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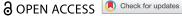
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ABSTRACT

This essay examines the combination of an aesthetic interest in the book with metafiction's self-reflexive literary strategies in two recent British fictions, Steven Hall's *Maxwell's Demon* (2021) and Nicola Barker's *I Am Sovereign* (2019). Both fictions, I argue, engage in what I describe as "metabibliographic fiction." Metabibliographic fictions are fictions that explore the intellectual, narrative, and aesthetic dimensions of metafiction, but do so in ways that incorporate forms of self-reference into their linguistic and graphic structures that engage with the book as a media device. Situating this work within the context of what N. Katherine Hayles terms "postprint," the essay places metabibliographic fiction at the critical intersection of textual materialism, studies of bookishness, and taxonomies of aesthetic self-consciousness. It then analyzes metafictional and metabibliographic devices in *Maxwell's Demon* and *I Am Sovereign* in order to open theories of the contemporary book to metafiction's narrative and intellectual legacies.

The Death of the Death of the Book

If it was commonplace to hear, in the early years of the twenty-first century, claims of the death of the book in the face of digital media, then it has arguably become commonplace to hear, almost mid-way through the century's third decade, a relieved counterclaim: the death of the death of the book. Far from the digital nail in the paper coffin, many have argued that technological transformations in literature's production and consumption have firmly established the printed book – be it an aesthetic, a self-reflexive medium, or metaphor – as a vital resource in contemporary literary culture.[1]

An earlier discourse in post-1945 literature arguably reverberates throughout discussions of the death of the book, that of the death of the novel. Indeed, their perceived demises are no strangers to one another (Self). However, with today's renewed critical interest in the printed book in contemporary literature, limited attention has been paid to a genre that would often precipitate discussions of the novel's death in the mid- to late- twentieth century: metafiction.[2] Yet it is metafiction that provided postmodern literary culture with, among many things, a way of thinking about self-reflexive reference to the page's "graphic surface" (White 5). In the light of metafiction's "somewhat inexplicable tenacity" (Toth 3) and the "durable fertility" (Stewart 6) of self-reference in contemporary media forms, though, it would be mistaken to confine metafiction to the histories of postmodernism.[3] In this respect, I argue that two recent British experimental fictions, Steven Hall's *Maxwell's Demon* (2021) and Nicola Barker's *I Am Sovereign* (2019), blend an aesthetic interest in the book with metafiction's self-reflexive literary strategies in ways that reconfigure the referential structures and intellectual concerns of postmodern metafiction for an era after the death of the book.

In what follows, I argue that these two works invite reconceptualization of both the concept of "bookishness," understood as a contemporary literary mode that "depicts the book as a central

character in narrative plots and also plays with the aesthetic possibilities of the codexical format" (Pressman 13), and of the legacies of postmodern metafiction. Both Hall's and Barker's fictions exemplarily engage in what I describe as "metabibliographic fiction," a genre and mode of textual self-reference that reconfigures metafictional topoi for bookish self-reference in the context of a reading and writing environment marked by multiple forms of textual distribution. I situate these fictions and this term within the context of the "postprint" era, named by N. Katherine Hayles to describe the assemblage of computational and print technologies that shape the landscape of textual culture today. Postprint, in Hayles' work, accounts for the ways in which technical changes in professional print production, from the advent of phototypesetting to the desktop printer, have impacted on print culture and on how "readers think of themselves in the mixed-media ecologies characteristic of contemporary society" (Hayles 53). Although largely restricted to the professional printing and publishing industries pre-2000, these changes, Hayles argues, embed themselves in the readerly imagination with the popular emergence of e-books and e-readers in the early twenty-first century, which signify an "ontological rupture from the print era" (77). The postprint era denotes a time, then, when for readers and writers, "the printed book has changed from a medium of necessity into a medium of choice" (Schaefer and Starre 10). Postprint encourages an understanding of the inter-mixture of "digital and print media" (Hayles and Pressman xiv) in the constitution of the printed book that, far from killing off the book, reinvigorates it.

In the hands of Hall and Barker, metabibliographic fiction offers one such generic response to the status of the book in the postprint era. Both authors reflect on the complexity of textual production and consumption in a digital age; but both authors, too, contort self-reflexive metafictional strategies to create reference to the printed book as one textual device among many. In what follows, I outline the methodological implications of metabibliographic fiction before exploring the ways in which Hall's and Barker's fictions put this genre to use in the context of a media environment marked by multiple forms of textual distribution. In doing so, both authors engage with a postprint reading environment in which their narrators cannot take the apparently simple phrase "this book" (Hall, Paperback 172; Barker, Hardback 207) for granted.[4]

Metabibliographic Fiction

Around a quarter of the way into *Maxwell's Demon*, Thomas Quinn, Hall's narrator, offers an extended discussion of James Clerk Maxwell's thought experiment, known as Maxwell's Demon, in the light of the second law of thermodynamics. Entropy is a key metaphor in the novel, played out in everything from the collapse of Thomas' personal life to the blurring of fiction and reality. A concluding section of Thomas' discourse on entropy involves an elaborate open page design in which Thomas' explanation competes with a variety of visual text elements spread across both pages (72–3).[5] A large, non-serif A is rotated one-hundred-and-eighty degrees and printed across the gutter, with parentheses growing from the tip of either leg to imitate sprouting horns. Footnotes, organized in the shape of leaves, prominently scatter in a variety of orientations across both pages. A separate footnote on holes, itself punctured mid-way through by the tip of a leaf-footnote, also extends across both pages. In terms of linguistic content, these leaf-footnotes provide a variety of reflections on language, from the connections between "scientific-linguistic interconnectivity" to naming and stories of biblical creation (73). Such a pairing of the page's visual design with self-reflexive commentary on language's power to construct reality no doubt justifies the novel's reception as metafiction (Peake-Tomkinson). It is difficult not to read in Thomas' fascination with language, for example, Patricia Waugh's influential provocation that "metafiction helps us to understand how the reality we live day by day is similarly constructed, similarly 'written'" (18–19). *Maxwell's Demon* folds this linguistic reflexivity into its commentary on writing fiction. Thomas is a novelist who has been unsuccessful in publishing a second novel. He is paid to track down the elusive author Andrew Black and recover Black's own second novel, entitled *Maxwell's Demon*. At the novel's conclusion, Black turns out to have been Thomas' wife,

Imogen, who encourages Thomas to see that his world is a textual universe. His story culminates in an act of ontological invention in which he writes his previously deceased daughter, Autumn, into being, "a literal interpretation of the post-structuralist idea that language creates, rather than merely describes, reality" (Collinson).

But if the textual content of these pages reflects on the novel's linguistic status in ways familiar to postmodern metafiction, then Hall's visual text design graphically foregrounds the novel's material manifestation as one set out in a printed codex book. For example, the inverted and horned A has been manipulated to produce iconographic significance beyond the semantics of the letter, transformed as it is to graphically represent a horned demon. Its place in the center fold across both verso and recto divides the open book in two. Doing so invites both pages to be considered simultaneously, in the form of a physically open book rather than two pages of text split by a perimeter, which the lower footnote on holes also emphasizes in its equivalent spilling over of the gutter. Hall's page design and typographic experimentation puts pressure on the book's presentational structure of text. It challenges, then, but in order to self-reflexively foreground, the structural principles of the page that "we often overlook," familiar as we (readers) are with but leaving unremarked "how the page sets the parameters for our engagement with ideas" (Mak 9). The possibility of this self-reflexive (and I will later term metabibliographic) manipulation seems only possible, or is at the very least especially heightened, in the printed book. Neither of the two e-reader editions consulted reproduce the same visual design: instead, the inverted A and leaf-footnotes in both comprise a separate image that lacks the same central division, while the lower footnote is moved to the end of the chapter (Hall, Kindle, Chapter 10; Hall, Google Play Books, Chapter 10). For the novel's audiobook, the leaf-footnotes are recorded as separate chapters that an introductory note encourages readers to either listen to or skip entirely (Hall, Audible, 00:00:13–00:01:00). In this light, the leaf-footnotes of the novel doubly signify botanical matter and the paper leaves of a printed book. *Maxwell's Demon* consequently foregrounds the possibilities of the book as a media form through its use of an open page design that explains and visualizes entropic disorder.

Narratively, the novel is all about printed books. It transpires that Andrew Black refused to publish any new work unless his publishers removed all their digital books from sale, prognosticating an apocalypse brought on by digital information. The printed book, he claims, can uniquely protect text from entropy. As I will argue, *Maxwell's Demon* historicizes and qualifies Black's bookish orientation, using his positioning of print to reflect on the relations between printed and digital textuality in the postprint era. The novel borrows the resources of the printed book to do so, pairing its plot about the book with a media-conscious utilization of the codex form as a meaning-making device.

If Hall's novel entwines linguistically oriented metafiction with a bookish attention to media, then Nicola Barker's *I Am Sovereign* portrays an overbearing author questioning her authorial sovereignty. Barker's self-proclaimed novella narrates the experiences of four characters during a house viewing in Llandudno, a Welsh coastal town. Soon, however, a fifth character appears, Gyasi "Chance" Ebo, and then a sixth, the intervening author, "*Nicola Barker (henceforth referred to as The Author)*" (149). Dissatisfied by Gyasi's unruly presence, The Author expels him from the novella and unravels the narrative. She textually revises chapters (161–4), argues with Gyasi (156–7), apologizes to her copy-editor Morag (161), and reflects on her dissatisfaction with "the novel (as a form)" (207). *I Am Sovereign* makes its composition central to the narrative, with the reader subsequently finding herself in a position not unlike a reader of postmodern metafiction, urged to inhabit fictional paradox and acknowledge their "co-producing function" (Hutcheon 37). In the face of mounting contradictions in Barker's text, The Author encourages "The Reader" to "suspend judgement and go with it" (200).

I Am Sovereign folds this metafictional rendition of the intrusive author into the context of a postprint media environment marked by fiction's multiple forms of distribution. On the novella's first page, Charles, house vendor, feels an "urge to go online and surf the algorithms and buy a book or – better still – an audio book" (1). The novella's gesture to media here attributes a physical, rather than aural, texture to The Author's later reference to the book as "a perfect copy in their [The Reader's] hand" (200). Such commentary tips the novella's metafictional interest in fictional authorship toward

a media specific interest in fiction's delivery. And significantly, Barker's novella stages The Author's metaleptic involvement through a battle over typeface with Gyasi, feeding the text's reflections on the printed page into a literalization of the trope of "paper people."

My contention is that Hall's and Barker's texts pair metafictional narrative strategies with an aesthetic interest in, in Pressman's words, "the physicality of the book within a digital culture" (1). I organize the self-reflexive work performed by these texts under the term metabibliographic fiction. Metabibliographic fictions are fictions that explore the intellectual, narrative, and aesthetic topoi of postmodern metafiction to surface book mediation in the postprint era.[6] This is of course not to suggest that classical frameworks of metafiction have nothing to say about print mediation.[7] It would be erroneous, too, to suggest that authors associated with postmodern metafiction were either insulated from transformations in print or unconcerned with the book.[8] Rather, the term metabibliographic fiction serves to distinguish self-reflexive narratives concerned with the book that are situated in a fully saturated postprint media environment from earlier postmodern metafictional aesthetics. As opposed to the linguistic, narrative, or representational concerns afforded by metafiction's classic intellectual frameworks, then, metabibliographic fiction takes the enactment of mediational self-reflexivity to be a key narrative challenge.[9]

Metabibliographic fictions engage with print mediation in ways that call attention to what textual scholarship has termed the text's "bibliographic codes." Bibliographic codes describe those material and editorial dimensions that present and organize text. Jerome J. McGann uses the term to challenge a primarily linguistic treatment of textuality in his influential study The Textual Condition, arguing instead that the text is "a laced network of linguistic and bibliographical codes" (13). McGann thus opens textual criticism to the text's material elements beyond its linguistic content. Peter L. Shillingsburg summarizes such codes thus: "[b]y bibliographic codes it is usually meant that the appearance of a document – the type fonts, the formatting, the deployment of white space, the binding, and perhaps also the pricing and the distribution method – all affect a reader's sense of what kind of text is 'contained'" (16).[10] As such, this "materialist hermeneutics" (McGann 15) shares with other forms of materially informed textual criticism an understanding of how bibliographic codes – from the choice of paper to typeface – shape a text's reception and interpretation.[11]

Metabibliographic fictions incorporate forms of self-reference to the work's bibliographic codes into their linguistic and graphic structures in order to engage in a self-reflexive fashion with the book as a media device. To treat Hall's and Barker's works as instances of metabibliographic fiction focussed on the printed book rather than operating in a purely metafictional mode, then, is to reorient taxonomies of textual self-consciousness through a textual materialist hermeneutics. In this respect, I see metabibliographic fiction to contribute to recent efforts in literary criticism to situate literary self-reflexivity within a broader media environment. Exemplary here is Alexander Starre's work on "metamediality," in which an aesthetic object or literary work "reflexively engage[s] with the specific material medium to which it is affixed or in which it is displayed" (8), of which the printed book provides one example. I offer metabibliographic fiction to extend and narrow Starre's framework. If metafictional reference encompasses, in a strict sense, the text's fictionality, then metabibliographic reference describes the range of graphical and linguistic strategies by which a work can engage with its bibliographic codes in a self-reflexive manner in order to surface the book's mediational structure. Hall's above manipulation of lettering and the page, for example, falls short of a purely metafictional explanatory framework when we consider that these devices have little bearing on fictionality. Instead, Hall's self-reference better fits what Grzegorz Maziarczyk terms "technological metareference" (175); the text manipulates the print medium's presentational and mediational structure to exhibit that structure. The inverted A's division across the gutter foregrounds and exposes less the semantics or fictionality of the word than the open book that prints and delivers it.

By contrast, when I Am Sovereign directs the reader to the text as "a perfect copy" in their hand, The Author juxtaposes the held book to the unfinished text in her word processor window. There is no necessary reason as to why the text's "perfect copy" entails the printed book, here. Rather, with Starre once more (155), self-reflexive inference depends on both the frequency of

reference and the extent to which the novella successfully communicates its broader reflections on reading and writing in a postprint era, where the book is no more fiction's default medium than an audiobook or e-reader. In the light of *I Am Sovereign*'s querying over the status of the novel in a postprint era, the book's "perfect copy" recalls the fixity often identified as a distinguishing feature of books, with text bound between two covers, in vivid contrast to The Author's digital manuscript.

Maxwell's Demon and *I Am Sovereign* formally interact with and expose the book's bibliographic codes in ways that push metafictional strategies often principled on fictionality, language, or narrativity toward a media-cognizant reflexivity concerning the printed book. For this reason, broader questions concerning the fortunes of postmodern fiction lie implicit in metabibliographic fiction. The term, I argue, contributes to wider discussions concerning metafiction in bookish media, best exemplified by the work of Starre and Frederic D. King and Alison Lee. I opt for the formulation metabibliographic fiction, however, over Starre's "metamedia" and King and Lee's "bibliographic metafiction" ("a work of fiction about the history of making books" (220)) to offer a narrower critical focus on the book that directs discussion toward forms of metabibliographic reference that are, by definition, not necessarily limited to fiction.[12] I turn now to how these narratives reconfigure metafictional topoi for their respective engagements with a postprint media ecology. *Maxwell's Demon* plays on metafiction's preoccupation with the power of language and fiction in order to extract the novel from an understanding of the book, the latter of which unsteadies a perceived hierarchy between printed and digital textuality. *I Am Sovereign*, by contrast, draws on the metafictional trope of the author's power over characters in the context of debates concerning sovereign borders in contemporary Britain, which it then introduces to the significance of paper in a postprint environment.

Novel and Book

Sophie Almonds, Andrew Black's literary agent in *Maxwell's Demon*, warns Thomas against contacting him. Her enigmatic caution takes the form of a question: "Is the world you live in, each and every day, made more from rocks and grass and trees, or from articles, certificates, records, files and letters?" (46).[13] The question is built on a false choice. Textual matter in the novel is as foundational as the physical matter to which Sophie compares it. For example, Thomas appears to be followed by fictional characters (151), he writes his daughter into being (317–327), and he visits Black in a vanished coastal town now only extant in historical records (266). It is therefore tempting to treat Sophie's question as alluding to a metafictional preoccupation with language and signification in their most abstract form, but her words are careful to specify situated textual media. As a result, her point is as close to a claim about the power of textual documentation in a media environment as it is to what Waugh suggests of the effect of more experimental works of metafiction, which assert the world's "linguistic condition" (130). Even when *Maxwell's Demon* veers closest to a creative-theoretical performance of just this latter idea, language nevertheless retains its printed dimensions. At the novel's conclusion, for example, Thomas is urged to write his daughter into being, and does so through the writing of her birth certificate. Autumn's birth concludes a ten-page sequence in which Hall's novel enlarges a black circle in the center of a leaf-footnote into, first, an ultrasound scan, and then, the black tittle or dot of a serif "i" in "Certificate of Birth" (317–327). As the reader turns the page, the circle transforms, and the sequence incorporates visual text art (the leaf-footnotes), photography (the ultrasound scan), and the enlargement of an element of the printed word (the tittle). Although figured as an act of creation that corresponds to Thomas' interest in creation myths and language, it is notable that this sequence of Autumn's birth proceeds by way of the graphical transformation of the printed word. After all, the step that occasions her birth through words is the tittle's visual resemblance to the circular center of a leaf-footnote and ultrasound scan, rather than its aural or, indeed, semantic likeness. Hall's experimentation with visual text design thus pivots in a metabibliographic fashion to the visual appearance and texture of the printed word, and it is perhaps

no surprise that the sequence concludes with a health visitor handing back the certificate's presumably paper copy, apologizing for a mistake on the system (328).

To further cement the implications of Sophie's question, *Maxwell's Demon* repeatedly explores the consumption of novels as multi-device objects. When one chapter begins with a lengthy quotation from *Moby-Dick* (1851), a phone notification cuts Ahab's speech short to reveal that Thomas has been listening to it all along (178). The quotation's presentation initially codes Melville's novel as written, but the interruption ensures that it is retroactively understood to be recorded. *Moby-Dick* adds to the novel's deeply intertextual construction (with priority often given to fictions about fictions, from Paul Auster to Jorge Luis Borges), but the passage also contributes to a layering of different forms of textual mediation, interlacing written and recorded text, and contributing to a narrative bait-and-switch that pushes textual media to the foreground. Later still, when Thomas reads Black's first novel on his iPad, his fascination with the influence of "hundreds of reader-added comments" and the subsequent loss of privacy when reading (213) reflects in an similar way on reading in a postprint era.

To borrow Christina Lupton's distinction, Hall's depictions of reading reflect not so much on textual materiality but on textual mediation, "the complicated and multifaceted present and future of the text as object" (*Knowing Books* 5). With this in mind, Andrew Black's story in Hall's novel is one of an effort to control just this future. As Thomas recalls, Black's refusal to publish digitally stems from his fear of an apocalypse caused by the hands of digital text:

> Andrew Black once called the novel *the universe between two covers*.
>
> During the showdown with his publishers, he'd called hyperlinks atom bombs – punching great toxic holes into texts, collapsing their structures, leaving them bleeding focus, logic, fact and sense. He said that, without the lead-like protection of a decent cover, or even a simple paper page, all narratives faced corruption and cancerous mutation, with God-knows-what from other stories and texts leaking in and leaking out. He said this widening spiral of pollution and diffusion could only lead to the loss of order, structure and function; rising chaos, increasing dispersal and ultimately, *total entropic collapse.* (197)

Black sees digital textuality to be hamstrung by an openness in its structure and his apocalypticism evokes a common imaginary of printed text's fixity in contrast to electronic text's mutability and impermanence. It is not only the hyperlink that is symptom in this imaginary, but also the various and invisible computational processes involved in the near-instant materialization of a digital text for a human reader onto the screen.[14] Indeed, when Thomas reads a newspaper clipping about how certain Barnes and Noble digital editions of George Eliot's *Middlemarch* (1871–2) have replaced the word "kindle" with "nook" (129–30) (the name of the company's own e-reader device) the novel offers comic exemplification of such instability, albeit one laced with implications of a corporate struggle taking place on the battleground of digital text. Black perceives the book's covers to offer "lead-like protection" that shores authorial autonomy and textual fixity against just this unpredictable, digital mutation.

Black responds by attempting to retreat from the postprint condition. He establishes his own small press, makes paper and ink, and builds a printing press. It would be tempting to read Black's efforts as emblematic of the novel's positioning of the printed book as a response to unstable digital information, not in the least because such a position recalls critical responses to Hall's previous novel, *The Raw Shark Texts* (2007).[15] But *Maxwell's Demon* is careful to qualify this. First, we are informed that Black's position reflects a broader public anxiety about the death of print. In Mike Chesapeake's words, agent of the company that owns Black's publisher, Black's comments are symptomatic of an industry-wide "panic over digital media" (157). And while easy to miss, Hall's novel reports Black's fears about the death of the book in hindsight: "Of course, it all turned out fine, more or less" (158). The novel thus narrates Black's fears after the death of the book, and not only that, by vocalizing these fears through Chesapeake's comments on the book's economics of circulation, the novel underpins Black's reverence of printed books as "hallowed objects" (Striphas 9) with a reminder of the industries that support and sustain them. To emphasize this, one of the conspiracies Thomas encounters in the novel involves a struggle between two companies over the corporate acquisition of Black's publisher. One can only

imagine the price of Black's own deluxe editions, a presumably high cost not uncommon to contemporary writers of bookish aesthetics whose works can be known for multiple editions.[16]

But *Maxwell's Demon* offers its most forceful counter to Black's attempted escape from postprint through its use of metabibliographic devices, which bring to light the ways in which his disposition toward print's fixity depends on an over-investment in the novel. In this respect, *Maxwell's Demon*'s metafictional commentaries on the novel serve metabibliographic ends by way of their excavation of the influence of the novel on print's affective magnetism. Clear on the distinction between novel and book in its story, the novel's metabibliographic devices complicate Black's deference to print's stability.

For Black, Chesapeake recalls, a "book [. . .] needed covers to separate everything inside – the book – from everything outside – the not-book" (157). But Black's appreciation of the book's "fixed, ordered, and complete" (157) nature is grounded in what Thomas sees to govern Black's approach to the novel: a "chronic dependency on [. . .] *order*" (100). If Black's first novel depends on a mechanistic and teleological order, then *Maxwell's Demon* shows how that shapes his understanding of the printed book, an equivalently "complete and perfect closed system" (97). These comments linger with Thomas, who subsequently cherishes the materiality of his soon-to-be-published second book in much the same way: "Soon it'll be ready to be printed onto thick, white paper and bound into reassuringly heavy hardbacks. *A universe between two covers*, I think, *a whole world pressed and preserved*" (329). Again, the book's bound stability is imagined to offer a form of temporal preservation. Like Black, Thomas' earlier metafictional commentaries point to the novel as the best exemplification of the book's preservative qualities. Earlier on, Thomas writes that "[t]here is no time in a novel" (105). His example is that if a character breaks a vase on one page, it can always be returned to as unbroken on the prior page (105), because the text that comprises these events is fixed prior to our reading. A novel's material completion, then, means that its events and actors exist in an atemporal condition that rely on the reader's perspective to temporalize them. This perceived atemporality, in other words, which is shaped by an understanding of the material fixity of represented events and characters, reinforces Thomas' and Black's appreciations of the preservative qualities of print.

Yet *Maxwell's Demon*'s irony is that if we consider the novel's mode of delivery, then the printed book wrestles with its own susceptibility to, in Thomas' words, the "ever-increasing movement towards messiness" (33). Thomas' copy of Black's first novel is a case in point: "the spine is a mass of white fracture lines; its glue is cracked; and dozens of yellowing, dog-eared leaves poke out of it at odd angles" (9). The printed book is far from safe from disorder, albeit at a material level established by the book's physical circulation, contra to Thomas' metafictional claims.

Black and Thomas therefore misidentify the novel for the book. Take, for example, the leaf-footnotes in *Maxwell's Demon*. A version of these footnotes is first introduced after Thomas reflects on his mother's copy of a botanical encyclopedia (6). We have, then, what will become an elaborate visual text design that originates in a moment of reference to a book that is not a novel. As such, the leaf-footnotes, signifying both botanical and printed matter, indicate a different kind of book present in the text. They invite a particular use, too. Early on, Thomas remarks that the arrow of time propels the reader of an English language book from left to right (6). Yet as the novel progresses, the leaf-footnotes can deviate from this law, either requiring that the reader flick backwards and forwards or rotate the book to read them. Such book use may be unfamiliar for the novel in its dominant forms as a model of sequential propulsion, but as book historian Peter Stallybrass suggests, the codex book is a technology that has encouraged a form of "discontinuous reading" (46) that involves just this kind of back and forth between pages, in distinction to the scroll. As such, Hall's leaf-footnotes disturb expectations of the linear sequencing of letters and words that Thomas deems so crucial to the novel, unsettled as it is by the medium of the book.

Entropy gradually creeps its way into Hall's text too, from occasional misspelling (34, 292, 296) to full-blown textual corruption (320), or from an abundance of intertextual reference to an increasingly unwieldy plot. On the one hand, these developments confirm Black's fears; but if understood to comprise a facet of the novel's metabibliographic texture, then they suggest that contingency and disorder are in another sense always already embedded in the book as a material

object. It is a final irony that the print mediation of Hall's novel carries a significant textual mutation. In the 2022 UK paperback, Thomas concludes his narration through reference to the book he has written: "Three hundred and thirty brand new manuscript pages are neatly stacked next to the computer on the desk" (328). This number mirrors the total of numbered pages on which *Maxwell*'s *Demon*'s narrative text is printed in UK hardback and paperback editions.[17] By dint of this coincidence, Thomas' number gains referential significance toward the novel's printed mediation (digital editions reproduce the same number, but do not correspond to the same pagination). Thomas' number establishes a point of metabibliographic connection between the novel's narrative and the printed book that delivers it. The twist, however, lies in the fact that the UK hardback edition, published in 2021, reads differently: "Two hundred and twenty-nine brand new manuscript pages are neatly stacked next to the computer on the desk" (Hall, Hardback, 328). Hall noted some changes to the novel when publicizing the paperback release on social media (stevenhallbooks), and although small, this numerical change is consequential if considering Black's and Thomas' novelistic bias toward the fixity of print. The novel's initial appearance in a hardback (comprised of three hundred and thirty pages) precedes the paperback edition's textual amendment; the paperback edition then releases with an amended number that corresponds to the paperback's pagination and retroactively reflects the hardback's. This may indeed be purely coincidental, but even so, because the novel's updated text subsequently corresponds to both hardback and paperback editions, the change inadvertently poses the print editions of the novel to be material objects that have precipitated a change in the narrative text that they are supposed to preserve and protect. Far from pressing and preserving a stable universe, the novel's print mediation and textual revisions thus add to, rather than guard against, the text's mutational potential.

The power of the book over the text evidenced by this change glimpses at the challenge textual materialist critics raise in response to language-dominated approaches to literature. Far from exclusive to digital textuality as Black anxiously posits it to be, the printed publication of Hall's novel thus amplifies textual instability, which the novel explores in the context of postprint's media environment. *Maxwell's Demon* is therefore preoccupied by the significance of entropy for the novel as book once it circulates in the world that, while not flattening the difference between digital and printed page, at the very least complicates their distinction if made on the basis of stability and fixity. In a final metabibliographic flourish, Hall's novel concludes with the reproduction of the image of a circular stain – the kind a wet mug would leave on a surface – at the bottom of the final page. The stain represents the mark of a mug on Thomas' kitchen worktop and further embellishes his interests in entropy; this "not quite closed" (330) circle signifies, according to the novel's thematics, that the novel's miraculous creation of order depends on a concealed author. But Hall's inclusion of the stain on the page also ensures that the mark could be taken much more literally, as one left by any mug on any paper page.

Hall's use of this device recalls, for example, a similar deployment in William H. Gass' *Willie Masters' Lonesome Wife* (1968). In Gass' metafiction, a cup stain suggests the communicative distance between the writer's manuscript and the reader: "All contact – merest contact – any contact – is impossible" (Gass). For Hall's use of the trope, however, the mark's reproduction on the page instead infers a relation to the printed book's conditional capacity to be marked and the book's material subjection to entropy. If Gass metafictionally renders the linguistic distance between author and reader, then Hall metabibliographically foregrounds print mediation's material mutability to constitute its communicative conditions. In other words, the stain points to the narrative's delivery in a medium that circulates outside of the author's control and that is as vulnerable to change and mutation as that which Black perceives the electronic text to supposedly unleash.

Once in circulation, even the correspondence between printed book and Thomas' manuscript is vulnerable to instability. By chance, in my hardback copy, the denser print of the mug stain on the final page has faintly marked the blank page opposite. Even in print, a supposedly preserved textual universe has seeped across the page's containing borders. *Maxwell's Demon's* narrative imprinted on three hundred and thirty-*one* pages.

Paper People

Thomas' writing of his daughter into being involves the transformation of a circular ink mark into the "i" in a birth certificate. The process aligns her birth with a form of paper certification. Speaking in the contexts of proclamations of the death of paper and the *sans-papiers* movement, Jacques Derrida suggests that paper's cultural power in part resides in just this link between life and paper, and more specifically, in paper's historical facilitation of the recognition of the subject within law, where paper "often became the place of the self's appropriation of itself, then of becoming a subject in law" (56). As if literalizing these remarks, Autumn's birth is coterminous with the creation of the paper certificate that legally records it. If paper shapes an understanding of the subject, as Derrida suggests, then "in losing this tangible body of paper, we have the feeling that we are losing that which protected that subjectivity itself" (56).

Barker's *I Am Sovereign* explores just this link, between the protection of legal subjectivity and paper. Specifically, the novella threads these concerns through a metafictional querying over the ontological status of "paper people." When literary theories of fictional character invoke this phrase to describe the paradox of character, paper can tend to stand in as a repository for the language printed therein, rather than retain its material status as paper. Yet Barker's novella turns on the trope in a more targeted manner, drawing on textual devices to foreground the printed book in a way that connects a metafictional interest in the ontological status of fictional character to the valences of paper in the contexts of national sovereignty.

Late on in *I Am Sovereign*, The Author claims that she wrote the majority of Chapter 7 in Normandy, France, and was struck by a sight while traveling there:

> On the drive from the ferry terminal, through Calais, the other Nicola [The Author's friend] kept pointing to the tall, wire fences and adjacent, green patches of ground and telling The Author how on previous visits the entire area had been inhabited by young (for the most part) African men trying to find any means possible of crossing the Channel to Britain. [...] Can it be any coincidence then, that only a couple of days later The Author began removing Gyasi "Chance" Ebo from the narrative? (205)

The Author's remarks imply and recall images of border spaces such as the refugee encampment known as the Calais "Jungle" from 2015 until its demolition in 2016. Subject to extensive media coverage and political debate, the camp's fences represented an "enactment of the UK border at Calais" by a United Kingdom government in pursuit of an immigration policy shaped by the now-infamous "hostile environment" (Hicks and Mallet 27, 7). In Barker's text, the sight of the empty ground is implied to motivate The Author to erase Gyasi "Chance" Ebo, a "twenty-three-year-old Ethiopian professional carer" (146), from the novella's narrative, revising his presence to a brief reference in an earlier section. Gyasi's introduction is belated. He inexplicably appears during Avigail's sale of Charles' house to Wang Shu and Ying Yue. But The Author grows impatient with Gyasi and expunges him. Her reference to border crossings in the above passage therefore suggests that sovereignty, which initially concerns Charles' immersion in self-help discourse before shaping The Author's reflections on authorial authority, extends beyond the metafictional to encompass a political rhetoric of sovereign borders that would shape the fortunes of those displaced peoples in the Calais encampment and elsewhere. In a discussion of Barker's comic writing, Huw Marsh reads Gyasi's removal as a questioning of the ethics of storytelling and representative of The Author's reluctance or inability "to inhabit Ebo's consciousness" (161). The Author's narration certainly raises questions regarding narrative ethics, but I would argue equally that The Author's mixture of impatience and glee elsewhere during Gyasi's expulsion complicates The Author's ethical reluctance. In short, *I Am Sovereign* mirrors the enactment of political sovereignty through authorial sovereignty, and explores how the expulsion of the unwelcome Gyasi from the page allegorizes a similar logic at play in the "geophysical and discursive borders that impose a hierarchy of belonging" (Woolley 153) at the national border. After all, although Charles initially confuses Gyasi for a bailiff, his reaction is meaningful: "I demand to see documentation!" (155).

In step with Calais, the computer screen offers a second compositional context for Barker's novella. As noted, The Author is careful to juxtapose her compositional present – typing (185), wrestling with auto-correct (206), leaving notes to herself (160) – with the reader's held, "perfect copy." The Author's juxtaposition of these implicates the novella's print version in an always already digital context, where "print has been interpenetrated by computational media" (Hayles 164). Like *Maxwell's Demon*, *I Am Sovereign* puts its digital composition to use in ways that creatively foreground the bibliographic codes of the page. One example is its deployment of a range of font sizes to enlarge exclamations (25) or emphasize modulations in interiority (48); another is the novella's use of text as an element in graphic design, such as to create a large question mark (74) or the inclusion of digital emojis (50). While some of these experiments are reproducible in the default typeface of the novella's e-reader editions, others are not, such as the above question mark, reproduced instead in the e-reader versions as embedded images (Barker, Kindle, Chapter 3; Barker, Google Play Books, Chapter 3). Barker's more extravagant visual designs suggest, then, a book-first composition produced to exploit the formatting of the paper page.

That The Author's struggle with Gyasi in *I Am Sovereign* takes place through a tussle over typeface folds these respective compositional contexts into one. In an "interruption" (149) prior to Chapter 7, The Author debates with Gyasi, now referred to as "The Subject," and decides to transcribe his "*possible feelings/thoughts/motivations*" (149) in a different font: "*The Subject has requested* AMERICAN TYPEWRITER *as an alternative for the chapters in which he is to be heavily featured.* AMERICAN TYPEWRITER *was agreed upon after lengthy consultations with The Subject*" (149–50).[18] The Author cites here Gyasi's "permission" (149) and "lengthy consultations" in a narration emblematic of her metaleptic involvement. It is curious, however, that Gyasi requests a specific font, replicated in the novella's print version, that situates his representation in a particular history of print and textual composition. On the one hand, American Typewriter juxtaposes The Author's word processing screen with the mechanical typewriter from which the font draws inspiration. On the other hand, the requested font draws attention to a typeface designed by Joel Kaden and Tony Stan for the International Typeface Corporation (or ITC) and introduced in 1974, thus equally implicating Gyasi's request in a later, computationally mediated print history. The ITC, founded in 1970, designed and licensed typefaces for phototypesetting (a means of prepress typesetting involving photocomposition processes) and later desktop publishing technologies. Phototypesetting precipitated numerous changes in the printing industry, from the technological displacement of "hot metal" typesetting machinery (exemplified by the Linotype machine) to increased computerization such as the eventual implementation of video display terminals for text editing, with further impact, too, for labor relations (Solomon). Although eventually superseded by desktop publishing, phototypesetting marked an important stage in the history of the postprint era. As Hayles puts it, the technology represented an "ontological break" in the material production of print that established "the interpenetration of computation into typesetting" (42, 59). Released to mark the hundred-year anniversary of the Sholes & Glidden typewriter, the ITC's magazine, *U&lc* (*Upper and Lower Case, The International Journal of Typographics*), styled "ITC American Typewriter" in equivalently generational terms: the typeface captured "the distinctive typewriter flavor" with "just enough nostalgia" (International Typeface Corporation 29).[19] American Typewriter thus offered an imitation of an earlier composition technology in the midst of print's technological transformations.

In the context of *I Am Sovereign*'s postprint environment, Gyasi's request for fictional residence in American Typewriter disturbs the novella's bibliographic codes and layers his request with a textual presentation that recalls histories of print, of textual composition, and of the paper page. That the subsequently expelled Gyasi, as fictional analogue of the displaced person at the national border, desires a "*right to self-determination*" (151) through the surfacing of the printed page in a postprint media ecology embeds the novella's metabibliographic devices in its composition's political contexts. With American Typewriter, in other words, the fate of the displaced person at the border overlaps with the printed page.

To return to his remarks on paper, Derrida comments on the legal symbolism of paper to reflect on the plight of undocumented, or "paperless," migrants. The "paperless person," for him, exemplifies paper's literal and metaphorical legitimacy for the politics of sovereignty: the "'paper-less' person is an outlaw, a nonsubject legally, a noncitizen or the citizen of a foreign country refused the right conferred, *on paper*, by a temporary or permanent visa" (60). Derrida here elaborates on what Richard Burt describes as a "biobibliopolitics" (44) that embeds the politics of life into a politics of media, first from paper through to its electronic transformations. By implication, even when legal "papers" take digital form, the "norms of 'paper,'" Derrida argues, "continue to haunt electronic media" (61) in ways that further imprint paper with legitimizing function. One implication of Derrida's discussion involves his connection between "paperlessness" in the sense of that above and "paperlessness" in the sense of the loss of paper support for legal documentation brought on by widespread digitization, which leads to his claim that "we are all, already, 'paperless' people" (Derrida 61). Yet the axiom of paper continues to confer legitimacy on calls for documentation, meaning that "we *still* demand that they ['paperless' people] be issued with papers" (60).[20]

Take the current UK passport. The 125×88 mm blue booklet consists of 32 paper pages and one laser engraved polycarbonate leaf. This polycarbonate leaf contains information designed to be read with computer or machine assistance, including an embedded electronic chip, two lines of machine-readable text, and a floral motif in invisible ink (HM Passport Office). Indeed, the UK paper passport may eventually face retirement due to the sophistication of the technological infrastructures that make it more than just a paper object (Topham). But its paper form continues to hold "sacred power" (Derrida 58). Much was made in 2020 by then UK Home Secretary Priti Patel of the re-introduction of the blue cover design after leaving the European Union: "By returning to the iconic blue and gold design, the British passport will once again be entwined with our national identity" (Home Office). The post-Brexit UK passport is a postprint object enmeshed in print-digital relations, but despite its predicted paper redundancy, this booklet exemplifies paper's continued symbolic power. The document's bibliographic codes (such as its blue cover) authorizes, in the eyes of the then Home Secretary, a "national identity" that confers legal subjectivity.

Gyasi is a "paper person" in the context of the novella's metafictional querying over the ontological status of fictional character, existing as a textual construct printed on the page. But for the link the novella establishes between Gyasi and the border, he is associated with the status of "paperless" in Derrida's sense. Charles, who requests documentation, is provided none. The pairing of these two meanings of paper consequently links authorial exclusion to border exclusion. *I Am Sovereign*'s subsequent association of Gyasi with a typeface that reproduces in the phototypesetting era the nostalgia-inflected look of typewritten type, then, suggests that something is at stake in paper for Gyasi's doubly paper and paperless status. Much like how American Typewriter offers an object lesson in the intersection of computational technology and the printed page, Gyasi's presence in the novella foregrounds an equivalent intersection. Border mobility is, after all, increasingly shaped by digital technologies that read and police bodies according to biometric information.[21] But this is not to displace paper media. Just as Priti Patel symbolically stakes post-Brexit national sovereignty on a (largely) paper book, so too does Gyasi's appeal for residence in this novella attach itself to a claim that implies legitimacy through its appeal to an earlier writing technology associated with the printed paper page. In this sense, Gyasi's request closes in on Derrida's notion regarding the status of documentation, situating him between paperless information and paper's legitimation of legal subjectivity. His request marks a recognition, in other words, of the symbolic power that ink on paper affords his residence in the novella. When the novella replicates Gyasi's request through the change in font, it metabibliographically surfaces the presentational codes of the page to visualize that link. Electronic versions of the novella miss out on the page's visual resonances established by this change, with the capitalized "American Typewriter" rendered in the default (and changeable) font in both digital editions consulted (Barker, Kindle, "interruption"; Barker, Google Play Books, "interruption"). By tying this change to the book, the novella draws on metabibliographic textual devices to contort

what might be considered a classically metafictional exploration of authorial power into a bookish narrative on the persistent power of paper media for the political rhetoric of sovereignty.

To further enmesh this twinning of media and political reference, *I Am Sovereign* models the imbrications of print and computational technology by way of The Author's enactment of sovereignty through digital-compositional tools. Specifically, auto-correct runs riot. The Author expresses a "slight smirk" when "spellcheck repeatedly changes Gyasi's surname from Ebo to Ego" (159). Later, she describes herself to have been "AT WAR [. . .] with auto-correct" (206). She bemoans that Wang Shu is corrected to Wang She, Ying Yue to Ying Due, Ebo to Ego, and Avigail to Abigail. Conspicuous is the absence of Charles' name. And conspicuous too is the racialized nature of these corrections, which deem "incorrect" the names of Wang Shu and Ying Yue, British Chinese mother and daughter, Avigail, who is from a Jewish background, and Gyasi.

These seemingly minor compositional struggles of The Author tell a longer story, much too long to tell here, of racial bias in algorithmic structures of governance. But to conclude, my point is less to explore the ramifications of auto-correct for algorithmic governmentality than to consider the novella's compositional decision to leave a number of these auto-corrections in the text. When The Author corrects herself after one such mistake – "Gyasi 'Chance' Ego . . . No! E-bo!" (205) – the novella narrates The Author's process of re-correction, rather than simply re-correcting in the process of writing to ensure the technology remains invisible. By keeping these auto-corrections in, *I Am Sovereign*'s narration accords to the word processing software behind these revisions a compositional role in the novella's production. Such a dynamic serves metabibliographic ends. Specifically, this representation of the text's composition exploits a tension between The Author's screen and the reader's book that the editing out of Gyasi only amplifies.

Having decided to be rid of him, The Author in Barker's novella rewrites sections of the text to replace Gyasi for another minor character. Such revision proceeds thus: the Author notes the section ("So, from page 57, two paras down" (161)), reproduces the paragraph in which an elderly man briefly appears, and then follows with the revised version in italics that describes "*a handsome, dark-skinned, willowy youth*" (162). The novella establishes through this a compositional process subject to multiple revisions; but again, rather than providing the reader with the already revised text, the text sequentially narrates the process of those revisions. As such, although The Author's machinations suggest a digital rewriting of Gyasi's presence – a traceless process in word processing software – the novella's form takes the shape of a text that records its prior versions. All one need do, after all, is turn back to page 57 and still find an "elderly man" there.

Interpellation into The Author's textual revision therefore depends on following the narrator's discourse, which sequentially establishes, line by line, a narrative present that has substituted Gyasi for Denny Neale. But complications arise in The Author's reference to page 57. This stable page number refers to the novella's print mediation rather than, presumably, a changing electronic manuscript. A tension emerges here, then, between The Author's erasure of Gyasi from the computer screen and the book held by the reader. Again, Gyasi is also still present in the unrevised Chapter 7 if one turns back. As Christina Lupton suggests, the printed book as a held object affords one an ease of access that allows for "the ability to rewind, to pause, and to handle the past in a material form that may still unfold as direct experience" (Lupton, "Future Anterior" 509), a dynamic physically and visually in tension with fiction's linear and sequential comprehension. The narration of the Author's editing out of Gyasi in her word processing window implies one version of the text from which he has been removed, but the book as an object in the reader's hand implies another.

The Author's claim to authorial sovereignty in *I Am Sovereign* partly depends on her disavowal of American Typewriter, due to its potential disruption of the text's "calm fluidity" (158). When The Author reproduces text from page 57, she renders it in American Typewriter only as a "screw you" (162) to Gyasi. Yet her flaunting of typographic control inadvertently undermines sovereignty's terms, for the font becomes associated through this move with a body of subsequently rewritten text that the novella retains through its very form. Even if The Author claims to return to American Typewriter out of spite, the typographic shift casts The Author's revisions in the light of mechanical typewriting,

a technology that incorporates into its system of inscription a subtly different relation to error and revision to that of digital word processing. In a typewritten document, for example, standard methods of correction, from typing over text to the use of corrective fluid, leave varying traces of the revised text on the page, meaning that "the problem of error on the page persists as unerasable" (Benzon 95). In reproducing auto-corrections followed by re-corrections, The Author embeds the trace of error into the narrative in a way that is not unlike that of typewritten revision. This is of course very different to computer-enabled revision in word processing software, in which, if the writer so wishes, no trace of the revised text need remain. Instead, typewritten correction "marks the error in a double, palimpsestic fashion, recording the process of covering the error" (Benzon 94–5). Gyasi's attachment to a typeface that simulates mechanical typewriting suggests that his association with paper and print fuels his continued presence in the text. No matter The Author's corrections, Gyasi's material trace undercuts her revised text with the old. That is to say, *I Am Sovereign* turns attention to an earlier print technology in a moment of digitally mediated, revisionary exclusion. It does so to foreground the failure of Gyasi's erasure. Indeed, Gyasi continues to preoccupy The Author despite his supposed revision out of the narrative (199). Barker's pivot to paper and to mechanical type, then, drives the novella's pairing of its allegory of the violent exclusions at the border with its metabibliographic engagement with reading and writing in a postprint media ecology. Typewriting and the printed page, here, attribute to paper a symbolic capacity to retain a lasting trace of Gyasi's technological erasure.

The Author concludes querying the limits of her own sovereignty, and as Marsh argues, the novella ends "posing questions about the ethics of representation and the necessity of empathy and understanding" (161), by implication for fictional and nonfictional people alike. An additional reading of The Author's admissions would be that her inability to claim total authority also rests on the lasting trace of Gyasi afforded by the printed book itself. Barker's novella's metabibliographic elements establish a power to the paper page to ensure that he remains recorded as a paper trace, where The Author's revisions are contested by the "perfect copy" of the book in the reader's hand. Much like how the "blank, empty, liminal spaces" (205) adjacent to the Calais fences record the history of sovereign power inflicted on those previously encamped there, *I Am Sovereign* glimpses at how paper holds a power to record the presence of the person deemed doubly paperless: excluded at the border, removed from the text.

Conclusion: Reading Across the Device

I switch on my Kindle e-reader, select a book, and begin: "You are about to begin reading Italo Calvino's new novel, *If on a winter's night a traveler*" (Calvino Chapter 1). When Calvino's rich metafictional depiction of reading refers to "this particular book" (Chapter 1), the device on which I read is not one that his 1979 narrator rhetorically elicits. By contrast, Steven Hall and Nicola Barker write with awareness that in the context of the postprint era the printed book is one device among many for reading. Both write knowing of the potential mediation of their fictions into a variety of formats and both depict the saturation of digital reading devices in their plots. Implicit in this essay has been the assumption that analysis of the same text on different devices can shape the dynamics of reading and textual operations. For this reason, *Maxwell's Demon* and *I Am Sovereign* invite readings that are attentive to their multi-device circulation. Doing so reveals instances in which textual designs reflexively surface the printed book's bibliographic codes. Both authors take the presence of reading devices as their cues for investigating the power and structure of the printed book today.

I have argued that Hall's and Barker's texts represent a mode of self-reflexivity in twenty-first century narrative fiction driven by a blending of bookish aesthetics and the narrative strategies of metafiction. *Maxwell's Demon* situates the book as a media object that, despite claims for its paper fixity, is subject to entropy in much the way any other medium might be. For *I Am Sovereign*, the paper page provides a record of The Author's computer-assisted revisions of Gyasi "Chance" Ebo, allowing paper to provide a symbolic record of the violence inflicted on the "paperless" person at the border.

Hall and Barker combine their metafictional reflections with a bookish sensibility that points to the printed book as one device of many for contemporary textual delivery. Their work, I have argued, exemplifies metabibliographic fiction, which introduces the taxonomies and literary histories of self-reflexivity to an aesthetics of bookishness. Such a framework not only helps to distinguish the linguistic and formal devices of metabibliographic reference from metafictional reference, but it also opens a largely media-focussed criticism of bookishness to metafiction's intellectual, critical, and narrative legacies. When Thomas in *Maxwell's Demon* refers to "this book" (172), or when The Author in *I Am Sovereign* mentions "this book" (207), they rhetorically intend, much like Calvino's metafictional narrator, for "this book" to mean the printed book. But Thomas and The Author equally recognize that with the contemporary technological environments that shape reading, writing, and print today, the success of that rhetorical gesture is hardly guaranteed.

Notes

1. See Price for a brief history of discourses of the death of the book. For two instructive examples of critical work on the resurgence of the printed book in contemporary aesthetics, see Pressman and Schaefer and Starre.
2. On metafiction and the death of the novel, see Waugh 7–10, or, for a more recent history, Dawson.
3. On contemporary developments in metafiction, see, for example, Toth.
4. All references are to these editions unless otherwise stated.
5. An image is available on Hall's website ("Maxwell's Demon").
6. This is therefore to distinguish metabibliographic fiction from bibliography in the sense of the enumeration or descriptive classification of textual material. See Nora C. Benedict for a comparative discussion of metafiction in the light of the field of bibliography, termed "metabibliography."
7. Waugh, for example, discusses "the status of the book as an *artefact*" (47).
8. For example, Alasdair Gray's bookmaking (King and Lee), B. S. Johnson's use of printing innovations (Darlington), or Jorge Luis Borges and metabibliography (Benedict).
9. Waugh's *Metafiction* predominantly considers the genre's fictional and linguistic preoccupations, whereas Linda Hutcheon puts greater emphasis on narrative mimesis and the reader in *Narcissistic Narrative*. For Mark Currie, metafiction "dramatises the boundary between fiction and criticism" (3).
10. I follow others in referring to these as bibliographic, rather than bibliographical, codes.
11. For a helpful introduction to textual materialist approaches, see Brown.
12. My argument also seeks to engage in a more extended fashion with the legacy of metafiction's literary devices and intellectual traditions than that offered by Starre and King and Lee.
13. Sophie's question returns in the novel's conclusion as "Is the world you inhabit right now made more from rocks and grass and trees, or from bank statements, articles, certificates, records, files and letters?" (324).
14. See Lischer-Katz for a helpful survey of understandings of print and digital indeterminacy.
15. See, for example, Pressman Chapter 5 and Panko.
16. For example, Mark Z. Danielewski's *House of Leaves* (2000).
17. The last numbered page in both print editions is 337, used for permission credits.
18. Print editions of the novella present 'AMERICAN TYPEWRITER' in the requested font.
19. One should be careful however of simplifying the technological history of the typewriter. Consider, for example, IBM's Magnetic Tape Selectric Typewriter, which incorporated magnetic tape storage (Kirschenbaum Chapter 8). See Berry for a history of *U&lc*.
20. See Burt for an extensive reading of Derrida's claims and demonstration of these with the US passport (28–30).
21. See, for example, Browne.

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