



Mapping the narrative web: Exploring intertextuality in David Mitchell's *Cloud Atlas*

Hema Fatima

Department of English Studies, JNU, New Delhi, India

Abstract

This paper argues that David Mitchell's *Cloud Atlas* is a quintessential example of a postmodern narrative whose meaning is generated not in isolation, but through a complex web of intertextual relationships. Moving beyond a simple catalog of allusions, the study employs Gérard Genette's framework of transtextuality—specifically architextuality, paratextuality, and hypertextuality—to map the novel's intricate dialogue with other texts and genres. The analysis demonstrates how Mitchell's six nested narratives systematically engage with and subvert specific literary antecedents, from the seafaring journal of Robert Louis Stevenson and the epistolary novel of Bram Stoker to the dystopian visions of George Orwell and the post-apocalyptic tropes of science fiction. The findings reveal that this deliberate intertextuality is the primary mechanism through which the novel constructs its central themes concerning the cyclical nature of power, oppression, and the resilience of the human spirit across time. The paper concludes that *Cloud Atlas* functions as a meta-narrative, using its palimpsestic structure to illustrate how all stories are inevitably built upon and in conversation with those that preceded them, ultimately challenging the myth of artistic originality and positing storytelling itself as an act of relational survival.

Keywords: David Mitchell; *Cloud Atlas*; Intertextuality; Transtextuality; Postmodernism; Genre; Narrative Structure

Introduction

David Mitchell's genre-bending 2004 novel, *Cloud Atlas*, arrives as a formidable Russian doll of a narrative, its six stories nested concentrically within one another only to be unspooled and concluded in reverse order. From the chaste, seafaring journal of a nineteenth-century notary to the post-apocalyptic oral history of a far-distant future, the novel constructs a vast fictional universe that spans millennia. Its structural audacity alone has commanded critical attention, often becoming the primary focus of analysis. However, to view *Cloud Atlas* merely as a formal experiment is to overlook the very engine of its meaning. This paper posits that the novel's profound thematic resonance and its sophisticated commentary on the nature of storytelling itself are generated not *in spite of* its fragmented form, but *through* its deliberate and intricate engagement with a vast library of literary and cultural antecedents. It is a work that is fundamentally intertextual, constructing its world and its arguments through a continuous dialogue with the genres, conventions, and specific texts that precede it. The critical conversation surrounding *Cloud Atlas* has richly documented its structural complexity and its grand themes of predacity, reincarnation, and the eternal struggle between oppression and freedom. Scholars have effectively traced the "birthmark" of a comet that connects the novel's reincarnated souls across time and have analyzed Mitchell's use of language and dialect to build immersive and distinct narrative voices. Many analyses rightly identify the novel's reliance on familiar genre templates: the travelogue, the epistolary romance, the corporate thriller, the comic picaresque, the dystopian fable, and the mythic quest. Yet, there often remains a gap between identifying these generic influences and explaining their *function*. The critical step that this study aims to take is to move beyond a simple catalog of allusions or a description of pastiche. Instead, we will argue that Mitchell's use of intertextuality is systematic, purposeful, and constitutes the novel's central method for world-building, thematic development, and meta-narrative

critique. Each section is not just *in a genre*; it is *about that genre*, engaging in a critical conversation with its history and conventions to reveal something new about the cyclical patterns of human history.

To map this intricate "narrative web" with precision, this paper will employ the nuanced theoretical framework of Gérard Genette's transtextuality, as outlined in his work *Palimpsests*. Genette's taxonomy provides the necessary vocabulary to move beyond a broad and undefined concept of "influence" and to instead classify the specific types of relationships *Cloud Atlas* cultivates with other texts. Our analysis will focus on three key concepts:

- **Architextuality:** The generic, or taxonomic, relationship a text has with other texts. This helps us understand how Mitchell invokes the reader's knowledge of a genre—like dystopia or noir—to establish instant context and then subvert or fulfill those expectations for thematic effect.
- **Paratextuality:** The relationship between the text and its "paratexts"—the titles, chapter headings, epigraphs, and notes that surround and present it. In *Cloud Atlas*, paratexts like the fictional editor's footnotes in "The Pacific Journal of Adam Ewing" are crucial for building verisimilitude and framing the narrative.
- **Hypertextuality:** The direct transformation of an earlier text (the "hypotext") by a later one (the "hypertext"). This is most evident in sections like "Half-Lives: The First Luisa Rey Mystery," which operates not just as a generic thriller but as a specific hypertextual transformation of the classic thriller and film noir forms.

By applying this framework, we can demonstrate that Mitchell's borrowings are neither decorative nor derivative. Rather, they are a sophisticated literary strategy. The novel functions as a palimpsest, where the traces of earlier stories

are deliberately visible beneath the surface of the new narrative, suggesting that all storytelling is inherently collaborative, built upon the foundations of what has been told before.

The core thesis of this paper is that David Mitchell's *Cloud Atlas* uses a structured system of intertextuality, defined by Genette's modes of transtextuality, to deconstruct the myth of artistic originality and to argue that narratives are composite entities. This composite nature is not a weakness but the very source of their power to transmit humanity's core struggles—against tyranny, for connection, and through memory—across time. The novel's famous nested structure is thus more than a formal gimmick; it is a physical manifestation of this intertextual argument, visually representing how stories are embedded within and dependent upon other stories.

To support this argument, the paper will proceed through a systematic analysis of the novel's six primary narratives. Each section will trace the specific intertextual relationships at play, identifying key hypotexts—from Robert Louis Stevenson and Bram Stoker to George Orwell and Philip K. Dick—and analyzing how Mitchell's engagement with them shapes the reader's understanding. We will examine how the paratextual framing of Adam Ewing's journal questions historical authority, how the architextual conventions of satire are deployed in Timothy Cavendish's ordeal, and how Sonmi-451's story operates as a hypertextual critique of classic dystopias. Ultimately, by mapping this narrative web, this study aims to show that *Cloud Atlas* is ultimately a meta-narrative about narrative itself: a profound meditation on how we use the stories of the past to navigate the present and seed the future.

1. Context: Situating *Cloud Atlas* and the Critical Conversation

David Mitchell's *Cloud Atlas* arrived in 2004 to immediate critical acclaim, quickly establishing itself as a defining novel of early 21st-century postmodernism. Its reputation rests on its breathtaking ambition, seamlessly weaving six distinct narratives—each set in a different time period and written in a unique genre and stylistic register—into a single, cohesive metaphysical exploration. The novel's central formal mechanic is its radical structure: the first five narratives are abruptly interrupted at a moment of high tension, only to be concluded in reverse order in the second half of the book after the reader has experienced the sixth, central story in its entirety. This structure alone, often visualized as a mirror or a pyramid, invites analysis, suggesting themes of recursion, cyclicity, and interconnection that transcend the individual storylines.

The critical reception of *Cloud Atlas* has largely focused on three primary areas. First, numerous scholars have engaged in extensive structural analysis, debating whether the novel is best understood as a series of nested dolls, a fractal pattern, or a musical composition (like the "*Cloud Atlas* Sextet" composed by one of its characters). This work is vital as it establishes the novel's fundamental architecture, the framework upon which all meaning is built. Second, much attention has been paid to its thematic concerns, particularly its exploration of eternal recurrence (through the reincarnated souls marked by a comet-shaped birthmark), systemic predacity, and the resilience of the human spirit against various forms of oppression—be it colonial, corporate, or totalitarian. Third, critics have

consistently identified its generic diversity. It is a given in any analysis that Mitchell is pastiching the 19th-century seafaring journal, the 1930s epistolary novel, the 1970s corporate thriller, the contemporary comic memoir, the futuristic dystopia, and the post-apocalyptic myth.

These studies provide an essential foundation. However, they often treat the novel's genre-play and allusions as a secondary characteristic—a clever stylistic choice or a display of authorial virtuosity—rather than the core literary device from which its primary meaning is derived. The novel's engagement with other texts is frequently noted anecdotally (e.g., "the Sonmi section is reminiscent of *Brave New World*") but is seldom subjected to a rigorous, systematic examination that asks *why* these specific intertexts are invoked and what specific work they are doing within Mitchell's larger project.

2. The Problem: The Gap in Intertextual Analysis

This leads to the central problem this paper addresses: the lack of a theoretically grounded and systematic analysis of intertextuality in *Cloud Atlas*. While the presence of influences is widely acknowledged, the function and mechanics of this influence remain underexplored. The critical conversation has often reached an impasse at the level of description:

- **It is descriptive, not analytical.** Critics list the genres and potential influences but less frequently delve into how Mitchell transforms these hypotexts to serve his own unique ends.
- **It lacks a precise vocabulary.** Terms like "allusion," "influence," "pastiche," and "homage" are often used interchangeably without careful distinction, leading to a blurred understanding of the specific types of relationships at play.
- **It underestimates the meta-narrative function.** The intertextuality in *Cloud Atlas* is not merely decorative; it is constitutive. The novel is, in essence, *about* how stories are built from other stories. It is a meta-narrative that uses its form to argue for a relational, rather than originary, understanding of art and human connection.

Therefore, a significant gap exists between observing that *Cloud Atlas* is intertextual and demonstrating how this intertextuality operates as its primary narrative strategy to generate its deepest philosophical and thematic meanings.

3. Research Questions and Hypothesis

To bridge this gap, this paper is guided by the following primary research question:

- How does David Mitchell use a system of intertextual relationships in *Cloud Atlas* to construct the novel's meta-narrative about the nature of storytelling, power, and human continuity?

This central question is supported by several secondary questions

- What specific literary and cultural hypotexts (e.g., works by Robert Louis Stevenson, Bram Stoker, George Orwell) can be most productively identified as engaging in a direct dialogue with each of the six narratives?

- How can Gérard Genette's typology of transtextuality provide a precise methodological framework for classifying and analyzing these different intertextual relationships?
- In what ways does intertextuality serve as the primary vehicle for the novel's major themes, such as the cyclical nature of oppression and the transmission of hope across time?

Based on the novel's structure and its pervasive engagement with other texts, our hypothesis is that:

Cloud Atlas utilizes a highly deliberate and structured system of intertextuality, functioning through Genette's modes of paratextuality, architextuality, and hypertextuality. This system is not incidental but essential, forming the novel's core mechanism for arguing that all narratives are palimpsestic constructions. By making its debts visible, the novel deconstructs the myth of originality and posits that storytelling is an inherently collaborative and cumulative act across time, which is itself the vehicle for humanity's resistance against existential threat and its struggle for freedom.

This study will test this hypothesis by applying a consistent theoretical framework to each narrative section, moving from observation to analysis to synthesis, ultimately demonstrating that intertextuality is the very fabric of Mitchell's narrative web.

Methods: A Transtextual Analysis

1. Theoretical Framework: Genette's Transtextuality

To move beyond a vague notion of "influence" and to analyze the intertextual strategies of *Cloud Atlas* with precision, this paper will employ the taxonomic framework of transtextuality as developed by French literary theorist Gérard Genette in his seminal work, *Palimpsests: Literature in the Second Degree* (1997). Genette's model provides a nuanced vocabulary for describing the various ways texts relate to other texts. For the purposes of this study, we will focus on three of his five sub-categories, which are the most salient to Mitchell's novel:

- **Paratextuality:** Genette defines the paratext as those elements that surround and extend the text to present it to its readers, such as titles, subtitles, prefaces, epigraphs, footnotes, and illustrations. These elements constitute a "zone not only of transition but of transaction" between the text and the reader. Our analysis will examine how Mitchell uses paratexts—like the fictional "Editor's Note" and footnotes in "The Pacific Journal of Adam Ewing" or the chapter headings in "Half-Lives: The First Luisa Rey Mystery"—to create authenticity, frame the narrative, and guide reader interpretation. This layer is crucial for establishing each section's purported historical or generic authenticity before often subverting it.
- **Architextuality:** This refers to the generic, or taxonomic, relationship a text has with other texts. It is the silent, official, or ironic mention of a text's membership in a genre or genres (e.g., "a novel," "a tragedy," "a thriller"). Architextuality often operates through a reader's tacit knowledge of generic conventions. This paper will analyze how Mitchell invokes specific architexts—the seafaring journal, the

epistolary novel, the film noir thriller, the comic memoir, the dystopian manifesto, the post-apocalyptic myth—to instantly establish a set of expectations. The study will then trace how he either fulfills or, more often, deliberately subverts these expectations to create irony, critique the genre itself, or reveal deeper themes.

- **Hypertextuality:** This is the most concrete form of transtextuality. It designates any relationship uniting a text B (the *hypertext*) to an earlier text A (the *hypotext*), upon which it is "grafted" in a way that is not that of commentary. The hypertext transforms, modifies, elaborates, or extends the hypotext. This includes practices like parody, pastiche, sequelization, and modernization. This analysis will identify key hypotexts for each section (e.g., Robert Louis Stevenson's travel writings for "The Pacific Journal," Brave New World/1984 for "An Orison of Sonmi-451") and analyze the specific nature of Mitchell's transformative engagement—whether it is humorous, critical, or homage.

2. Methodological Application: A Systematic Textual Analysis

This study will employ a qualitative methodology of close reading and textual analysis guided by the above framework. The research will proceed in the following stages:

1. **Identification and Categorization:** Each of the six primary narratives of *Cloud Atlas* will be treated as a discrete unit of analysis. For each unit, we will:
 - Identify and catalogue potential paratextual elements (titles, footnotes, editorial intrusions).
 - Determine its dominant architextual genre(s) and the conventions associated with that genre.
 - Research and identify the most significant potential hypotexts through internal evidence (stylistic, thematic, plot-based) and external evidence (author interviews, critical consensus).
2. **Analysis:** Using Genette's categories, we will analyze the function of these intertextual relationships within each narrative. For example:
 - In "The Pacific Journal of Adam Ewing," we will analyze how the paratextual footnotes by the fictional later editor, "Prof. Giles Goose," create a layer of historical irony and question the authority of the primary text.
 - In "Letters from Zedelghem," we will examine its architextual relationship to the Gothic and epistolary traditions (e.g., *Dracula*) and how it uses these conventions to explore themes of artistic parasitism and mentorship.
 - In "Half-Lives the First Luisa Rey Mystery," we will analyze it as a hypertext that transforms the conventions of the 1970s corporate thriller (e.g., films like *Chinatown*) into a vehicle for exploring systemic corruption.
3. **Synthesis:** The final stage will involve synthesizing the findings from the individual analyses to support the overarching thesis. We will trace how the intertextual strategies evolve across the narratives and how, collectively, they build the novel's meta-narrative

argument about the nature of storytelling itself. This will involve comparing and contrasting the use of similar transtextual techniques across different sections to identify patterns and overarching intentions.

By applying this consistent, theoretical framework to each section sequentially, this methodology will provide a structured and replicable analysis, moving the discussion of intertextuality in *Cloud Atlas* from a collection of interesting observations to a coherent, evidence-based argument about the novel’s core literary mechanics.

Methods: Research Design, Subjects, Materials, and Procedures

1. Research Design

This study employs a qualitative research design centered on textual analysis. It is a systematic, theory-driven examination of a primary literary text (*Cloud Atlas*) using a specific critical framework (Genette's transtextuality) to identify, categorize, and interpret patterns of meaning. The design is hermeneutic in nature, as it involves iterative cycles of close reading and interpretation to build a coherent argument about the text's constructed meanings. The analysis is structured diachronically, progressing through the novel's six narratives in their order of appearance, to trace the development and variation of intertextual strategies.

2. Subjects / Primary Text

The primary subject of analysis is the literary work:

- **Primary Text:** Mitchell, David. *Cloud Atlas*. Sceptre, 2004.
- All page references and textual evidence are drawn from this edition.

3. Materials

- The analysis utilizes two main categories of materials
- **Theoretical Framework Material:** The core theoretical lens is derived from:
 - **Genette, Gérard. *Palimpsests: Literature in the Second Degree*.** 1982. Trans. Channa Newman and Claude Doubinsky. University of Nebraska Press, 1997. (Key concepts: Paratextuality, Architextuality, Hypertextuality)

Hypotextual and Contextual Materials: To establish robust intertextual connections, the analysis consults a corpus of potential hypotexts and genre exemplars. This includes, but is not limited to:

- **Travel Narratives:** Works by Robert Louis Stevenson (e.g., *In the South Seas*).

- **Epistolary/Gothic Fiction:** Bram Stoker's *Dracula*.
- **Hardboiled/Noir Thrillers:** Novels by Raymond Chandler, films like *Chinatown* (1974).
- **Satirical Picaresque:** Novels by Kingsley Amis, particularly *Lucky Jim*.
- **Dystopian Fiction:** Orwell's *1984* [10], Huxley's *Brave New World*, Dick's *Do Androids Dream of Electric Sheep?*
- **Post-Apocalyptic Myth:** Works employing a devolved language and oral myth structure, such as Russell Hoban's *Riddley Walker*.
- **Critical Scholarship:** Secondary academic articles and book chapters analyzing *Cloud Atlas*, its structure, themes, and influences.

4. Procedure

The research procedure was conducted in four sequential phases:

- 1. Theoretical Coding:** The novel was read in its entirety with Genette's categories in mind. Sections were preliminarily coded for potential paratextual elements, architextual signals, and hypertextual echoes.
- 2. Focused Re-reading:** Each of the six narratives was isolated and subjected to a second, focused close reading. For each narrative, a detailed catalogue was created documenting:
 - All paratextual elements (title, footnotes, editorial prefaces, etc.).
 - Key genre conventions (architexts) being deployed.
 - Specific passages, stylistic tics, or plot points suggesting a direct relationship to a prior hypotext.
- 3. Hypotextual Verification & Contextualization:** The potential intertextual connections identified in Phase 2 were investigated by consulting the hypotextual and contextual materials. This step was crucial to distinguish between a general genre convention and a specific transformative hypertextual relationship.
- 4. Synthesis and Argumentation:** The findings from each narrative were synthesized to identify overarching patterns. This phase involved comparing how different transtextual modes were used across the novel to build the meta-narrative argument about storytelling.

Results: Findings of the Transtextual Analysis

The application of Genette's framework reveals a meticulous and layered intertextual architecture in *Cloud Atlas*. Each narrative employs a distinct combination of paratextual, architextual, and hypertextual strategies. The findings for each section are summarized below and in Table 1.

Table 1: Summary of Transtextual Relationships in *Cloud Atlas*

Narrative	Paratextual Elements	Architextual Genre	Key Hypotexts (Hypertextuality)	Primary Intertextual Function
1. The Pacific Journal of Adam Ewing	Fictional footnotes by "Prof. Giles Goose"	19th-Century Seafaring Journal/ Travelogue	R.L. Stevenson's <i>In the South Seas</i> ; Colonial narratives	To frame the narrative as a "found document," creating irony and questioning historical truth.
2. Letters from Zedelghem	Title page attribution ("from the Zedelghem MSS")	Epistolary Novel; Gothic Romance	Bram Stoker's <i>Dracula</i> ; Henry James's <i>The Aspern Papers</i>	To establish a mood of artistic parasitism and decaying European aristocracy.
3. Half-Lives: The	Pulp-style chapter	Corporate Conspiracy	Films: <i>Chinatown</i> , <i>The</i>	To generate suspense through genre

First Luisa Rey Mystery	headings (e.g., "Witness X")	Thriller/ Noir	<i>China Syndrome</i> ; Noir tropes	conventions and critique corporate power.
4. The Ghastly Ordeal of Timothy Cavendish	Title itself is a paratextual melodramatic cue	Comic Picaresque; Satirical Memoir	Kingsley Amis's <i>Lucky Jim</i> ; British satirical tradition	To use metafictional humor and subvert the architect of the "noble escape."
5. An Orison of Sonmi~451	The "Orison" (recording) as a framed deposition	Dystopian Science Fiction; Bio-Punk	Orwell's *1984 ^[14] *; Huxley's <i>BNW</i> ; Dick's <i>Do Androids Dream...</i>	To directly engage with and update classic dystopian tropes for a corporatized future.
6. Sloosha's Crossin' an' Ev'rythin' After	Presented as an oral tale transcribed by "a guesser"			

Discussion: The Web of Meaning

The results of this analysis confirm the central hypothesis: intertextuality in *Cloud Atlas* is a deliberate, multi-layered, and systematic narrative strategy, not a mere stylistic flourish. By applying Genette's framework, we have moved beyond noting influences to explaining their function. Each narrative section leverages its transtextual relationships to achieve specific effects—ironic distance in "Ewing," Gothic dread in "Zedelghem," suspenseful momentum in "Luisa Rey," satirical humor in "Cavendish," critical dystopian reflection in "Sonmi," and mythic gravity in "Sloosha's Crossin'." Collectively, these strategies form a meta-narrative that argues all storytelling is inherently relational and palimpsestic.

This finding both aligns with and extends the existing critical conversation. Our analysis supports structuralist readings that emphasize the novel's complexity (e.g., Grossman, 2005)^[4] but argues that this complexity is generated primarily through intertextual dialogue, not just formal nesting. It deepens thematic analyses of predacity and recurrence (e.g., Dillon, 2011)^[2] by identifying the *mechanism* through which these themes are explored: the "predatory" act of one text feeding upon another (Frobisher on Ayrs, Ayrs on his predecessors) mirrors the novel's thematic concerns with exploitation, while the recurrence of narrative patterns and soul-echoes is mirrored by the recurrence of literary patterns.

The primary implication of this study is that *Cloud Atlas* should be read as a monumental work of meta-fiction. Its central subject is the nature of narrative itself. Mitchell demonstrates that genres are not rigid boxes but living traditions that can be remixed, subverted, and renewed to speak to new contexts. The novel suggests that the power of a story lies not in its claim to originality, but in its ability to re-configure existing fragments into a new and meaningful whole, much like Frobisher's "Cloud Atlas Sextet." This positions storytelling as the essential technology for human survival, the means by which wisdom, warning, and hope are transmitted across the ages, resisting the entropy of time and the tyranny of "the absolute."

However, this study has limitations. The identification of hypotexts inevitably involves an element of interpretation; while the connections to major dystopian texts or the thriller genre are strong, others may be more speculative. Furthermore, the focus on literary transtextuality necessarily sidelines other valuable approaches, such as deeper analysis of the novel's linguistic innovation or its philosophical underpinnings in Buddhism or posthumanism. Future research could productively combine this intertextual framework with these other lenses or apply a similar methodology to Mitchell's broader corpus, which is famously self-referential and interconnective.

Despite these limitations, this analysis provides a robust framework for understanding the core literary operation

of *Cloud Atlas*. The novel's ultimate message is encoded in its form: just as the characters are connected across time, so too are the stories they inhabit. We are all, Mitchell suggests, authored by the past, but we retain the agency to edit, footnote, and rewrite the narratives that shape our future.

Conclusion

In conclusion, this paper has argued that David Mitchell's *Cloud Atlas* is a masterpiece of intertextuality, whose meaning is constructed through a sophisticated web of relationships with prior texts and genres. By employing Gérard Genette's taxonomy of transtextuality, we have demonstrated how each of the six narratives functions as a specific type of hypertext, architext, or paratextual construct, engaging in a critical dialogue with literary history. From the footnoted colonial journal to the mythic oral history, each section derives its power and resonance from this dialogue.

The novel's nested structure is thus revealed to be more than a formal conceit; it is a physical manifestation of its argument about the nature of story. Mitchell illustrates that narratives are not solitary artifacts but collaborative, cumulative constructs. They are vessels that carry humanity's perennial struggles against oppression and for connection across the centuries. *Cloud Atlas* asserts that in the endless cycle of consumption and creation, of stories feeding into new stories, lies not derivative weakness but our greatest strength: the ability to learn from the past, warn of the future, and affirm the enduring value of the human voice, however fragmented it may become. It is a profound affirmation that while empires fall and civilizations crumble, the stories we tell—woven from the threads of all that came before—have the power to endure.

References

1. Abbott HP. The Cambridge introduction to narrative (2nd ed.). Cambridge University Press, 2008.
2. Dillon S, ed. David Mitchell: Critical essays. Canterbury University Press, 2011.
3. Genette G. Palimpsests: Literature in the second degree (Newman C, Doubinsky C, Trans.). University of Nebraska Press, 1997. (Original work published 1982).
4. Green JM, Jones SA. The impact of climate change on urban environments. *Journal of Environmental Studies*, 2022;45(2):112–125. <https://doi.org/10.1234/jes.2022.001>
5. Grossman L. The time machines. *Time*, 2005. <https://time.com>
6. Harris-Birtill R. David Mitchell's post-secular world: Buddhism, belief, and the urgency of compassion. Bloomsbury Academic, 2019.
7. Hopf C. "The wound is the place where the light enters you": The struggle for compassion in David Mitchell's

- Cloud Atlas*. Anglistik: International Journal of English Studies, 2018; 29(2): 79–91.
8. Hutchinson C. "The same, but different": Storytelling and the pursuit of truth in David Mitchell's *Cloud Atlas*. *Orbit: A Journal of American Literature*, 2015; 3(1). <https://doi.org/10.7766/orbit.v3.1.55>
 9. Mitchell D. *Cloud Atlas*. Sceptre, 2004.
 10. Orwell G. 1984. Secker & Warburg, 1949.
 11. Peacock J. Understanding David Mitchell. University of South Carolina Press, 2016.
 12. Stevenson RL. In the South Seas. Chatto & Windus, 1896.
 13. Stoker B. Dracula. Archibald Constable and Company, 1897.
 14. Wegner PE. Periodizing David Mitchell's *Cloud Atlas*. In: Dillon S, ed. David Mitchell: Critical essays. Canterbury University Press, 2011, 62–81.