the case in Stillman junior's soliloquy (Fig. 13), in Victoria Stillman's story about Peter's life, in the excerpt when Quinn thinks about similar cases like Stillman (Fig. 25) and in the sequence when the content of Stillman senior's thesis is communicated. In Stillman junior's soliloquy the drawing style does not differ from the main narrative level but what differs is the content of the panels as they consist of symbols and there is no logical link between them. In the excerpt where Quinn thinks about similar cases like Stillman, we have two narrative levels. The first is showing Quinn walking home, the second shows Quinn's thoughts regarding these children who grew up without language. In the original, we don't have these two parallel things happen but we are directly in Quinn's thoughts. As a consequence, we are able to observe both Quinn's outside and inside life at the same time in the graphic novel. The returning panels with portraits of people not saying anything which stand for Quinn's thoughts regarding the lost children creates a sense of uneasiness in the reader.

Details play a big role both in *City of Glass* the graphic novel and in the original text of *City of Glass*. In *City of Glass* the graphic novel, we have a fair amount of text on the one hand. On the other hand, there are those little details like the Picasso drawing in Auster's flat for example, which can be only realized through much involvement through the reader. (Ickstadt 195) This love for details which is a feature of his texts was taken up by Karasik and Mazzucchelli in *City of Glass* the graphic novel. Some details are only perceptible if they are read a second time. One example are the names of the inhabitants of Auster's building when Quinn rings the bell, which are allusions to other texts. (Fig. 21) Another example is the café where Auster meets Peter Stillman senior the second time, takes place in the *Mayflower Café*. (Fig. 19)

### 2.2.2 Images as Symbols in order to replace Auster's abstract concepts

The nature of the original comic doesn't allow capturing complex thoughts or abstractions. This is why it is very challenging to transform the original novel into a Graphic novel, because Auster is playing around with abstract concepts such as isolation, fragmented identities or the arbitrariness of the linguistic sign. (Williams 15) Karasik and Mazzucchelli use symbols both to destroy the notion of a linked signifier and signified and to reinforce the bridge between them in *City of Glass* the graphic novel.

Symbols without a fixed meaning are used in Stillman junior's soliloquy in order to convey the idea that the unity between signifier and signified is destroyed. Saussure states in his *Cours de Linguistique Générale* that the linguistic sign was used as a synonym for symbol. (Wunderli 107) The problematic aspect of this synonymous use is that the symbol, contrary to the linguistic sign, is never completely arbitrary, as there is always the rest of a link between signifier and signified. As the Greek word for 'to join together' is 'symbol', it gets clear that in a symbol the arbitrary relation between signifier and signified should be overcome. (Herzogenrath 41) As a result, we shouldn't take the notions 'symbol' and 'linguistic sign' as synonymous. Finally, we can observe that in Stillman junior's soliloquy symbols without a fixed referent in the real world and without connection to each other have been used in order to show the arbitrariness of the linguistic sign.

Karasik and Mazzucchelli used symbols which are integrated in the text as returning objects pointing to a concept in the extradiegetic world. For Mc Cloud, the pictorial graphic images in comics are icons which describe "images used to represent a person, place, thing, or idea". (Mc Cloud 27) The image of the marionette represents Quinn and Stillman, the image of Charon in Stillman junior's soliloquy represents the afterlife and the returning image of the prison cell or the bricks of the city represent loneliness as an idea. Through their integration in the text, they function in the proper way of a symbol, which means that they stand for something, such as

the typewriter, which is clearly linked to writing and the bricks of the city walls, which are linked to isolation and loneliness.

Symbols in *City of Glass* the Graphic Novel create a rhythm and function as a symbol only in relationship to each other, as Auster states himself. (Coughlan 847) Depending on the new contexts in which they appear, the symbols get a new meaning. The repetition of a symbol can also serve as a reinforcement or strengthening of the meaning of it. This is the reason why a symbol in the Graphic novel can stand for multiple concepts. Shakar goes as far to show that the drawing of the crying child is the most important symbol of the whole book. (Shakar) (Fig. 26) This sketched face doesn't have any link to the original text. It appears to be drawn by a child and looks like a child who suffers. In Shakars view, this is the most expressive face in the whole book. It returns over and over again without being explicitly named. In every new context it takes up a new meaning so that every reappearance adds to its impact. Each time it appears it gets another significance through its context. Once it stands for Quinn's dead child, once for Peter Stillman, once for the children who weren't able to develop their own language. It can even stand for Quinn's own childhood "which is irretrievably lost." (Coughlan 847) Let's take a closer look at the marionette as a returning symbol mentioned by Coughlan.

The marionette is a symbol for the fact that somebody is not acting out of his free will. At the very beginning of the novel on page eight, Quinn has the shape of a marionette, suggesting that he is guided through his other identity, Max Work. (Fig. 18) But we could even go one step further and say that he isn't just guided through Max Work, but that Max Work is the result of his traumatic experiences regarding his family. Quinn has to create a different reality because his own reality is not bearable for him anymore. Consequently, he is governed by his prior experiences like a marionette.

The marionette filling the whole page in just one panel in the end of Peter Stillman junior's soliloquy stands for Peter's incapacity to live a life out of his own responsibility and links him to Daniel Quinn. (Fig. 16) It lies on the bottom of a hole in the ground which is very similar to the hole in the very last panel of the

novel, when Quinn finally got lost. The speech bubble is coming out of the mouth of the marionette, suggesting that the marionette stands for Peter Stillman junior himself. This means that Stillman can't really be a part of the world as he can't engage in real conversation because his language is artificial. Therefore, he resembles a robot or a lifeless object when he speaks. This shows us that having been locked up in a room and having been deprived of human communication didn't allow Stillman to develop an own identity.

The marionette in the puddle at the end of the soliloquy is a thematic link to the marionette burned up in the last panel in the novel. (Fig. 13, Fig. 16) This is marked by the same set-up as both are lying on the bottom of a hole in the ground. If we take the marionette for a symbol both for Quinn and Stillman, the burning of the marionette suggests that Quinn and Stillman are finally not directed by anybody else anymore but that they are dead, at the same time.

Bricks stand for isolation and alienation in *City of Glass* the Graphic novel. They appear in the summary of Stillman senior's thesis, when the tower of Babel is related to God's commandment of moving west. (Fig. 20) The wall of bricks is finished in the panel with the voice-over suggesting that "the early English settlers of America fulfilled this commandment" (Karasik and Mazzucchelli 44) This tells us, that moving west and filling the earth implicates building new towns and thus more isolation for the individual.

The melting of Quinn with the bricks on page 111 suggests that his identity has merged with the city. (Fig. 22) This is the point when Quinn has decided to watch the Stillman's house from a deserted side street. In the sequence of three panels Quinn slowly melts into the wall. This means that he has become a part of the city and that he already has no identity, no own life anymore.

### 2.2.3 *Visual Cut after the first-person narrator takes over the Narrative*

In the anti-detective novel, there is a shift in perspective as "the author cannot, by definition, be omniscient as he was in the classical novel". (Todorov 46) This means

that there has to be a shift in the narrative presence of the narrator. In *City of Glass*, we have that shift when the omniscient covert narrator is turning into a first-person narrator in the end of the novel. This shift of perspective is illustrated in *City of Glass the Graphic novel* through pictorial means, namely the typewriter symbol. (Fig. 27)

The shift of perspective can be divided into five parts. It starts on page 107 with the typewriter's foreshadowing of Quinn's disappearance and extends until the end of the novel. The first part spans from the first typewriter to the double-page 118/119 when Quinn tries to reconnect to the world one last time by calling Auster. The third part extends from this call to the moment, when the layout of the page changes and the background is getting dark. After the fourth part in darkness, the fifth part with its beginning and end marked by the typewriter extends until the end of the graphic novel.

The typewriter is a symbol for Auster, the third person narrator and Quinn as a writer and thus functions in order to link their identities. On page eight it is Quinn himself who uses the typewriter. In this early panel however, he is depicted like a marionette, which means that he presumably doesn't act out of his own will while writing but is directed by his other identity, Max Work. This is confirmed by the words „Quinn himself was the dummy...and work was the voice that gave purpose to the enterprise” (Karasik and Mazzucchelli 8).

The typewriters which are placed one above the other so that they fill a whole panel mark the intrusion of the third person narrator into the narrative and the beginning of a new sequence. They are foreshadowing the visual cut which occurs when the first-person narrator fully takes over the narrative. This is the point when Quinn gets inactive and he isn't trying to act anymore in the world, observing the house from now on in a passive position. The sentences on the typewriters suggest that there is a long gap in the narration, as „the account of this period is less full than the author would have liked” and „we cannot say for certain what happened to Quinn during this period”. (Karasik and Mazzucchelli 107)

When Quinn calls Auster, this can be seen as his last attempt to reconnect to the world. Unluckily, he fails, as Auster tells him that Stillman senior, the fuel of Quinn's actions, is dead. (Klepper 265) As a consequence, Quinn becomes like his image in the mirror: he goes to the Stillmans' empty apartment and stays in the room of Stillman junior until the rest of his identity is finally dissolving into darkness.

The change of layout stands for Quinn's personality or ego entirely dissolving. The panels dissolve and fly around like sheets of a notebook. (Fig. 8) Those sheets are supposed to be of Quinn's notebook which he used throughout the book. At the same time, the sheets appear like panels because they have a visual content with a voice-over which highlights the fact that the red notebook was supposed to be the base of the original text and as a consequence also for the graphic novel. The moment when the sheets are scattered below the cliff is a link to a former point in the Graphic novel, namely to the very beginning, when Quinn is lying in his bed on page eight. In this panel, sheets, are fluttering from above. These sheets mirror his work as an author, but they also link Max Work to the first-person narrator as „Max Work was the voice that gave purpose to the enterprise”. (Karasik and Mazzucchelli 8)

The background of the double page constructed like a cliff and starting Quinn's identity dissolving stands for Quinn's fall but also for the fall of man. On the bottom of the pages, there is darkness in which the sheets from the red notebook fly down. This is an allusion on Milton or the Genesis back in Peter Senior's thesis and represents the fall of man. In this case, it is not Adam who falls, but Quinn. Quinn stands for all humankind at this point in the novel. The fall of Quinn is exemplified in three steps. First, we have the background of the cliff on a double page. In the second step, we have a totally black background with more sheets flying from below and one single sheet with script on the right page. The effect that the sheets are flying up from below makes us lose our orientation. It is not possible to say where the top and where the bottom is anymore. In the third step on the next double page there is even more blackness. On the left, we have the rest of the notebook with

only one question: „What will happen when there are no more pages in the notebook?“

The borderless panel of the typewriter on which the first sentences in the new perspective are written stands for the final disappearance of the protagonist Quinn and for the first-person narrator taking over the narrative. (Fig. 27) Besides a new layout, we don't have framed panels anymore but frameless drawings. From now on, there are no page numbers anymore, which adds to the timeless quality of this episode. We get to know that the first-person narrator is a friend of Auster. Additionally, the borderless typewriter panel has the function of framing this epilogue.

In the end of the epilogue however, one last panel is inserted, namely the panel of the burning marionette together with intertexts from the novel and fragments of Quinn's identity. (Fig. 16) This panel suggests a doubling of Quinn and the third person narrator, as the last sentence of the novel reads: „And wherever he may have disappeared to, I wish him luck.“ (Karasik and Mazzucchelli 138) It is a sentence, which clearly comes from the first-person narrator. Nevertheless, it is written on a page from Quinn's red notebook.

### 2.3 The Concept of Intermediality

Parallel to the suspicion towards language, there was also the suspicion towards the origin of a text in Postmodernism. This is why that the question of intertextuality became more and more important. *City of Glass* the graphic novel enhanced the concept of intertextuality through its visual features by inserting visual intertexts from the history of art but also from the field of maps. This procedure is called intermediality and describes an artistic product which contains two or more sources from different media, such as music, painting or literature. This combination can take a number of different forms which were described by Irina Rajewski in 2002 in her book *Intermedialität*. Other attempts have been made to describe the phenomenon of intermediality, which can't be all discussed here. For our notion of intermediality in *City of Glass* the graphic novel, it is important to acknowledge

that comics and graphic novels are described as media combinations, as they are a hybrid of literature and pictures. (Rajewski 155) In the case of an adaption as in *City of Glass* the graphic novel, however, Rajewski describes the new art form as media-change, as we changed from one medium, the written novel, to another medium, the graphic novel. The intertexts in the form of maps and in the form of paintings or drawings are single-references as they point to specific works of art. (155) At the same time, they point to the system of maps and the system of painted or drawn art works and are thus described as system-reference by Rajewski. (155) Maps are not necessarily pieces of art, but they are nevertheless one distinct media which was also used to create the intermedial effect of the graphic novel. We shall look now in closer detail at the role of maps and the role of visual intertexts of the history of art.

### 2.3.1 *The role of maps*

According to Peterle, there are three types of maps present in *City of Glass* the graphic novel. These are first: cartographical insertions in the Graphic novel, second: mape-like features of the Graphic novel resulting of its structure and third: the map which the author or reader has to build in his head. (Peterle 52) Peterle compares furthermore the act of walking through the city with the act of leafing through the pages. (Peterle 58) In walking through the city we create a map of it in our head and in leafing through the pages of the Graphic novel, we create a map of the book in our head. This tells us that the third case of cartographical intermediality as defined by Peterle we don't have to consider here, as it concerns the act of reading. We will therefore first examine the cartographical insertions in the Graphic novel and in a second step we will look at map-like features of the Graphic novel resulting of its structure.

The splash page where Quinn walks on a grid map of New York (Fig.4) and Quinn's hand drawn maps of Stillman's way through Manhattan (Fig.5) stand for the "tension between orientation and disorientation which pervades the Graphic novel". (Peterle 58) On the regular grid map, Quinn starts out approximately from James J.

Walker Park and walks towards Brooklyn. He covers a big part of the map and thus also destroys the orderly grid-map image by his intrusion as “Quinn disrupts New York’s grid map by walking on it.” (Peterle 52) As a result, we encounter the first element of tension between orientation and disorientation on the regular grid-map, namely between the character Quinn and the map. The bigger contrast of disorientation and orientation is provided by the hand-drawn maps in comparison to the grid-map described above.

The hand-drawn maps are a counterpart to the orderly grid map. (Peterle 58) The hand-drawn maps suggest ambiguity whereas the grid map provides security. This is why we could argue that the hand-drawn maps stand for the arbitrariness of the linguistic sign whereas the orderly grid map stands for the unity between signifier and signified. While the orderly grid map doesn’t call for much interpretation, the hand-drawn maps require “an active engagement” (Peterle 58) from the reader. The fact that there are nine hand-drawn maps in the Graphic Novel suggests that there is more emphasis on Quinn’s cartographical reading in the visual narrative than in the original text, where only three maps are described. (Peterle 58) As nine maps, they occupy a whole page or rather the “entire nine-panel grid”. (Peterle 58)

The map which shows the United States and the density of its population stands for the United States as the opposite of Babel: here the fall of language has to be undone according to Stillman. (Fig. 20) The Mayflower Café on page 72 (Fig. 19) as a meeting place is the link between the map on page 44 showing the United States and the second meeting between Peter Stillman senior and Daniel Quinn as we are told in the voice over on page 44 that “340 years after the the Mayflower the commandment would be carried out.” (Karasik and Mazzucchelli 44) The United States are a country with people speaking different languages and with multiple identities. In the story of the tower of Babel, God gave different languages to the human beings so that they weren’t able to communicate anymore. Stillman senior describes this process in his thesis as ‘the fall of language’. As so many different languages are spoken in the United States, they are the perfect place to ‘undo the fall of language’.

The sequence in which we witness the city turning into a labyrinth and then into a fingerprint can be seen as the reader's process of orientation in the comic, suggesting that the labyrinth is a map in which the reader gets lost reaching a dead end when he comes to the locked door. At the same time, the fingerprint is a symbol for identity and the labyrinth turning into it suggests that identity can be like a maze in which the individual can get lost. The locked door might suggest that Quinn neither knows about the nature of his true self, nor is he able to get access to his feelings which he locked up.

The labyrinthine structure of New York represented through the labyrinth-fingerprint-locked-door sequence is the basis for Quinn's identity crisis. According to Springer, the environment is an important factor "in the onset of an identity crisis." (Springer 24) (Fig. 7) The city of New York provides the necessary conditions for the individual to get lost, namely its size, its labyrinthine structure and its anonymity. (24) Through the huge size of the town Quinn is able to have endless walks which enable him to forget his identity, which is closely linked to his past. The labyrinthine character of New York makes the city an "ever-changing, dangerous, uncertain and unpredictable place." (24) This unpredictability and uncertainty gets stronger towards the end of the novels when the panels begin to crumble and the gutter is getting irregular.

This is why the destruction of the gutters and panels towards the end of the Graphic novel can be seen as the destruction of orientation, if we consider every page in the Graphic novel as a map. (Peterle 52) (Fig. 8) Peterle writes that this given form of the comic with its panels and gutters in a regular order enables the artist to destroy it deliberately. If we consider the comic like a map for the reader which gets destroyed towards the end, we can also compare the graphic novel to the city. According to Herzogenrath, the city is structured like a language and mirrors Quinn's unconscious. (Herzogenrath 53) The architecture of the city can be seen as analogous to the architecture of the graphic novel as "Saussure himself in his *Cours de linguistique générale* provided the 'founding text,' comparing language with a city street". (52) A street can thus be compared to a phoneme or to a word in a sentence, which can only have meaning in relation to other elements of language.

This corresponds to Saussure's notion of „identity of the street” (52) which consists of „its position, its relation to other streets in the complex web of the city.” (52) Herzogenrath draws a parallel between Saussure's notions of *langue*/*parole* and of the notions *urbanism*/*architecture*. She claims that *parole* as the actual act of speaking is as little relevant to the system of language as *architecture* for the system of the city. *Urbanism* would therefore correspond to *langue* as the abstract system of language. (56) The notion of *urbanism* is condensed in the graphical insertions of the maps in *City of Glass* the graphic novel.

### 2.3.2 *The role of visual intertexts of history of art*

The visual intertexts refer to the history of art. There is Albrecht Dürer's engraving *The Fall of Man (Adam and Eve)* (1504) (Fig.2), Pieter Bruegel the Elder's oil painting *The Tower of Babel* (1563) (Fig.1), Pablo Picasso's drawing *Don Quixote* (1955) (Fig.3) as well as panels pointing to Magritte's style of painting.

Dürer's *Adam and Eve* and Brueghel's *Tower of Babel* condense one whole passage from the original text, because they are so deeply linked with their original content. (Bachmann 310) They are both photomechanical reproductions which have been introduced into the panel sequence. (309) However, it is not clear what status the pictures have within the narration. (310) They could be visual brackets of the author, imaginations of the protagonist or an illustration of Stillman senior's thesis which is related in that passage in the original text. (310) The pictures have a frame and a narrative text in the form of a voice over on the one hand, on the other hand they are not accessible as a space of action, as they are not adapted to the semiotic system. (310) They are modified in the sense that they are in black and white and much smaller than their real shape, but keep their aesthetic qualities and independence. (310) It is this contrast which enables the readers to identify them as an intertext. As they point to old renowned painters, they underline the combination of high and low art, which is a common issue for postmodernism.

The returning appearance of Pablo Picasso's drawing of *Don Quixote* takes up the notion of *City of Glass* as a rewriting of *Don Quixote* and is furthermore a link to

the intertextual presence of Don Quixote in the original text. This intertextual presence will be discussed in detail in section 3.1. Don Quixote appears in twelve panels in *City of Glass*. (page 6, 7, 9, 14, 24, 89, 95,129) In page 6, 7, 9, 14, 24 and 89 it appears as a device of furniture: as a picture hanging on the wall of an apartment, first in the apartment of Quinn, then in the apartment of Stillman junior and finally in the apartment of Auster. This joins the different characters on page 6, 7, 9, 14, 24 and 89 and their rooms together under the label of Don Quixote. On page 95, we have a frameless panel containing Quinn and Auster's son who are drawn in the style of Picasso's Don Quixote until in one panel on page 129 we finally find the reproduction of the original drawing in the size of the panel. (Fig. 32) This means that on page 95, the characters of Daniel Quinn and Auster's son are put into an analogy of Sancho Panza and Don Quixote. The panel on page 95 is thus not a direct citation but a citation of the style of Picasso. (Bachmann 310) The function of this citation in the style of Picasso marking Quinn as Don Quixote is to visually connect them both and underline *City of Glass* the graphic novel as a rewriting of *Don Quixote* in a second instance, namely, the adaption.

Quinn as a stone in the middle panel on page 91 is an allusion to a painter who played with Saussure's notion of signifier and signified as arbitrary, namely the surrealist painter René Magritte. (Fig. 33) Stones which are looking similar can be found in paintings such as *Souvenir de Voyage* (1952), *Les Idées Claires* (1958) or *Le Château des Pyrénées* (1959), which shows a castle on a floating rock. (Bachmann 313) If we think about the apple, we might remember that it is a symbol often found in Magritte's pictures with its most significant painting *Ceci n'est pas une pomme* (1964). This painting refers back to the concept of the painting *La Trahison des Images* (*The Treachery of Images*) (1929), which points out that every picture is only a reproduction of reality, as you can't eat the apple on the picture. In this reading, the apple with its city on top in the panel on page 44 gets a different meaning, as it condenses many allusions at once. (Fig.) It stands on the one hand for the arbitrariness of pictorial representation but also for the arbitrariness of the linguistic sign. Furthermore, we are reminded that New York is also called the Big Apple, and the apple as the forbidden fruit of Eden points back to the fall by

Albrecht Dürer two pages before and therefore links the City of New York to the original sin.

### 3 Literary intertexts in *City of Glass* the Graphic novel

The protagonists of Auster's texts who suffer an identity crisis generally tend to look for "concepts or roles" in the outside world in order to get a clearer picture about themselves. (Springer 30) They expect to find help in these concepts through discovering a new order in the otherwise unpredictable and insecure world. One of these concepts is the idea of "the world as a web of texts referring to each other." (30) As a result, Auster's protagonists turn to other texts in order to find solutions for their problems. (33)

Intertextuality can be seen as a link to the arbitrariness of the linguistic sign. Saussure points out that at every time in the course of history language is always also the heritage of a previous epoch. (Wunderli 109) The possibility for change in language lie in the arbitrariness of the linguistic sign. It is thus possible to draw a parallel to intertextuality, as just like a language is always composed of its past elements, a text with intertextual elements also is composed of other texts which were written in the past and thus mark its link to history. (Wunderli 109)

In Postmodern literature we often have the topic of identity crisis. This is especially true for works of Paul Auster, where the crisis of the protagonist is often caused by the death of a person who was close to the protagonist. (Springer 22) Intertextuality is like a collage of different texts into one and thus mirrors the fragmentation of both the postmodern world and the individual.

In *City of Glass*, Intertextuality serves to mirror the identity crisis of the protagonist, Daniel Quinn, through the use of different intertexts, namely the novel *Don Quixote* by Miguel de Cervantes, Milton's *Paradise Lost*, Baudelaire's *Spleen de Paris* and *Through the Looking Glass* by Lewis Carroll. The intertextual references to Edgar Allan Poe have the function to link the text to the detective-story and therefore mark it as an anti-detective one. The text which mirrors Daniel Quinn's identity crisis the most adequately is *Don Quixote*. The red notebook is the text on which the novel

was presumably based and at the same time, it is the name of a short story which explains the origin of *City of Glass*.

### 3.1 *Don Quixote* by Miguel de Cervantes

*Don Quixote* is the perfect intertext for *City of Glass*, as it has a hypertextual relation to another corpus of text, namely the chivalric romance as a genre. (Genette 202) In the chivalric romance, we have the elements of the knight-errant, who wanders around like Quinn in *City of Glass*, in search of adventures. *Don Quixote* is a parody of the concept of the quest which was made popular in the 12<sup>th</sup> century by Chrétien de Troyes. It deals with a “young man setting out in search for love, adventure – and himself” (Springer 17) and is related to the themes of identity formation and identity crisis. (17) Daniel Quinn in *City of Glass* experiences a similar crisis: through becoming the hero of his novels, he tries to re-establish his connection with the world. This will ultimately lead to failure, as he can’t establish this connection and his personality changes more and more until he finally disappears.

*City of Glass* as well as *Don Quixote* can thus be seen as an allegory for the “impossible human search of the sense of life in a world which is subject to fragmentation.” (Bautista Naranjo 25)<sup>1</sup> This is why *Don Quixote* is frequently used as an intertext in postmodern novels. (Bautista Naranjo 19) Yet, there are features of *Don Quixote* as an anti-novel which are not present in *City of Glass* like for example the response from outside, as in *Don Quixote* the people who he gets in contact with are reacting in order to amplify his craziness. They are acting according to the roles he assigns to them, while in *City of Glass*, Quinn is not assigning any roles to people. Moreover, *Don Quixote* doesn’t think that he is a knight right from the beginning but only when he is knighted by an innkeeper. (209) Quinn on the

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<sup>1</sup> Many other postmodern writers but also Thomas Pynchon use the novel *Don Quixote* for their fictional work. Pynchon, for example, uses topoi from *Don Quixote* such as the adventure as a synonyme for liberty. (Bautista Naranjo 25)

contrary has a three-split identity right from the beginning and takes even on a fourth one through taking over the Stillman case as Paul Auster.

*Don Quixote* appears in the original text of *City of Glass* in the form of an implicit and an explicit rewriting. In the implicit rewriting, narrative structures, character constellations or settings of both novels are paralleled, such as for example the role of Dulcinea of Toboso in *Don Quixote* and Virginia Stillman in *City of Glass*. Both protagonists fight for a lady, whose love is actually an illusion. In the explicit rewriting, the intertext gets mentioned in the text in an explicit way. It happens in *City of Glass* when Quinn meets the real Paul Auster who he searched in order to beg for help in the Stillman case.

*City of Glass* and *Don Quixote* have a double of their real authors within the novel. In *City of Glass* this is when Paul Auster appears himself. In *Don Quixote* Miguel de Cervantes appears implicitly as the author of a book in Alonso Quijano's library. Moreover, both novels are connected by the initials of their protagonists: Daniel Quinn is the double of *Don Quixote*. In *City of Glass* we are witness to the scene when Auster informs Quinn about the essay he is currently writing about the authorship of *Don Quixote*. This is where the intertext by Cervantes is explicitly mentioned and marks the importance of the text for the understanding of the whole novel *City of Glass*. The method of introducing an intertext in this way is also called *mise-en-abyme*. (Bautista Naranjo 188)<sup>2</sup>

Both *City of Glass* and *Don Quixote* try to make sense of the world by the use of literature through producing or consuming it. Through literature, they can develop a double identity which allows them to escape from the real world. (Bautista Naranjo 41) For both protagonists, literature is a way to escape the harsh reality of their lives. Quinn wants to escape the painful memories of his past whereas Quijano wants to escape his boring everyday life. Quinn is the writer and Quijano is the

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<sup>2</sup> Paul Auster often declared his admiration for the novel by Miguel de Cervantes. (Bautista Naranjo 43) In an interview in 2006 he declared that *Don Quixote* was a book in which all possible questions about fiction could be found.

reader but both reach the same end: they become an active part of their stories. Quinn realizes himself in four different identities: as Daniel Quinn, Max Work, the hero of his stories, William Wilson, his pseudonyme and ultimately even Paul Auster, as he takes over the Stillman case. Quijano, in the original text of *Don Quixote*, on the contrary, has no connection to his former self anymore and breaks completely all the bonds to his past for becoming the travelling knight *Don Quixote*. The fictional Auster thinks that the author of *Don Quixote*, namely Cid Hamete Benegeli, was actually a mixture of four persons: Sancho Panza who accompanied Alonso Quijano, the barber, the priest, his friends and Simon Carasco who translated the manuscript into Arabic. Through Auster's fictional essay, we have another parallel between Quinn and Quijano, as they both incorporate four different identities.

In the following sections, we will look at the parallels between the identity crisis of the two protagonists, then examine the doubling of Paul Auster in comparison to the doubling of Miguel de Cervantes and finally have a look at the notion of the anti-detective novel.

### 3.1.1 *The identity crisis*

Daniel Quinn and Alonso Quijano experience an identity crisis. Both characters are restless which can be seen through their wandering without any special goal. On the contrary to Alonso Quijano's journey, which is part of the knight's code and therefore has to be fulfilled, Quinn's wandering doesn't have any sense, before he takes over the Stillman case.

Literature means for both protagonists, Alonso Quijano and Daniel Quinn, a way to escape the mediocrity of their everyday life. When Quinn was young, he "had published several books of poetry" and "written plays" and "translations" (Auster 4) By losing his family, "a part of him had died" (4) and it was clear for him that his life would have changed forever. In *City of Glass* the graphic novel, the contrast to the past is underlined through the panel in which we get to know through a voice-over that Quinn, "as a young man" (Karasik and Mazzucchelli 3) he "had written

poetry, plays and essays”. At the same time, we can see books standing in a shelf which are all about crime and by Quinn’s pseudonym William Wilson, who is one of his new identities, he took on, because “mystery novels seemed a reasonable solution”. (4)

The adaption of the pseudonym “William Wilson” helps Quinn to maintain an illusion of belonging to society and to repress the memories concerning the loss of his family. (Bautista Naranjo 65) That “Quinn treated him with deference, at times even admiration, but he never went so far as to believe that he and William Wilson were the same man” (Auster 4-5) shows us, that for Quinn William Wilson is a real personality, with whom he can identify. (Bautista Naranjo 69) The fictional character of William Wilson thus has become for Quinn a person of blood and flesh. As a consequence, Quinn becomes isolated as an artist and only lives through his stories. This is the only way through which he can maintain his connection to the real world. As a logical result, he also has to change his name to a pseudonym of the author of his novels, as Quinn, the former writer, is dead. In *Don Quixote*, Alonso Quijano goes one step further. He doesn’t imagine Don Quixote but becomes Don Quixote himself. This shows us that for Alonso Quijano it is not possible to adapt several personalities at the same time, whilst for Quinn it is: he can be the detective, the criminal and the victim all in one.

Quinn has no close relation to his pseudonym William Wilson but rather to the protagonist of his own mystery novels, Max Work as “whereas Wilson remained an abstract figure for him, Work had increasingly come to life.” (Auster 6) In the graphic novel, this is shown through a series of panels on page eight. (Fig. 18) In the first one, Quinn and Work are exchanging business cards, then we’ve got a close-up on the business card of Max Work. In the third panel we see Quinn depicted as a marionette in the foreground and William Wilson in the background. William Wilson’s face is a shadow, as it is entirely black. Through the voice-over “in the triad of selves, Wilson served as a kind of ventriloquist” (Karasik and Mazzucchelli 8), we get to know that the shadow must be William Wilson. If Max Work “was the voice that gave purpose to the enterprise” (Karasik and Mazzucchelli 8), William Wilson also has a split personality, because a

ventriloquist gives his voice to the dummy in order to make it speak, which doesn't happen here.

From the drawing of William Wilson we can see, that the way in which the characters are drawn is also symbolic for the sense of Quinn's identity. This applies also for the drawing of Max Work. (Fig. 17) Max Work's face is more detailed than Quinn's face and thus suggests that his fictional identity is more present in Quinn's life than Quinn's own one. (Martin) The way how to draw characters is also used by Karasik and Mazzucchelli to enhance the confusion between identities, things and concepts (Martin): there are the two Stillmans at the station but also the son of Quinn and the son of the author Paul Auster who resemble each other. There is the woman at the station who reads Quinn's novels and the one who is living in his apartment when he wants to get back to it. (Martin) The confusion of selves gets even bigger when Max Work instead of Quinn is answering the telephone on page seven which suggests that Quinn has already given up his own identity. (Martin)

### 3.1.2 *The doubling of Paul Auster*

Paul Auster appears as a fictional character in the novel when Quinn sees no other way to get help with the case.<sup>3</sup> After his first surprise about Auster's real profession who is a writer instead a detective, he starts to converse with him about his latest writing project.<sup>4</sup> Auster tells him that his latest essay is about *Don Quixote* by Miguel de Cervantes.

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<sup>3</sup> The meeting between a character of the book and the author is a metafictional topic which has already been used by Cervantes in the 17<sup>th</sup> century in his novel *Don Quixote* by referring to his novel *La Galatea*. (Bautista Naranjo 183) Paul Auster confirmed in an interview that he wrote this episode when he was 20 years old and inserted it later into *City of Glass*.

<sup>4</sup> Miguel de Cervantes appears in *Don Quixote* as well, but in a slightly different way. The book „La Galatea” in the library of Alonso Quijano is written by him. When Quijano's family burns nearly all his books, this one is saved, as they say that there is „some sense of good invention” (Cervantes 51) in it.

Auster's face and the face of his wife are in the graphic novel drawn so as to resemble the real-life people. (Martin) (Fig. 30) This is a parallel to Auster's novel representing the fictional Auster's living circumstances as similar to the life of the real author with only little differences. (Bautista Naranjo 184) The age of the fictional Auster and his profession are identical but the family is different, though. The name of the real author's wife „Siri” and the fictional authors wife are identical but the real author Auster had a son and a daughter from two different women at the time the novel was published. The reason for this diversity could be that Auster wanted to make a clear cut between the intratextual and the extratextual level. On the other hand, it could have been a way to make it possible for Quinn to be the double of the real author, as the most obvious option – linking the two Austers – wouldn't be available anymore.

Auster's quest for the identity of the author of *Don Quixote* mirrors Stillman's search for the original language. (Shiloh 52) Auster thinks that *Don Quixote* was a combination of four characters, namely of Sancho Panza, the barber, the priest and the bachelor from Salamanca, who should have written down together the stories of *Don Quixote* in order to show them to him so that he could clearly see his own madness. (51) He states that as Cid Hamete Benegeli, the fictional author of *Don Quixote*, doesn't appear in the actual narrative, he can't have known about the events in the novel and as a result he would have been unable to talk about them. Like Stillman's ideas about the perfect language, these are only assumptions without any basis. We don't get to know, where Auster took this information from. The assumed mixture of four different identities concerning the author of the *Don Quixote* corresponds to the four identities of Quinn. At the moment he meets Paul Auster, he put on four different identities, including his real one, namely Daniel Quinn, Max Work, William Wilson and Paul Auster.

*Don Quixote* functions as a double of Daniel Quinn. This is clearly visible in two scenes. The first scene is when Quinn buys the red notebook. He “opened” (Auster 39) it and “picked up his pen and wrote his initials DQ (for Daniel Quinn), on the first page.” (39) (Fig. 32) D and Q can be the initials for Daniel Quinn but on the other hand they could also stand for *Don Quixote*. In the graphic novel, the

wordplay with the initials is a bit lost, as he writes his full name into the notebook. (Karasik and Mazzucchelli 36) By doing so, the notebook becomes the ‘book of his life’, which is destroyed towards the end of the novel. The play with the initials is taken up by the end of the novel just before Quinn is finally dissolving and at one point he wonders “why he had the same initials like Don Quixote.” (Auster 130) (Fig. 32) In the graphic novel, this is taken up by two panels following each other which are connected by two voice-overs containing the question “Why had Don Quixote not written books like the ones he loved...instead of living out their adventures?” (Karasik and Mazzucchelli 129) The contents of these two panels do not correspond to their respective voice-over but are asymmetric, as the one talking about writing shows the visual reproduction of *Don Quixote* by Pablo Picasso and the one talking about living out the adventures shows the notebook. This could be therefore also seen as a comment on intermediality, on the difficulty to translate on medium into another.

Additionally, we have the doubling of the real-life author Paul Auster and the author Daniel Quinn. The fictional Paul Auster just serves as a distraction from the real double of the author Paul Auster, which is Daniel Quinn. Daniel Quinn is thus a double for a fictional character, namely Don Quixote, and a double for a real character, namely Paul Auster. The intratextual Auster contends that “in some sense, Don Quixote was just a stand-in for” Cervantes. (Auster 98) Considering the fact that the protagonist of *Don Quixote* is the double of Cervantes and *City of Glass* is a rewriting of *Don Quixote*, we can conclude that the double of Paul Auster is Daniel Quinn. This gets even more probable when we think of Auster’s short story collection *The Red Notebook*, in which he talks about auto-biographical influences.

There is a further doubling of characters in the panel where Quinn presses the button to ring Auster’s bell. (Karasik and Mazzucchelli 87) (Fig. 21) In this panel we can see that one neighbour is named *Menard*. This is an allusion to *Pierre Menard, author of the Quixote* by Jorge Louis Borges. (Lacey 1) To the well-read reader it could foreshadow Auster’s essay about the identity of the author of *Don Quixote* which is about to be laid out in the following scene when Quinn encounters Auster. Furthermore, one of the neighbours is called *Hauser*. The name Hauser sends us

back to the episode where Quinn thinks about similar cases like Stillman. Kaspar Hauser is an example for a child who could not speak but who developed language later on nevertheless. He is not mentioned in the Graphic novel explicitly but in the original text.

### 3.1.3 *The anti-detective story*

Just like *Don Quixote* is an anti-chivalric story, *City of Glass* is an anti-detective<sup>5</sup> one. The detective story goes back to Edgar Allan Poe and his detective stories of C. Auguste Dupin who solved the crimes concerning *The Murders in the Rue Morgue (1841)*, *The Mystery of Marie Rogêt (1842)* and *The Purloined Letter (1844)*. A classical detective<sup>6</sup> story follows clear rules which means that there has to be a detective, the process of identifying the culprit and the solution to the case suggesting closure. (Herzogenrath 24)

It is furthermore based on the duality within the detective: in order to solve the case, he must rely both on his creative abilities as well as on his rational ones. Everything has its meaning for the entire story and the reader can engage to find out about the riddle before the end. This belief that everything can be solved through the power of human thought comes from the 18<sup>th</sup> century, where the Age of Enlightenment foreshadowed the inductive method through which Dupin operates in Poe's detective stories. (Herzogenrath 15) Dupin can't solve the crime however with only

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<sup>5</sup> Holzapfel claims that „in an interview, Paul Auster said that he simply uses the detective novel as Cervantes used the romance of chivalry or Beckett a variety scene to write *Waiting for Godot*”. (Holzapfel 27)

<sup>6</sup> In his essay „The Typology of Detective Fiction” from 1966, Tzvetan Todorov divides detective fiction into three genres: the whodunit, the thriller and the suspense novel. (Todorov 159) The most classical of these genres is the whodunit, which corresponds to Poe's stories of Dupin and is split into two narrative devices, namely into the story of the crime and the story of investigation. (Todorov 159) This genre is usually told by a friend of the author, who explicitly states that he is writing a book. (Todorov 160) In the thriller however, the crime happens in the moment we are reading the book and not prior to it. (Todorov 163) In the suspense, the story is rather focused on the future of the characters. All in all, the detective story can thus be divided into past, present and future detective stories corresponding to whodunit, thriller and suspense.

rational thinking in the case of the murders of the Rue Morgue for example, as the murderer was an ape and an animal wouldn't behave like a human being. Here his creative abilities can be of help. This creativity enables Dupin to identify with the criminal asking himself the question „What would I do if I were him?“ (Herzogenrath 19) That's why Poe's fictional detective Dupin serves as a model for Quinn, as Dupin professes that “an identification of the reasoner's intellect with that of his opponent” (Auster 40) is needed in order to be able to solve a mystery. In reading Stillman Senior's dissertation about the fall of language, he follows Dupin's advice, as he expects to find out how Stillman thinks (Rouhvand 208) This means, that the creative side of the detective and the rational side of the detective find their correspondences within the two protagonists of the story: the detective stands for the rational side and the criminal for the creative side. Both sides can't exist without each other as “the detective is made possible because the criminal exists.” (Herzogenrath 19) A good example for the creative side of the detective is the episode already discussed in 2.3.1 when Peter Stillman senior walks through Manhattan and Quinn would like to read a meaning out of this walk. He interprets his way on the map of Manhattan as letters and even goes one step further to interpret it as a sign that Stillman senior wants to kill Stillman junior, once he has completed the phrase “The Tower of Bable”. Then there are only two more letters before Stillman should execute his plan. “E” and “L” are missing. He finally even tells himself that “El” is Hebrew for God. Here it becomes clear, that the creative side of Quinn has become omnipresent and that there the rational aspect of his personality is completely missing. This missing aspect of rational thought would be unthinkable in a classical detective novel.

Postmodern authors such as Pynchon, Calvino, Borges, Eco, Robbe-Grillet, Nabokov but also Auster in his New York Trilogy applied the techniques of the detective story in order to create a new genre, namely the anti-detective story. (Herzogenrath 24) In the anti-detective novel, the detective can't make sense from the clues he finds anymore, as “the clues and the things they point to, the signifier and the signified, do not correspond.” (Herzogenrath 49) The principles of rational deduction and therefore also the belief that everything is possible to be explained

through the power of the human mind is put in question. This means, that this new genre relied heavily on new philosophical schools such as existentialism but also on science with its new findings in quantum physics. In quantum physics, one particle can be at two places at once, which means, until something is observed, two solutions are possible. This can be illustrated by using the example of Schrödinger's cat. This thought experiment from 1935 introduced by the Austrian physicist Schrödinger states, that a cat can be at the same time alive and dead, depending on a radio-active atom, which is placed in the box of the cat. If the cat is dead or alive is only determined by observing it. (Schrödinger 807-812) This example illustrates the principle of the superposition: one particle can be at two places at the same time until it is observed. In *City of Glass* this happens when Quinn is waiting for Stillman senior at Central Station and when suddenly he sees two Stillmans appearing. (Fig. 26)

*City of Glass* the graphic novel translated this phenomenon in visual terms through the frameless panel on page 53, where the voiceover states that "whatever choice he made would be a submission to chance". (Karasik and Mazzucchelli 53) Submission can be read as an allusion to the principle of the superposition stated above. In the graphic novel the two Stillmans are presented according to this reading, as it seems as if they had been one and were now parted into two. Both Stillmans head to opposite directions while Quinn is standing in the middle background observing both and unable to decide which one to follow. One of them looks like a homeless person and very tired, old and shabby while the other one is clothed elegantly, upright and an embodiment of strength. The philosophical implication of this panel is, that there is no fixed outcome of the story and we are not able to solve the mystery through deductive reasoning anymore. Thus, the solution, as the most important element of the detective fiction, has been destroyed. The intradiegetical doubling of Stillman finds its correspondence in the doubling of Paul Auster, who has been transferred into one of his own texts.

The doubling of characters in the anti-detective novel is a tool to create confusion. On the point of meeting Auster, Quinn hopes to find the solution to the mystery there as "if this man was as good a detective as the Stillmans thought he was,

perhaps he would be able to help with the case.” (Auster 91) The reader meanwhile tries to add sense to this incident, which is not possible. According to Holzapfel, the doubling of characters or use of “mirror images” (Holzapfel 25) is a widely used principle in the anti-detective novel in order to increase the reader’s confusion and “can be presented in the form of doubled characters, allusions to other literary texts or repetitions of certain events of the novel’s plot.” (25) In the graphic novel, we have this repetition in a visual form in the panel of the two Stillmans, but also in Quinn’s meeting with Paul Auster, as Paul Auster is drawn in a similar way to the real-life Auster. Another difference between the detective story and the anti-detective story lies in their structure.

Having a linear structure, the classical detective novel can only contain one quest, namely the investigation of the crime. *City of Glass* is not the story of one but of three detective quests: Quinn wants to solve the mystery around Peter Stillman senior, Stillman senior is on a quest for the Edenic language and Paul Auster wants to find out who the real author of Don Quixote was. (Shiloh 40) Those three quests follow the principle of the classic detective novel as they all consist of mysteries which can be solved on the surface, assuming that there is enough time for the mind to think about eventual clues. However, none of these quests will prove to be successful and at the end Quinn will ultimately lose himself.

Another subversion of the principles of the detective novel is the close relation between the protagonist Quinn and his opponent Stillman. (Rouhvand 208) In the detective novel, “virtual distance, rivalry and clash” (Rouhvand 208) between the detective and the criminal are required but here protagonist and opponent are engaging in friendly conversations changing their roles and positions thereby. In the first meeting with Stillman, Quinn gives him his real name, in the second meeting he gives him the name of Stillman’s made up protagonist in his dissertation, Henry Dark, and finally he even takes up the role of Stillman’s son, Peter. The task of surveillance, which is normally performed by the detective and which would be Quinn’s job, can’t be further executed as Stillman senior and Quinn watch each other. (Rouhvand 208)

To conclude our resumé of the anti-detective novel, we can say that the important thing in an anti-detective novel is to make the readers believe that “they have a conventional detective novel when they first begin reading.” (Holzapfel 23) It is possible to lead the reader on a wrong track through the use of “the familiar elements of the standard formula, such as the detective, the repertoire of characters, the crime and the process of detection.” (23) Early in *City of Glass* we have the “standard formula” (23) of the detective novel presented. We have the detective, which is Quinn, the repertoire of characters, which is the victim Peter Stillman junior and the villain, which is Peter Stillman senior. We also have the crime, which was to lock up Peter Stillman junior in a dark room for years. As in the postmodern detective novel, the writer is “investigating the nature and origins of the genre he is using” (Bradbury 259) we can thus say, that an anti-detective novel is a re-writing as it takes over the structure of the detective novel, but doesn’t contain the traditional mystery. (Herzogenrath 27)

### 3.2 Milton’s *Paradise Lost* and *Areopagitica*

Auster most likely picked *Paradise Lost* because he was fascinated by it as a student, especially what concerns the “reflections on language”. (Simon) Furthermore, *Paradise Lost* can be also called a postmodern poem, as it contains many allusions to other texts. (Simon) *Paradise Lost* can also be seen as a historical link between Stillman’s experiment and the Renaissance, as Simon stresses that Renaissance scholars wanted to find out about the prelapsarian language. (Simon) In order to find out how it would sound they deprived children from language like Stillman did in his experiment predicting that the children would speak something like hebrew.

Adam and Eve together are presented as the unity of good and evil before the fall of man in the graphic novel, because in the fourth panel of page 38 we have a direct quotation from Milton, namely “it was out of the rind of one apple tasted that good and evil leapt forth into the world, like two twins cleaving together.” (Karasik and Mazzucchelli 38) (Fig.24) This quotation of the *Areopagitica* is presented as a voice

over at the bottom of the panel with Adam and Eve in a close-up. In his speech *Areopagitica* from 1644, Milton states his opinion against licensing and censorship. (Milton 1) The point he makes in the *Areopagitica* is, that in order to know what is good, we also must know about evil and hence there must be a freedom of ideas, as “what wisdom can there be to choose, what continence to forbear, without the knowledge of evil?” (Milton 108) This means as a consequence, that the unification of signifier and signified can be also considered as the unification of good and evil, like it existed according to Stillman before the fall. It tells us that before the fall, there was a state of unity and after the fall, there was a state of polarity. In the new state of polarity, opposites can’t exist without each other, because we always think in contrasts and couldn’t make any distinction without them. This way of thinking is also a feature of language, which suggests, that it would be logical in Stillman’s argumentation, if there wasn’t any language at all before the fall. The paradise would then consist only of ‘being’ rather than ‘speaking’ and ‘thinking’ and thus be something like ‘being in the everlasting present moment’, equalling the demand of the nowadays predominant concepts of mindfulness.

The Title *City of Glass* might be an analogy to Milton’s ocean of glass as in *Paradise Lost* we „witness this new-made World, another Heav’n From Heaven Gate not farr, founded in view On the cleer Hyaline, the Glassie Sea”. (Milton 193) This is very probable because Milton speaks of a „new-made World” (193) here, whereas America also was called „the new world”. Moreover, this „new-made World” would be „another Heav’n from Heaven Gate not farr” (193) and can also be seen as an analogy to Stillman’s notion of paradise as “340 years after the Mayflower, the commandment would be carried out” (Karasik and Mazzucchelli 44) and then people would “inhabit everlasting paradise.” (45)

The use of *Paradise Lost* as an intertext is an allusion to the paradise within everyone of us, as “to leave this Paradise, but shalt possess A paradise within thee, happier farr.” (Milton 330) This means that our happiness is not dependent on external circumstances but on our state of mind. We can create a hell in ourselves by our thoughts and the resulting feelings but also by the inability to feel. Like Milton, Stillman writes that “Dark did not assume paradise to be a place to be

discovered” (Auster 46) and that “its existence was immanent within man himself”. (47) Quinn is not able to find the paradise within himself because he tries to escape reality by taking on different identities and thus repressing his bad feelings resulting from his past.

The fall of language is the reason for the separation between signifier and signified. Both the original novel *City of Glass* and *City of Glass* the graphic novel set forth that “in *Paradise Lost*, each key word has two meanings – one before the fall, free of moral connotations and one after, informed by a knowledge of evil.” (Auster 43) (Karasik and Mazzucchelli 39) From now on, we don’t have unity anymore but polarity as “after his expulsion from paradise, man can no longer ‘taste’ things or ‘know’ them in their pure immediacy”. (Herzogenrath 38) The unity of the linguistic sign thus also stands for the unity between man and God. (Herzogenrath 38) Stillman seniors thesis relies on certain keywords in *Paradise Lost* in order to show that dualism claiming that “the word ‘taste’ was actually a reference to the Latin word ‘sapere,’ which means both ‘to taste’ and ‘to know’” (*City of Glass* 42). This reference can’t be proven, however, and if we look through *Paradise Lost*, we find about 68 version of the verb taste and about 300 versions of the verb to know. Keeping in mind this large disbalance, it is hardly probable that “to taste” contained “to know” at the same time.

### 3.3 Baudelaire’s *Le Spleen de Paris*

A change of font and of graphic style marks the introduction of the new intertext by Charles Baudelaire in the graphic novel. (Fig. 9) At the same time, we are now on a different narrative level, as we directly read what Quinn writes in his notebook and what is unrelated with the Stillman case. Quinn wants to make a report about the people who have become part of the city and who don’t have a home anymore. The change of topic is also represented through a change of artistic style. While the panels were filled before with simple felt-tip or ink drawings, they have now the style of a wood-cut.

The insertion of the intertext of Baudelaire's poem foreshadows Quinn's end. The intertext by Charles Baudelaire is part of the poem collection *Le Spleen de Paris* (published posthumously in 1869) which was also called *Petits Poèmes en Prose*. The poems in the collection take up topics from his more famous poetry collection *les Fleurs du Mal*. Baudelaire writes himself in his preface of the poem collection that a new language is required because of the break initiated by modernity. (Waldrop 2) The language Baudelaire uses in his *Petits Poèmes en Prose* is thus a new language for poems and thus an analogy for Stillman's search for a new language.

The use of the baudelarian intertext has the function to underline Quinn's restlessness and the fact that he doesn't feel good within himself. Therefore, there is a quotation of the poem *N'importe où hors du monde* in a voice-over in the graphic-novel which states „Il me semble que je serais toujours bien là où je ne suis pas. (It seems to me that I will always be happy in the place, where I am not)” In this poem, the speaker seems not to be able to find his place in the world. He tries to speak to his soul, but his soul doesn't say anything. After a few suggestions where they could move together – the speaker and his soul – the soul finally cries desperately that it doesn't want to live at all anymore.

This restlessness characterizes him as the baudelarian flâneur (Bautista Naranjo, 62) as “nearly every day, rain or shine, hot or cold, he would leave his apartment to walk through the city – never really going anywhere, but simply going wherever his legs happened to take him.” (Auster 3) Auster's use of the figure of the flâneur serves to ask existential questions in general, which is in Quinn's case the question about his true self. (Kuczma 152) Walking through the town in an unstructured way means for Quinn the possibility of escaping his former self. Quinn's walks through the city in the manner of Baudelaire's flâneur are an inversion of the quest as he undertakes them in order to forget and in order not to be forced to think about his past. (Shiloh 45) At the same time, walking aimlessly through the town is for the flâneur a way to “occupy his gaze and thus complete his otherwise incomplete identity.” (Tester 7) Auster's flâneur is thus on a quest to his wholeness. (Kuczma 161) According to Auster, the humiliation and degradation Quinn is experiencing

after he turned into one of the people of the streets is necessary for him in order to find out who he really is. (Kuczma 151)

Quinn's invisibility is linked to the episode of Baudelaire's intertext in the graphic novel, as it represents the nameless people on the street, which he will become a part of. His invisibility is foreshadowed by the meetings with Stillman senior, who isn't able to remember his face from one meeting to the next. (Shiloh 47) This invisibility is twofold: while others don't see him, like Stillman senior, he doesn't want to be seen himself because he took on the pseudonym of William Wilson and he doesn't want to be recognized by Stillman senior. Like the people who have become a part of the city, Quinn is finally swallowed up by it after living in front of the Stillmans' apartment for a while in a trashcan as "no one ever noticed Quinn. It was as though he had melted into the walls of the city." (Auster 116) This is literally shown in the graphic novel, on page 111 where Quinn slowly melts into the wall of a house in the sequence of three panels, until finally he himself is a house in the next line. (Fig. 22)

#### 3.4 Lewis Carroll's *Through the Looking Glass*

*Through the Looking Glass* by Lewis Carroll from 1871 is the sequel of the more famous *Alice's Adventures in Wonderland*. *City of Glass* and *City of Glass* the graphic novel refer to chapter six of *Through the Looking Glass* which is called *Humpty Dumpty*. Humpty Dumpty is an egg-like character and that there is a line in the nursery rhyme which reads "Humpty Dumpty had a great fall" is a hint on the fall of language Peter Stillman senior wrote about in his thesis.

Humpty Dumpty appears in the form of an intermedial intertext in *City of Glass* the graphic novel and differs from the visual text of the graphic novel because it is inserted as a reproduction of the original illustration of *Through the Looking Glass* by Sir John Tenniel. (Fig. 14) For the first time we encounter the intertext when Quinn talks to Stillman senior for the second time. Then, we meet Humpty Dumpty again on page 79 through the zoom on a children's book which is left open. Humpty Dumpty appears once again as a scattered page of his notebook falling down the

cliff and on the very last panel of the Graphic novel, we see a collection of things which are buried on the bottom of a hole in the ground. The page of the red notebook containing Humpty Dumpty is a part of them. All these appearances of Humpty Dumpty tell us, that there must be an important link between the intertext and the text. This important link is the emphasis on language.

Humpty Dumpty can be seen as an analogy to Stillman senior, who is inventing a new language because he says about his usage of words that they mean just what he chooses them "to mean -- neither more nor less." (Carroll 81) (Karasik and Mazzucchelli 74) This is underlined by the initials of Humpty Dumpty which refer to Henry Dark, the fictional author he discusses in his thesis. (Karasik and Mazzucchelli 74) Like Stillman senior who wants to "invent words that will correspond to the things" (Karasik and Mazzucchelli 71), Humpty Dumpty invents new words, namely portmanteau words, consisting of words which he blends together when he tells Alice: "slithy" means "lithe and slimy." "Lithe" is the same as "active." You see it's like a portmanteau – there are two meanings packed up into one word." (Carroll 83)

Nevertheless, Stillman relates Humpty Dumpty to the broken human being as he has to be put "back together again" (Auster 82) Thus, Humpty Dumpty is a symbol for the fragmented identity of the human being but also for split in the linguistic sign between signifier and signified. This becomes even clearer, if we consider that "the egg as a symbol of unity and identity". (Herzogenrath 60) By inventing his primordial language, he wants to mend the split between signifier and signified and thus also the split in the human condition. The paradox about inventing a new language is that it is language which lead to the split of the human being as Lacan states that "man speaks, then, but it is because the symbol has made him man" (Écrits 229). This means that "the originary egg is always already broken" as "the condition for being a human speaking being." (Herzogenrath 61)

### 3.5 Edgar Allan Poe

There are four aspects in the text which are references to Edgar Allan Poe. The first is the name of Quinn's pseudonyme, *William Wilson*, the second one the explicit reference to Poe's tale *A. Gordon Pym*, the third one is an explicit reference to Poe's stories with detective Dupin and the fourth one is Quinn's name as a reference to Poe's biographer Arthur Hobson Quinn. (Freywald 150)

The name of the pseudonyme William Wilson stands for the doubling of characters within the novel as it is an allusion to the story *William Wilson* by Edgar Allan Poe. *William Wilson* is about the topic of the doppelgänger, who is the alter ego of the protagonist. In *William Wilson* the doppelgänger is like the other part of the protagonist, which reminds us again of the split between signifier and signified, the two parts embodying positive and negative sides of the protagonist.

The explicit reference to *A. Gordon Pym* when „Quinn's thoughts momentarily flew off to the concluding pages of *A. Gordon Pym* and to the discovery of the strange hieroglyphs“ (Auster 70) parallels on a superficial level Quinn's searching for meaning in Peter Stillman senior's walks through Manhattan (Fig. 5). On a deeper level, the reference to the last pages of *A. Gordon Pym* is a hint to the parallel in the narrative structure of both texts. In *A. Gordon Pym*, it is Poe himself who claims to write a truthful text about his hero A. Gordon Pym, whereas in *City of Glass* we have a first person narrator who is not identical with Paul Auster. As Poe does in *A. Gordon Pym*, the first person narrator also takes over the narrative after the shift in perspective which is shown in the graphic novel by the visual cut.

The episode of Stillman senior's thesis is an allusion to the explicit mentioning of Poe's intertext of the Dupin stories as after the visit at the Stillman, Quinn asks himself “and yet, what is it that Dupin says in Poe? ‘An identification of the reasoner's intellect with that of his opponent’.” (Auster 40) In the graphic novel we don't have this explicit mentioning of Dupin, which means that we can't know the reason behind Quinn's inquiries of Stillman text. As a consequence we don't know that Quinn is taking Dupin as a model and the intertextual level of Poe concerning Dupin is missing in the graphic novel.

### 3.6 The Red Notebook as a fictional intertext

The Red Notebook is the supposed intratextual basis for the text as such, as the impersonal narrator and Auster find the Notebook after looking desperately for Quinn. (Klepper 266) When the notes which Quinn made into the Notebook are “difficult to decipher” (Auster 158), Klepper claims that at this point the events are rewritten but on a higher ontological level, as the fictional Auster is asking the author for help. The initial search thus leads to a new search. This stands exemplary for the impossibility to find a language in which signifier and signified or symbol and desire are one. At the same time, it stands for the fact that human beings can not but repeat this search for unity over and over again as this would be closure, which we can neither find in the original text nor in *City of Glass* the graphic novel. (Klepper 267) There is no solution to the case but an endless cycle of looking for meaning in a world where this is impossible which forces Quinn to look for a closure which is not there and makes him see symbols everywhere, as for example in Stillman senior’s walks through Manhattan in which he sees the letters “Tower of Babel”. This search for meaning in the text of the red notebook is the search for the sense in life on a deeper level and thus also the search for a possible destiny.

The red notebook embodies Quinn’s destiny. The dramatic effect of the buying the red notebook gets lost in the graphic novel as in the original text he had “an irresistible urge for a particular red notebook” (*City of Glass* 38) and “something about it seemed to call out to him” (38) whilst in the graphic novel “with the Stillman case, he felt that a new notebook was in order.” (Karasik and Mazzucchelli 36) (Fig. 10) This means that in the original text it is as if the red notebook tries to find Quinn whereas in the graphic novel it is the other way around and Quinn is finding the red notebook. Nevertheless, “this notebook was special – as if it’s unique destiny was to hold the words that came from his pen” (Karasik and Mazzucchelli 36), suggesting that the red notebook in both versions is closely related to Quinn’s destiny. This relation between the red notebook and destiny is taken up in the short story collection of the same name.

The red notebook appears as the title of an extra story in a short story collection with the title *The Red Notebook* by Auster, namely in 1995, one year after *City of Glass* the Graphic Novel was published and ten years after *City of Glass* as the original text was published. The intertextual relation of *The Red Notebook* to *City of Glass* can thus be seen as a paratext in Genette's terms. (Genette 11) According to Paul Auster it is based on real-life stories and it is in the 13<sup>th</sup> chapter of the short story collection that we get to know the story connected to *City of Glass*. (Auster 3)

The circumstances that inspired Auster to *City of Glass* were similar to the ones Quinn experienced in the beginning of the novel, as somebody called Auster and "asked if he was talking to the Pinkerton agency". (Auster 36) When the telephone rang a second time the next day, he wondered, what would have happened if he had taken on the case. He then started to write the story about Quinn. Auster claims that after he had already written the novel, he got a call from somebody who had dialled the wrong number and who wanted to speak to Mr. Quinn. The fact that somebody called for Mr. Quinn tells us that the situation got reversed here. Apparently, somebody called Quinn on the intra-diegetical level in order to speak to Mr. Auster, whilst somebody called Auster in the real-world or extra-diegetical level in order to speak to Mr. Quinn. As the red notebook stands for Quinn's destiny, it also marks Quinn's rebirth.

Quinn's acquisition of this new notebook can be seen as his rebirth, as when he comes home, he "performs 'new birth rituals' – clearing the debris from his desk, drawing the shades, taking off his clothes, writing in the nude." (Herzogenrath 35) At the same time, "it was the first time in more than five years that he had to put his own name in one of his notebooks." (Karasik and Mazzucchelli 36) When Quinn is about to completely take on Auster's identity, he inscribes "his 'former self' into the fictional 'realm of the (note)book.'" (35) Quinn finally puts his initials into the notebook, which could be also the initials for Don Quixote in the original text. In the graphic novel, the initials are drawn in big letters and Quinn writes down his complete name, so that he can't be mistaken for anybody else. However, according to Roland Barthes, it won't be possible for Quinn to keep neither his own nor Don Quixote's nor Auster's identity because "writing is that neutral, composite, oblique

space where our subject slips away, the negative where all identity is lost". (Barthes 146) This being lost as an individual in the space where writing happens is reflected by a panel shortly after Stillman senior disappeared.

The loss of Stillman is a parallel to Quinn's lost identity reflected through the red notebook. In the panel on page 84 the red notebook is lying behind Quinn on his desk and he tells himself: "I lost him". (Karasik and Mazzucchelli 84) (Fig. 15) The speech bubble is so far away from his head and so near to the notebook that it is rather connected to the notebook than to Quinn and thus seems to be coming out directly from the notebook which suggests that Quinn's real identity is connected to his writing. As he isn't writing detective novels under his pseudonym William Wilson anymore, his condensed personality as a writer is now embodied by the content of the red notebook. It is in this space of orientation where Quinn allows himself to re-experience what happened to Peter Stillman junior.

Quinn's identification with Peter Stillman junior first takes place in the literal space of the red notebook when he tells himself "the darkness. To think of myself in that room, screaming" (Auster 39) and finally concludes "all I can say is this: listen to me. My name is Paul Auster. This is not my real name" (40). This means, that Quinn wants to understand how Peter felt, which is not according to the principle of Poe's detective stories, where the detective should understand the criminal, and not the victim. But for Quinn it doesn't seem enough to find out the truth about the criminal. He wants to experience truth in all its facets.

In the Graphic novel, the red notebook stands for the novel itself but at the same time for Quinn's newly assumed identity of Paul Auster, as "there is no longer a place for Quinn to write, no room to hold him" (Coughlan 849) when the end draws near. This means in the Graphic novel that the pages literally fall apart: there are no page numbers anymore, the arrangement of the panels crumble until the panels fall apart in different sheets into the blackness of a dark hole. (Coughlan 849) His attempts to control the situation finally prove to be fruitless.

Writing down their experiences is a way of attempting to control what is happening for the protagonists in Auster's novels. (Springer 42) Similarly, Quinn wants to

guarantee that “things might not get out of control” (Auster 38) By reconstructing the events in his notebook, Quinn tries to reconstruct the events which happened to him to get a meaningful story. Meaning is in this case synonymous with control, senselessness as loss of control. As the red notebook can only help him to note the things down but not to make any sense out of them, his identity crisis even gets worse, until his identity completely dissolves in the end.

#### 4 Language represented in the Graphic novel

Language is a tool to represent the world. (Herzogenrath 24) As a mirror of our world through words, it can't be but a reflection of reality and thus the ultimate correspondence between signifier and signified can never be fully achieved. It is important to dedicate a whole chapter to language and its absence in the graphic novel, because the main theme of the novel and also of the graphic novel is the dualism within the linguistic sign, namely the arbitrariness between signifier and signified.

As already stated in chapter 3, the protagonists of Auster's texts search for new systems of orientation in their otherwise fragile world they have to inhabit with an instable identity. Additionally to the system of intertexts, where they expect to get meaning from, another concept they reach out for is the "idea of a language which is able to represent 'reality'." (Springer 30) But this is only possible to a certain degree and brings us to the notion of poststructuralism.

During the time of Auster's studies, from 1965 to 1970, there was a discussion about poststructuralism going on in American universities. (Springer 100) Despite of Auster claiming that he was not familiar with the writings of Jacques Derrida and poststructuralism, Quinn's dissolving identity stems in parts from linguistic fragmentation. The idea of a dissolving identity due to linguistic fragmentation is closely related to the work of Jacques Derrida. (Springer 101)

To enlarge Ferdinand de Saussure's concept of the relation of signifier and signified as arbitrary, Derrida went a step further as to conclude that there is absolutely no direct relation between signifier and signified. (Springer 31) In Derrida's conception, "language never refers to a thing, a thought, a concept outside itself" (Schier 25). This means that we see the linguistic sign through our personal filter, which is determined by our life experiences including our knowledge about the world.

The meaning of a symbol or of the linguistic sign as such depends on the individual who is looking at it. Schier describes this by using Derrida's terms with "the originless play of 'différance'" (25) For *City of Glass* the Graphic Novel this means for instance, that the symbols used in Peter Stillman junior's soliloquy take on another meaning according to the person who is reading the Graphic novel. Somebody who is familiar with Greek mythology might recognize Charon in the first panel on page 16 (Fig. 34), but somebody who doesn't know about Greek mythology might only see a person in a hooded coat with a face that we can not see.

Similarly to Derrida who took up Saussure's distinction of *langue* and *parole* as the opposition between speech and writing, Stillman is busy with the notions of a 'prelapsarian' and a 'postlapsarian' language. The prelapsarian language as such is an utopic situation because as long as humans speak, they will always be in the postlapsarian state. Just as the border between prelapsarian and postlapsarian can't be ever overcome, Auster creates similar opposites in his text which are also paradoxes, such as the opposite between city space and psychic space for instance. Such opposites are taken further by Karasik and Mazzucchelli who try to link the seeming opposites visually like for example through the maze becoming a fingerprint. (Herzogenrath 8) (Fig. 7)

Stillman junior's soliloquy stands for the fact that language is arbitrary in the Graphic novel. (Fig. 13) Traditionally, language "had the significance of a mirror held up to reality". (Rouhvand 206) In Stillman junior's soliloquy this is no longer true, as the symbols which are drawn into the panels don't correspond to what he is saying. Saussure's distinction of signifier and signified and therefore the theory of

the arbitrariness of the linguistic sign in the 1960s was taken up by Derrida when he talks about the rupture, which means in this case that everything which is represented as a linguistic sign is a mere construct. (Derrida 89) This implicates that what is meaningful differs from every person because the construct of a person's identity is made up from prior assumptions and experiences which lead to different interpretations of a given sign according to the personality in question. This suggests that reality, such as we perceive it, is nothing secure and nothing stable. Ultimately nobody can now, what reality really is. (Rouhvand 206)

#### 4.1 The ambiguity of language

The arbitrariness of language is a major theme in this novel which can be traced back to the twentieth century linguist Ferdinand de Saussure. (Saussure 67) Saussure put up the theory that we have to make a distinction between a word and its concept as there is no innate connection between them. The separation between the signifier and signified and thus the disability to communicate truth or to communicate successfully at all is represented through the fall of language which is paralleled with the expulsion of men from Paradise.

Language is ambiguous on different levels. It is ambiguous on a structural level regarding syntax, because syntax doesn't exclude ambiguity. But it is also ambiguous regarding semantics. According to Ferdinand de Saussure, who set the foundation for structuralism, the linguistic sign is "composed of signifier and signified" which is "a unified whole" (Saussure 70). Signifier and signified can never be entirely identical. This inability to be congruent is called difference. In structuralism, it is only possible to get clear about the meaning of a word or sign in relation to another one, which is the case in binary oppositions, like in bad/good for instance. (Rouhvand 206) This means, if there wasn't any bad, it would be also impossible to describe something as good, because we need the difference between the two to define them.

In structuralism, each sign has to have a specific meaning in relation or in context to each other, even if the relation between the two components of the linguistic sign, namely signifier and signified, is arbitrary. If the context of the linguistic sign

changes, they also take on another meaning. This is why, according to Derrida, “language is inherently unreliable” and “words never achieve stability”. (Derrida (1966), 91) The meetings between Stillman senior and Quinn, in which Quinn talks to Stillman assuming false identities, are an example of this unreliability. It is this instability, which Stillman wanted to get over in his experiment, by recovering an original language, which should have provided more stability.

Post structuralism has a different approach to the system of language, as it is not seen as a system of signs. The meaning is not fixed in post structuralism anymore, as signifiers just follow each other and the meaning of them can take different forms or interpretations. This means, that meaning takes on a playful dimension, as „the relation between signifier and signified is not settled” (Derrida (1976), 113). As a result, language can’t convey reality anymore, as the meaning of reality and truth through language is put in question. (Rouhvand 205) The examples of other children who were deprived from language are a symbol for the fact that language can be misleading because none of them actually spoke any kind of language.

#### *4.1.1 Stillman Junior’s soliloquy*

Memory and language are linked in a way that they cannot exist without each other. Peter Stillman was deprived of language and therefore also of the capacity to build up a memory, as he says himself: “For now, I am still Peter Stillman. That is not my real name. I cannot say who I will be tomorrow. Each day is new, and each day I am born again. ... Of course, I know nothing of time. But that makes no difference. To me”. (Auster 22) This means, that without an own language and a memory, it isn’t possible to form an identity, which is a paradox regarding Quinn, as for him it works in the opposite way: it is through his memories that he has an identity disorder.

Stillman junior’s identity disorder is mirrored through the mismatch between signifier and signified in his soliloquy. (Fig. 13, Fig. 34) However, the symbols in the panels could point to something outside the text and we don’t know if these referents are within Peter’s mind or not. If it is like that, it would mean that Stillman

junior is not centred within himself but elsewhere with his thoughts, as we see panels which have no relation at all to what Peter is saying. After Peter sits down, he begins his soliloquy with an expressionless face in some sort of medium close-up shot. Every panel which is following is zooming more into Peter's face, until we finally just see the very inside of his mouth. From page 15 to page 16, there is a cut.

Charon could be a symbol for Stillman junior's being caught between life and death. (Fig. 34) On page 16, we watch Charon appear out of the water. Charon is a character of Greek mythology. He is the son of Erebus and Nyx and he guiding the dead people on a boat over the river Acheron to the entrance of Hades. (Grant 99) This takes place very slowly, because it is represented on the whole page and takes nine panels until we can see the whole panel of Charon. Page 17 repeats the zooming of page 15 but now it is not Peter but Charon who speaks, which means that we are inside Peter's thoughts now, suggesting that he doesn't identify with his speech and that his body is being detached from his thoughts and acting.

The cave-drawing of two animals and a human could (Fig. 13) stand for the everlasting present moment in Peter Stillman junior's mind. If he lives from moment to moment, this means also that everything happens at once for him and he can't make any difference between the Stone Age or the time when he is actually alive. On the other hand, it could be a hint to the origins of language, as the Stone Age also points to the beginning of human life. After the zoom on the human being's mouth from the cave drawing, there is another cut from page 18 to page 19 and the rhythm is altered as now we have groupings of three panels.

The whole soliloquy is built similar to a musical crescendo. (Fig. 13, Fig. 34) A musical crescendo means that a melody gets louder and louder. Vatanpour describes musical references as an additional code the novel has to provide and gives the example of Haydn's opera *Il Mondo della Luna* which is "about a tyrannical father". (Vatanpour 216) This links music to the topic of Peter Stillman senior using his son for his experiments. At the end of the novel, there is another reference to music, when Quinn thinks "to be inside that music, to be drawn into the circle of its repetitions: perhaps that is a place, where one could finally disappear." (Auster 130)

It is possible that Peter Stillman junior's soliloquy took up the notion of the flow state which people achieve through music and the resulting loss of the ego. In the graphic novel, the crescendo effect is achieved by quickening the change of motives without any relation to each other. First, we have a double page representing one motif, namely Charon, then we have one page, representing a cave-drawing, then again one page representing a gramophone. Next, there are groups of three panels representing one motif and ultimately a change of motif is to be found in every panel. This crescendo is a symbol for the growing insecurity and confusion in Peter Stillman junior. Page 22 and page 23 signify the finale of the 'crescendo' of Peter's soliloquy. They both use the whole page for one big panel. Compared to a piece of music, they could be seen as the two final chords. Page 22 depicts the door or the window of a prison cell whilst page 23 depicts a speaking marionette which lies on the ground. (Fig. 13)

Speech bubbles coming out of the mouths of various characters and symbols suggest that Peter Stillman junior has no identity as his speech doesn't belong to him exclusively. We have a speech bubble is coming from inside a well, from a bird's beak, from Charon's mouth and even from a heap of excrements suggesting possibly Peter's feelings about himself. The marionette is an ambiguous symbol as the final panel in this soliloquy as it points to Daniel Quinn as "the dummy" (Karasik and Mazzucchelli 8) but also to Stillman junior himself being unable to live on his own or rather his inability to articulate himself.

#### *4.1.2 Stillman's theory about language*

According to Lacan, "the signifier, is the synchronic structure of the material of language insofar as each element takes on its precise usage therein by being different from the others" (Lacan 345). This tells us that the signifier can only be meaningful in relation to other signifiers and that there have to exist dualistic oppositions such as light/dark to create meaning. Without those oppositions, we could not attribute meaning at all to language. Lacan further states, that the nature of the signifier is always synchron, and as a result without any relation to previous

times. For Lacan the signified is a diachronic element of the linguistic sign, “which historically affects the first network”. (345)

If we think this theory further, it suggests that at the beginning of language, there was the signifier and the signified developed only through time, as a consequence. The signified is thus “an effect of the signifier, and is as such always already subverted by it.” (Herzogenrath 42) It tells us at the same time, that Stillman senior’s ideal language would have been a language without signifiers. The structure of the signifier always “governs the pathways of the” (Lacan 345) signified, which means that the signifier is always more important, than the signified. The unity of signification is in Lacanian terms an illusion, because it can “never come down to a pure indication of reality [reel], but always refers to another signification.” (345) This suggests that there is always the diachron element to consider and the intrusion of the signified is to be equalled with the ‘fall of language’. The ‘fall of language’ is visually described in the graphic novel in the episode relating to Stillman senior’s thesis.

In the original text of *City of Glass*, we get the information, that Stillman Senior’s thesis, which was named “The Garden and the Tower: Early Visions of the New World” (Auster 41) actually consisted of two parts, namely “The Myth of Paradise” (41) and “The Myth of Babel” (41). In *City of Glass* the Graphic novel, we don’t get to know explicitly that the thesis consisted of two parts. In order to see both parts as separate, they are marked by two intertexts from the history of art. The first one is the *The Fall of Man (Adam and Eve)* by Albrecht Dürer from 1504. It stands for the first part of Stillman Senior’s thesis, “The Myth of Paradise“. The second is *The Tower of Babel* by Pieter Brueghel the Elder from 1563, which stands for the beginning of the second part of Stillman Senior’s thesis, ”The Myth of Babel“.

The visual representation of the word „shadow“ (Karasik and Mazzucchelli 39) has the function to show the unity of signifier and signified. (Fig. 24) After the insertion of *The Fall of Man*, a short episode about the invention of language is introduced. It is about Adam of *Paradise Lost* who presumably had the task to invent language. This short episode in *City of Glass* the Graphic novel illustrates the idea that the

relation between signifier and signified isn't arbitrary, as the word shadow has the function of a shadow. Adam has no other shadow than this written word. In the moment of the fall, the signifier breaks away from the signified, which means that the word "shadow" breaks away from Adam. In the process of falling, the letters of the word "shadow" get scattered, so that the word itself is fragmented. A similar process of scattering we encounter when Quinn finally loses his identity towards the end of the book. Alex Shakar has analyzed this passage in detail and given special attention to the paradox of representation of a written word, namely shadow. The written word shadow doesn't resemble a real shadow at all. The drawing of a shadow is more close to reality. (Shakar)

#### 4.2 The absence of Language

It is also the *Cours de Linguistique Générale* where we find the biggest paradox of Stillman senior's experiment: a language, in order to exist, has to be spoken by a group of people. (Wunderli 113) It can't exist independently from social circumstances. The social character of a language is one of its most important features. If an individual would be isolated in a room like Peter Stillman junior, there would be no linguistic development at all, which means in relation to the graphic novel that in the episodes without language we are outside language. Paradoxically this is the only space, where there can be a unity between signifier and signified, as it was already explained in detail in part 4.1.2.

Language as a tool for writing and representation of a narrative is a way for Quinn to compensate for the loss of his security. (Klepper 256) Through language, he can invent his ideal reality in his narrative. (257) Nevertheless, his narratives don't represent the truth about his life, which results in him not being happy. This is why he finally takes on the false identity of Paul Auster after the third call in the beginning of the novel. Now he has the possibility to become Max Work, the hero of his novels. If Quinn can find sense in the world as Max Work does in the narratives, then Quinn would be again part of the world and his problems would be

solved. (257) But this strategy proves to be unsuccessful and therefore we have gaps in Quinn's narrative, namely when there is no language at all.

Missing language in the graphic novel indicates that Quinn is just existing and not interacting with people. The episode with similar cases like Stillman junior is about repressed feelings concerning his son. (Fig. 25) Whenever a face of a child flashes up, the repressed thought tries to come up from his unconscious into his conscious until he finally remembers Peter Stillman junior and as a consequence his own son. At central station he is focused on the present because he has to find Stillman senior and therefore he has to observe everything in detail. In the episode when Quinn gets back to the Stillman's apartment, his ego is dissolving, resulting in pure existence and thus in the loss of language, because without language no thoughts are possible. At the same time, the notion of Auster's first-person narrator is taken up at that point because "the account of this period is less full than the author would have liked. But information is scarce, and he has preferred to pass over in silence what could not be definitely confirmed." (Auster 135)

#### 4.2.1 Complete Silence vs. Voice Over

Panels of complete silence are panels which contain no text. Text can appear in the form of speech bubbles, thought bubbles or noises represented through text, like the sound "click" of the telephone on page six of *City of Glass the graphic novel*.

Complete silence is a tool to mark important moments in *City of Glass the graphic novel*. The first silent picture in *City of Glass the graphic novel* marks a turning point in Quinn's life. The scene takes place just after he received the first call from Stillman at night. The panel shows Quinn standing in front of his desk and looking at his phone. It seems as if he was unable to believe what just has happened. This suggests that up to that point, Quinn's life has lasted long without any special events. Now he is torn out of his apathy through the sudden ringing of the telephone.

Another moment which is crucial for the Graphic novel is when Quinn is about to buy his red notebook on page 35 which he will be going to use in the investigation

of the Stillman case. (Fig. 10) Here we have also a panel without any text, so that the reader can concentrate on the scene and follow Quinn's attention which lies on a shelf with notebooks. In a similar way, complete silence before and after Peter Stillman junior's soliloquy marks the beginning and the end of Peter's speech and help to create a tense atmosphere.

The biggest episode where no text appears towards the end of the book, when Quinn enters the empty apartment left by the Stillmans, stands for the death of Quinn's ego. For three pages we witness Quinn wandering through the empty rooms until he finally lies down beside his red notebook after having taken off his cloths and having thrown them out of the window. This reminds us of the rebirth of Quinn which takes place after he bought the red notebook and which has been already discussed in part 3.6. It can be also seen as the end of the narrative in the red notebook, if the rebirth was the beginning of it.

Quinn enters the state of paradise before the fall, as at this point "Quinn no longer had any interest in himself. He wrote about the stars, the earth, his hopes for mankind. He felt that his words had been severed from him, that now they were a part of the world at large, as real and specific as a stone, or a lake, or a flower." (Auster 156) This means that Quinn begins to see a new unity, of signifier and signified, or rather of word and object. (Klepper 265) However, if he finally could see the connection between signifier and signified, his own connection to the words is lost now, as "in his heart, he realized that Max Work was dead." (Auster 153) Yet, Work's death could be also seen as the death of the superfluous identities and perhaps his own identity has now come back to him. (Klepper 265) At this point, it doesn't seem necessary that Quinn has an identity at all, because he experiences some sort of enlightenment, namely the feeling to be a part of the world and to have the world within himself.

It seems as if Quinn has "an imageless experience in which there is no sense of personal identity" (Merkur 66) which has been also described as "ego-death". (66) This is all the more likely as Quinn finally disappears, just in the moment when he understands the essence of language. This transparency of language consisting of

pure conscience cannot be expressed in words anymore, which is the reason why Quinn has to leave ultimately.

#### *4.2.2 An example: Similar cases like Stillman – Quinn remembering*

The episode of similar cases like Stillman spans over a double page and begins when Quinn leaves the house where the Stillman's apartment is. (Fig. 25) There is a rhythmic change between panels with voice over showing Quinn's wandering through Manhattan and portraits of neglected people filling whole panels. The pictures of the children who experienced a similar fate to Peter Stillman junior are drawn in lighter lines. In the last row of page 33 the rhythm gets distracted as the symmetry of the double page is destroyed through the picture of Quinn's son in another drawing style at the bottom of the page, the portrait of Peter Stillman senior to the left and the sketchy face of the crying child to the right.

This disturbed rhythm visually expresses that something wants to change inside Quinn, as he can't repress his memories any longer. The order in his life, as he arranged it, starts to get disturbed as the new experiences with Peter Stillman triggered the memory of his own son. That "it had been years since Quinn had allowed himself to think of these stories" (Karasik and Mazzucchelli 32) indicates that Quinn was able to build up a barrier in himself, holding these thoughts back from him. At the same time, it tells us that Quinn is familiar with the subject.

The juxtaposition of the portrait of Stillman and the portrait of his son indicates that Stillman junior is a stand-in for his son. The portrait of Stillman junior appears twice, indicating that after Quinn has left the Stillman's apartment his thoughts were fixed on Peter and wandered to similar cases until he finally returned to him. This leads Quinn to think ultimately again about his own son, who had a tragic destiny.

The moment when Quinn presses the bell-push to reach Auster in his apartment is connected to the episode when Quinn thinks of similar cases like Stillman, as one of the families living in the same house like Auster is called "Hauser". Kaspar Hauser, isn't explicitly mentioned in this episode but later in the graphic novel he

is a neighbour of Auster. He was likewise locked up in a dark room but succeeded in attaining a developed language.

#### *4.2.3 Looking for Stillman Senior at Central Station*

The central panel of page 49 expresses the gist of the sequence at central station, as the woman reading Quinn's book states that "there's a part where the detective gets lost and that's kind of scary." (49) This panel is linked with another panel at the same place on page 52 through the principle of rhyme. An example for this principle is the mechanic toyman on the bottom of page 57 as a simile for Stillman being a mechanical man who rhymes with the picture of page 56 (Fig. 6), where Stillman walks hunched over in the direction of page 57. (Karasik and Mazzucchelli 56-57) The postures of the toyman and Stillman are similar and this is why there must be a connection between the two. (Coughlan 846) Similarly, the sketched picture of the crying child in the middle of page 52 (Fig. 26) can be seen as a parallel to the panel in the middle of page 49, when the woman tells Quinn that it was scary for her, when the detective got lost in the book. Through the same position, in the middle of the nine-panel grid, the parallel seems likely. As a consequence, there must be a parallel between the crying child and Quinn's getting lost. Getting lost is the topic of the whole central station sequence because we witness Quinn's identity fragmentation through a process of living through his four identities.

Quinn's different identities fight against each other because he keeps reminding himself "I am Paul Auster" (Karasik and Mazzucchelli 47) before he appears in the shape of Max Work in the next panel. (Fig. 17) The voice over in the same panel states that "Quinn felt he had been taken out of himself, unburdened of his own consciousness." (47) This reminds us of Quinn's aimless walks as the baudelarian flâneur in which he sought to forget his own identity. This time, the external world of central station and the assumed identity of Paul Auster help him to forget. However, the second panel of page 47 shows that it isn't that easy to take over Auster's identity, as we now see the drawn character of Max Work, which we encountered in the first pages of the graphic novel.

Max Work's reappearance at Central Station is the sign for the beginning of Quinn's identity fragmentation. In this aspect, the graphic novel differs from the original text, as Max Work is not mentioned in it, and the distinction of the different identities is not so clear as in the graphic novel. At the same time, we get to know in the voice-over that "he was not really lost: just pretending". (Karasik and Mazzucchelli 47) This voice-over takes up the notion of getting lost and links it to the subject of Quinn's assumed identity of Max Work.

The long period of silence which follows after he has bought a pen from a deaf-mute man is staged like a search for his identity of William Wilson. (Fig. 28) Quinn hopes to find somebody who is reading one of his books. He is very curious in what the people are reading until the point that they consider him to be insolent. It is like he is dreading and wanting to discover a text of Wilson at the same time and thus it becomes like a self-fulfilling prophecy when he finally encounters a woman who really is reading one of his books. We can see how shocked Quinn is to discover Wilson's name through the frightful expression on a close-up of Quinn's face.

Quinn's own identity threatens to appear when he looks at a photograph of Nantucket. (Fig. 17) The sequence from Paul Auster's identity, to the identity of Max Work to Quinn's own identity can be seen as a development. Quinn's own identity emerges when he is looking at a photograph of Nantucket which reminds him of „visiting Nantucket with his wife during her first month of pregnancy". (Karasik and Mazzucchelli 47) He tries to remind himself to look at the picture through Auster's eyes, namely not to let the feelings caused by the memories overcome him, until he is torn out of his daydreams by a deaf-mute who wants to sell him a pen. The episode at Central Station is also about Quinn's not being able to escape his own past. This is underlined through the returning sketched picture of the crying child in this sequence.

The face of the crying child in the panel at the bottom of page 50 stands for the fact that Quinn can't really get rid of his real identity and carries his memories still with him, wherever he goes. (Fig. 9) The face of the crying child, which was until then only presented in an isolated way, in separate panels, now intrudes Quinn's reality

by being present in one panel where it appears together with Quinn. (Fig. 11) In this panel, we see multiple projections of Quinn's face which are slightly distorted by shadows and additionally fragmented by lines shaped like the gutter between the panels. These different versions of Quinn are symbolic for his multiple identities. Through the simultaneous appearance of the crying child, we witness the real beginning from his getting lost, because this stands for the fact that he is no longer able to separate his self from his feelings in regard to his lost son anymore. This is even more true when the isolated sketched picture of the crying child reappears in the centre of page 52, totally out of context.

#### *4.2.4 Absence of language as a symbol for loss of identity through isolation*

The character of Peter Stillman junior is the prove for the fact that identity evolves through language. As Peter Stillman junior was locked up by his father in a room without any contact to other human beings, "the experiment deprived the child of language, memory and identity". (Shiloh 48) Without language, Stillman junior can not understand the world and he can not understand himself either.

Solitude and Isolation play a big role in the identity crisis of Auster's protagonists. (Springer 25) We have to make the distinction between solitude and isolation, as solitude describes the state of the individual surrounded by other people and not being able to interact or to connect with them and isolation describes the state of the individual being all alone, without any contact with other members of society. (Springer 25) An example for isolation would be Peter Stillman junior, when he was locked up by his father in a room all alone. Solitude would rather apply for Quinn in the beginning of the novel of *City of Glass*, because he didn't interact with people directly, but only indirectly through his books.

Quinn experiences a development from the state of solitude to the state of isolation. In the beginning he is living in solitude, without any contact to other members of society. Then a phone call makes him step out of this solitude. Through the encounters with Victoria and Peter Stillman junior and the subsequent encounters with Peter Stillman senior and Paul Auster, he enters into some sort of social

contact. This abruptly ends when he becomes a part of the city as the observer of the Stillman's apartment and reaches its peak in the end, when Quinn re-enacts the conditions of Peter Stillman senior's experiment. Springer claims that in many of Auster's texts a character's solitude turns into isolation due to a certain event, which can be the loss of a beloved person. (Springer 26) In *City of Glass*, Quinn's final isolation occurs after he gets to know that the Stillmans left town.

Quinn's retreat into the former apartment of the Stillmans is a try to "recreate the circumstances of Stillman's first experiment". (Coughlan 845) (Fig. 12, Fig. 23) He starts to write into his notebook without a particular reason. And then a strange thing happens: it seems that the intention of Stillman junior to recreate an original language finally worked out because Quinn feels that the words he writes "were a part of the world at large, as real and specific as a stone, or a lake, or a flower" (Auster 130 - 132). Rowen wonders if Quinn has "found the prelapsarian tongue" (Rowen 232-231), but in the Graphic novel, we have no language at all anymore in these panels, or at least no language, which is supposed to be heard or witnessed by the audience. As a consequence, the interpretation of the graphic novel is such, that there is no prelapsarian language but only pure conscience. This would be the logical result of the experiment according to Lacan, as we already tried to show.

## 5 Conclusion

We've seen how it is possible to adapt a written text into a hybrid medium, namely the graphic novel, which consists of visual and textual elements. The crucial differences between the two media lie in their representation of time and perspective, in their representation of text and in their stylistic devices, which are necessarily different, because the graphic novel can make use of visual stylistic devices, such as different drawing styles, for example. These tools which the novel without pictures doesn't possess enables the artists of the graphic novel to enhance the concepts from the original text and to reinterpret them through their visual content.

It was also shown, how *City of Glass the graphic novel*, is typical for a postmodern work of art. Different aspects of fragmentation were therefore considered: first, the aspect of fragmentation which is necessary when a novel gets adapted into a graphic novel. In this case, it is necessary to leave certain parts out, which leads to a fragmentation of the original text in the text of the adaptation. Second, the occurrence of the symbol was examined, as it examines the arbitrariness in the relation between signifier and signified and third, the visual cut after Auster takes over the narrative was looked at, because it stands for the fragmentation of the visual text in the graphic novel on a structural level, as the style of the panels changes. Staying with the structure, we also showed how visual intertexts from other media provide a visual level for the fragmentation of the narrative. These intermedial insertions appear in the form of paintings by Albrecht Dürer, Pieter Brueghel the Elder, Picasso, elements of René Magritte's paintings or by maps, for instance.

Intertextuality is for Auster a stylistic device which he uses to mirror the uncertainty of our modern world. The "manifold literary allusions and the crossing of genre boundaries" (Springer 213) create uncertainty in the reader. This uncertainty he shares with the protagonist. The reader is thus able to experience the feelings of the protagonist through this uncertainty created by the intertextual allusions. In *City of Glass*, the most important intertext is *Don Quixote* by Miguel de Cervantes, as *Don Quixote* as a character represents on the one hand Quinn's quest for truth and acting out the stories he only wrote about up to that point in taking on his new identity as Paul Auster. On the other hand, *Don Quixote* is the object of studies of the intratextual Paul Auster, who is on a quest for the real identity of the author of *Don Quixote*. Don Quixote can be seen as a parallel to Quinn, as both characters struggle with the fragmentation of their identity. Through *Paradise Lost* and the *Aeropagitica* we saw that the real paradise lies within the human being and that it is impossible to have only good without evil, as we need the opposition to create meaning in language.

The intertext related to Charles Baudelaire is also linked to the identity issue, namely to the fact of getting invisible, in this case, through homelessness. It is the

sequence, when Quinn takes notice of the homeless people in the streets and comes to the conclusion, that they are a part of the town and have become invisible. At a certain point in the novel, Quinn will share their invisibility and thus lose all his identities in order to become a part of something bigger, namely, the city. The manner of wandering through the town like Baudelaire's flâneur makes Quinn forget about his past. Through wandering, he is only observing and thus distracted from his memories.

Finally, we discussed the intertext *Through the Looking Glass* by Lewis Carroll through the mentioning of Humpty Dumpty. Humpty Dumpty stands for a fragmented identity in the physical sense, as the nursery rhyme states that "he sat on a wall" and "had a great fall". After this fall he broke into pieces and "all the king's soldiers and all the king's men, couldn't put Humpty together again." (Gliori) Humpty Dumpty is thus a picture for an identity which split into many pieces without the prospect of getting whole again.

The red notebook is no real intertext but a fictional one. It is only in the end when we learn that actually the whole story is supposed to be a recollection of the notes which Quinn made in his red notebook. The red notebook is important for Quinn's identity because it links him to reality. By observing closely what happens around him and noting it down, it is like he is a part of the events. There is a shift however, from observing the outside, or events happening around him to observing the inside, or rather his internal world, in the very end. The more he writes into his book, the more his identity vanishes. The more he turns inside himself to write down his thoughts, the more he becomes a part of the universe and dissolves. We could say, his ego dies.

Intertextuality also reflects philosophical theories of poststructuralism, which were discussed a few years before the publication of the original text of *City of Glass*. In the thesis it was shown that language is crucial in order to establish one's identity. Furthermore, we attempted to trace down how the ambiguous nature of language is expressed in the graphic novel in opposition to the original text, where it is not possible to make a distinction between signifier and signified, the components of

the linguistic sign as defined by Ferdinand de Saussure. We showed that the intertexts in *City of Glass* the Graphic novel stand for ambiguity and fragmentation of meaning in human language. Thus, they also are a symbol for the fragmentation of human identity.

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Appendix

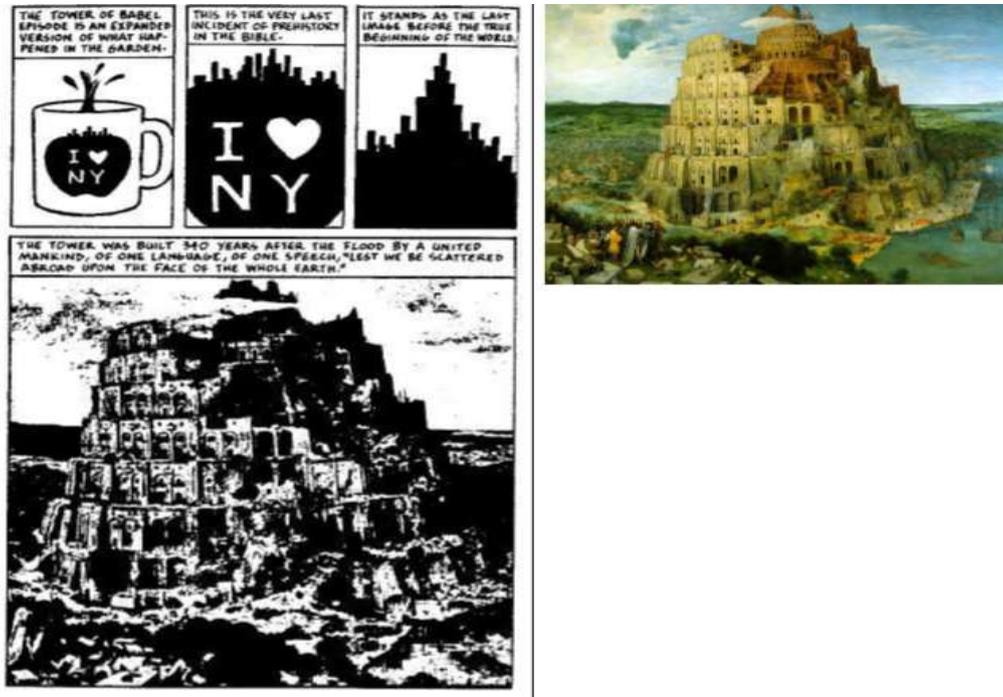


Fig. 1. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994. Pieter Bruegel the Elder: „The Tower of Babel“ – 1563, p. 40.



Fig. 2. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994. Albrecht Dürer: „The Fall of Man (Adam and Eve)“ – 1504, p. 38.



Fig. 3. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994. In the third panel in the second row - Pablo Picasso: Don Quixote – 1955, p. 129.



Fig. 4. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994. Quinn walking over the map of Manhattan, p. 101.

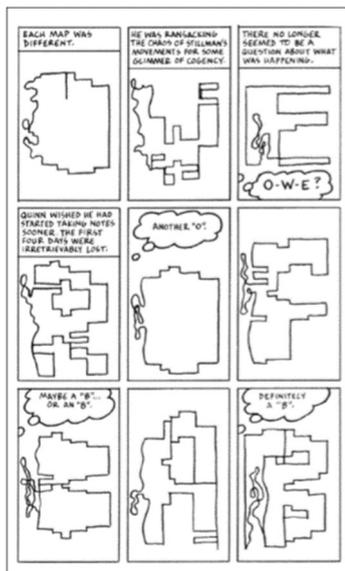


Fig. 5. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994. Quinn's hand drawn maps, p. 63.

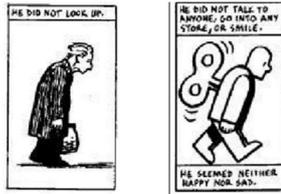


Fig. 6. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994. Stillman walking hunched over and the toyman, p. 56-57.

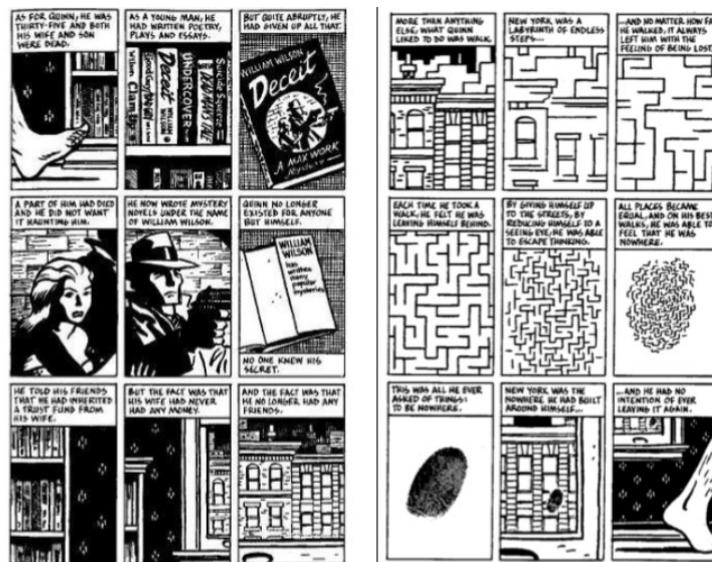


Fig. 7. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994. City turning into a labyrinth and a fingerprint, p. 3-4.

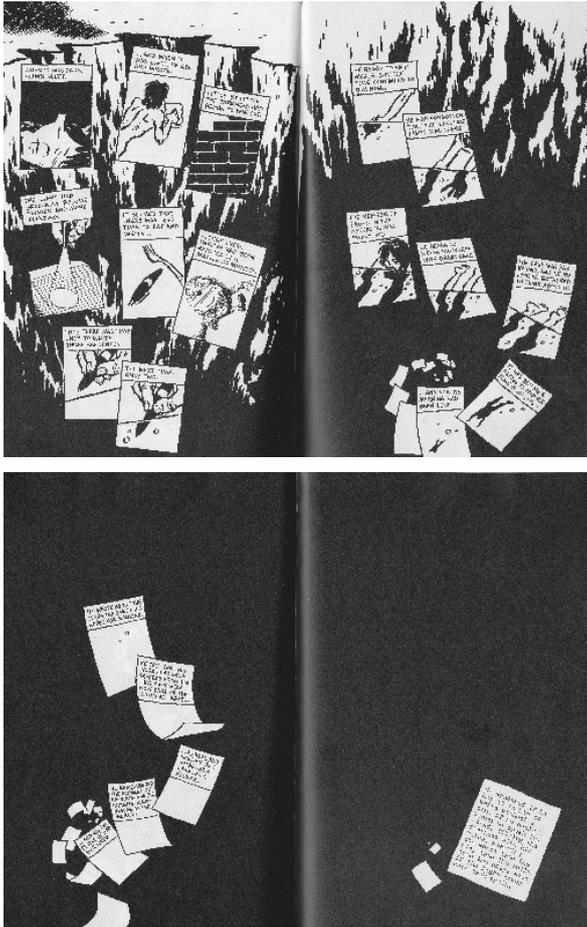


Fig. 8. Paul Auster's City of Glass. Adapted by Paul Karasik and David Mazzucchelli. Art by David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, everything falling down at the end of the graphic novel, p. 130-133.

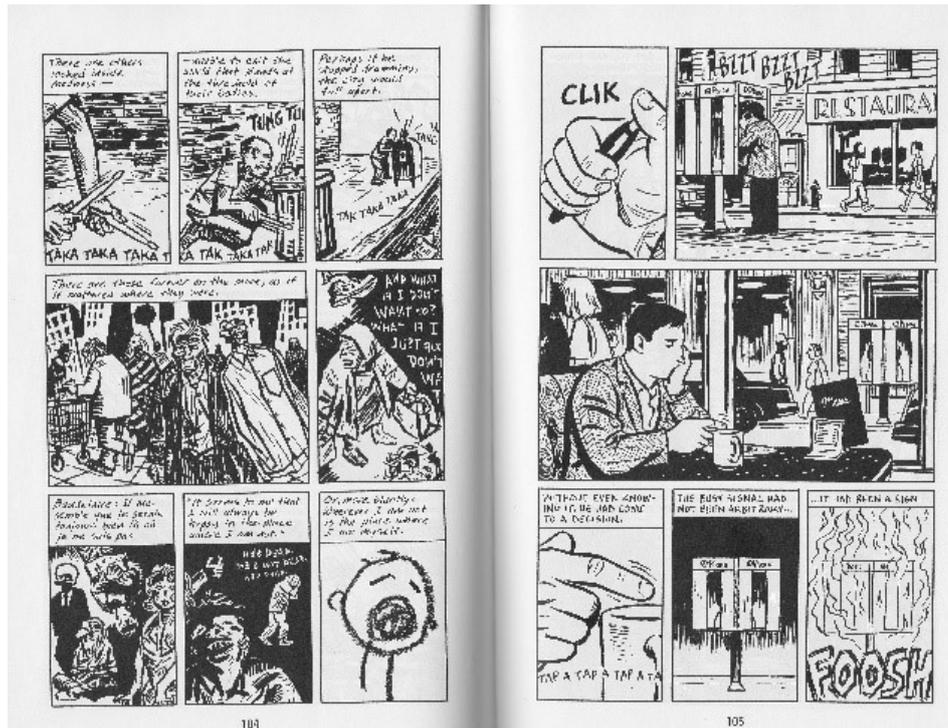


Fig. 9. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, change in drawing style with the intertext of Charles Baudelaire, p. 104.



Fig. 10. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, purchase of the red notebook, p. 35.



Fig. 11. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, haunting memories at Central Station, p. 50-51.



Fig. 12. Paul Auster's *City of Glass*. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. *Neon Lit: Noir Illustrated*. New York: Avon, 1994, emptiness in the former apartment of the Stillmans, p. 124-125.

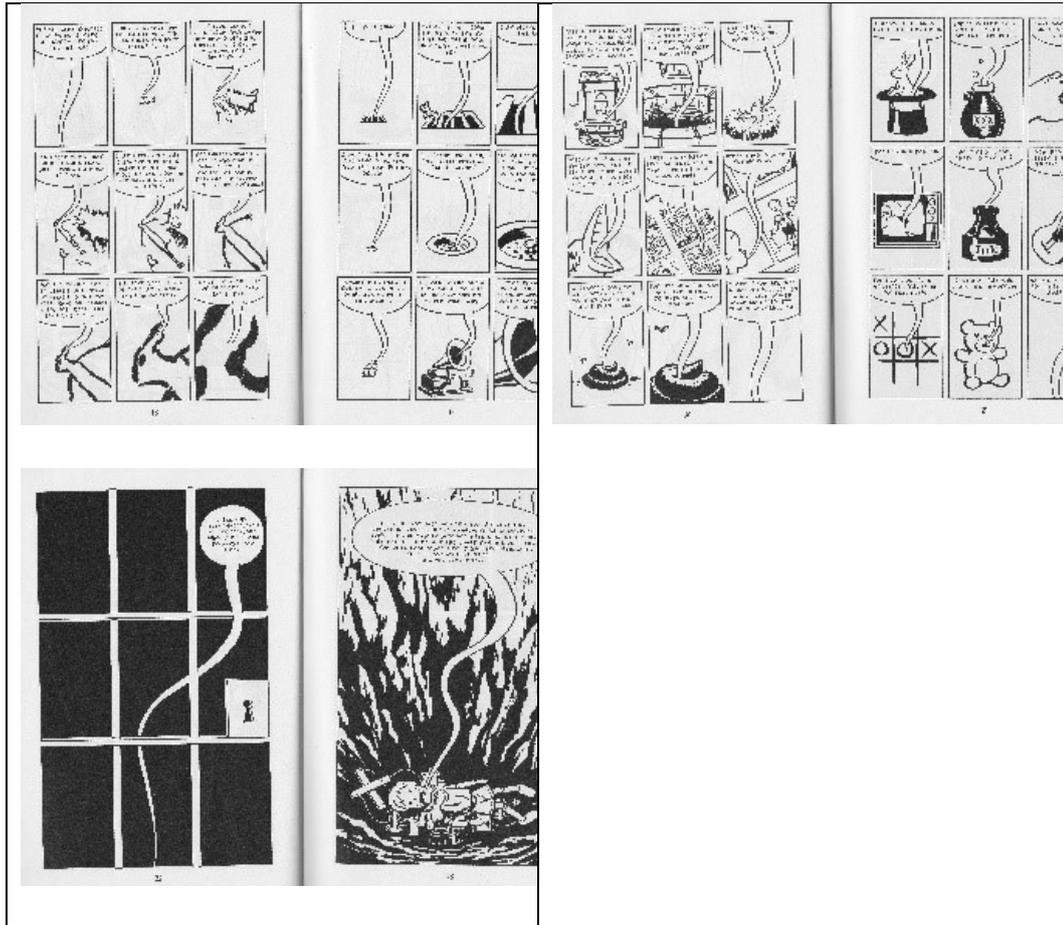


Fig. 13. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, rhythmic development in Stillman junior's soliloquy, p. 18-23.



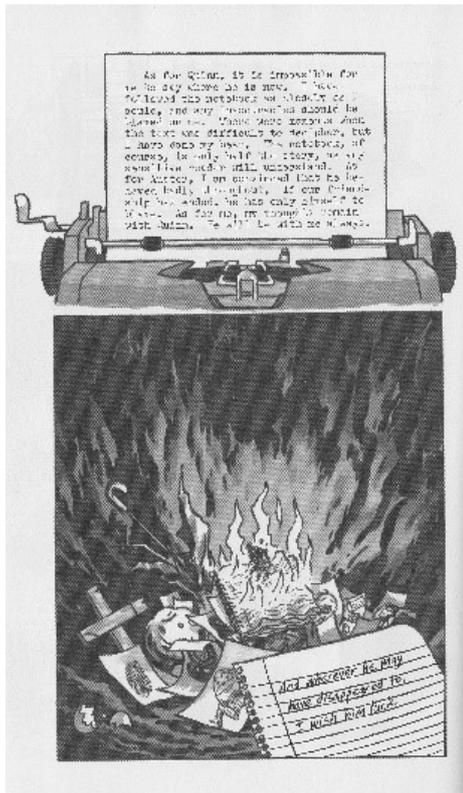


Fig. 16. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, last page of the novel, p. 138.



Fig. 17. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, Max Work is taking over at Central Station, p. 46-47.



Fig. 18. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994,



Fig. 19. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, at the Mayflower Café, p. 72.

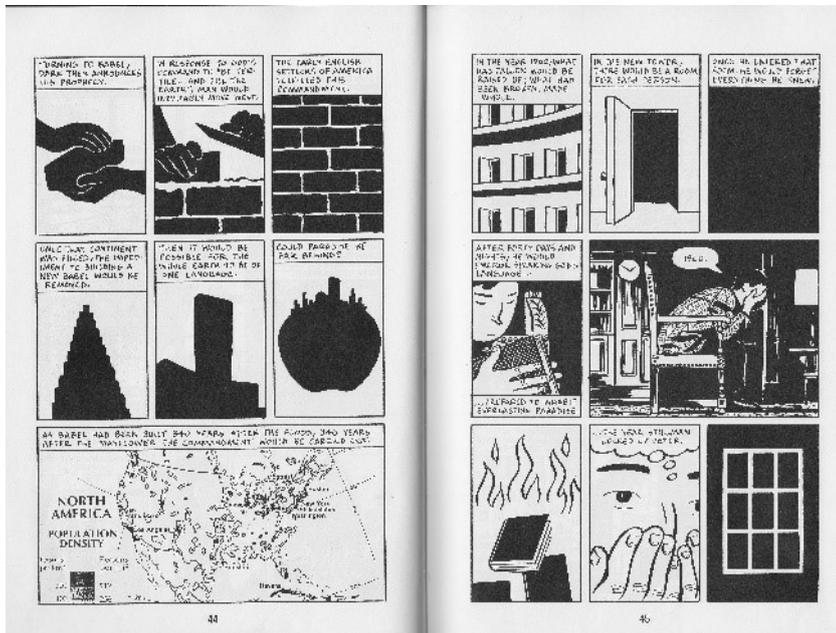


Fig. 20. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, map of North America in the last panel on the first page and the apple in the style of Magritte in the third panel in the second row, p. 44.



Fig. 21. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, Quinn's visit at Auster's home/Auster's neighbours in the second page, second panel in the third row, p. 87.



Fig. 22. Paul Auster's *City of Glass*. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. *Neon Lit: Noir Illustrated*. New York: Avon, 1994, Quinn is melting into the city, p. 111.



Fig. 23. Paul Auster's *City of Glass*. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. *Neon Lit: Noir Illustrated*. New York: Avon, 1994, Quinn's different identities are dying at the end of the novel, p. 126-127.

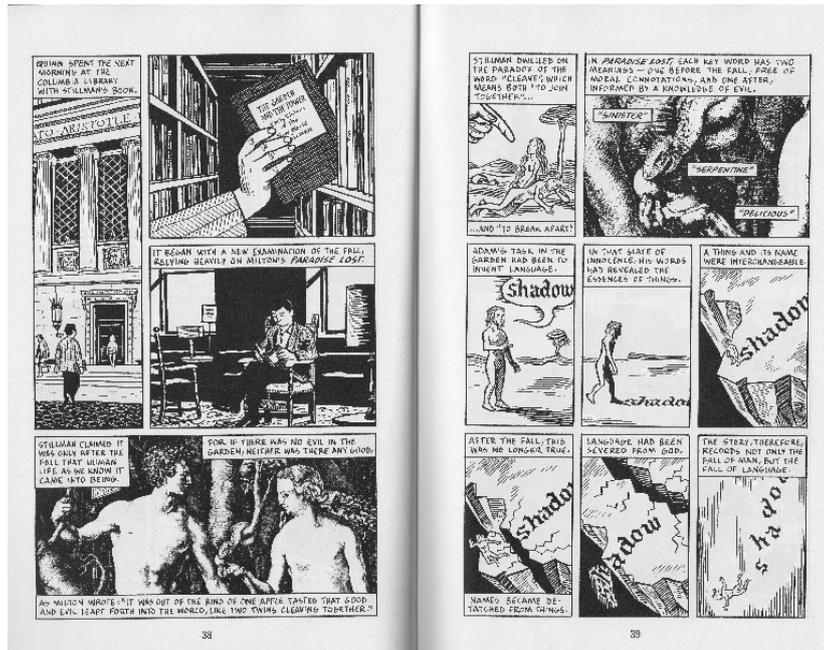


Fig. 24. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, unity of signifier and signified in the garden of Eden and the fall of language, p. 38-39.



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Fig. 28. Paul Auster's *City of Glass*. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. *Neon Lit: Noir Illustrated*. New York: Avon, 1994, Quinn is looking for something written by William Wilson at Central Station, p. 48-49.

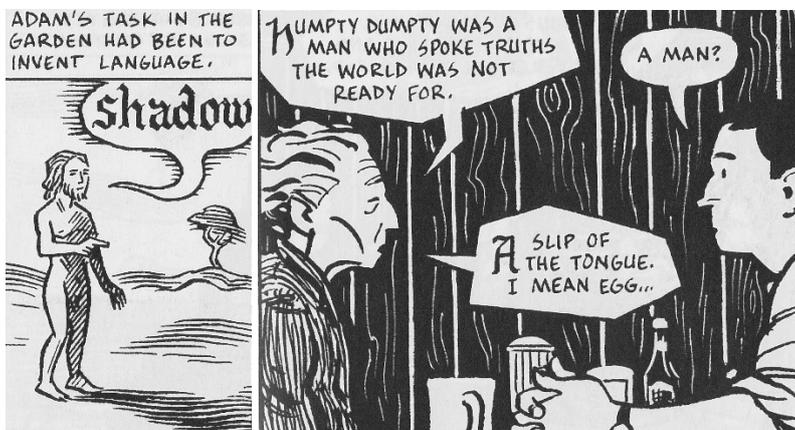


Fig. 29. Paul Auster's *City of Glass*. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. *Neon Lit: Noir Illustrated*. New York: Avon, 1994, Adam inventing language and Stillman senior speaking, p. 39 + 75.



Fig. 30. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, Paul Auster and his wife, p. 90 + 96.



Fig. 31. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, Stillman junior, Daniel Quinn junior and Daniel Auster, p. 32-33 + 95.

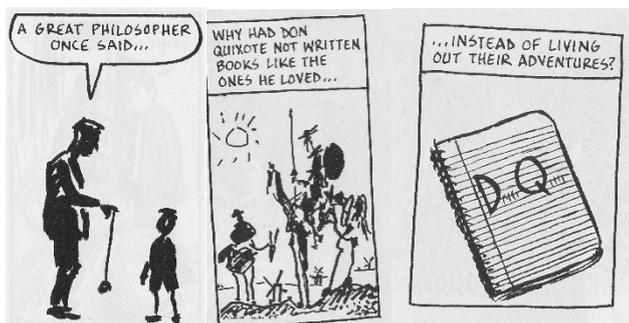


Fig. 32. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, imitation in the style of Picasso of Daniel Auster and Daniel Quinn, drawing by Pablo Picasso of Don Quixote and Quinn's notebook, p. 95 + 129.



Fig. 33. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, Quinn turned into a stone, p. 91.

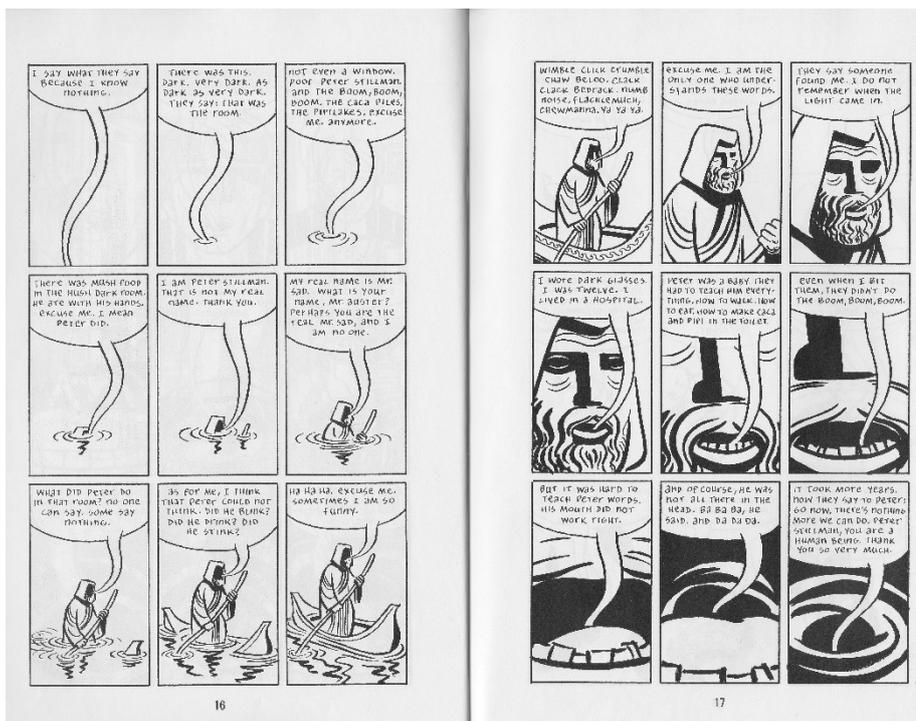


Fig. 34. Paul Auster's City of Glass. Adapt. Paul Karasik and David Mazzucchelli. Art David Mazzucchelli. Neon Lit: Noir Illustrated. New York: Avon, 1994, Charon rising from the water, p. 16-17.

Ich erkläre, dass ich die Arbeit selbstständig angefertigt und nur die angegebenen Hilfsmittel benutzt habe. Alle Stellen, die dem Wortlaut oder dem Sinn nach anderen Werken, gegebenenfalls auch elektronischen Medien, entnommen sind, sind von mir durch Angabe der Quelle als Entlehnung kenntlich gemacht.

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