

The Intermedial Transposition of the Technique of Collage in Walter Abish's 'What Else' and 'Skin Deep'

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Abstract:

Walter Abish (1931-) is a prolific American novelist and poet who is interested in the unique styles of writing, notably in his collage novels. He uses the technique of collage in his volume 99: *The New Meaning*; it contains *What Else* and *Skin Deep*. It takes ninety-nine passages from ninety-nine different books; all their authors are European. He does not give any citation for any of the passages; above each passage, the exact words count is written. Picasso and Barque are the first fine artists to put the visual collage term into light by making pictorial compositions that depend on the cutting and pasting of pieces of wallpaper, sand, pins and bottles. The Avant-grade writers made the first attempt to write a verbal collage version; their strategy was to imitate the visual collage. This study proves that both *What Else* and *Skin Deep* are verbal collages.

Picasso- Barque- Avant-grade- Visual collage- verbal collage

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Walter Abish (1931-) is a prolific American novelist and poet. He had the Pen/Faulkner Award for Fiction in 1981 for his novel *How German Is It*. He was awarded many fellowships and the most prominent one is Mac Arthur Fellowship in 1987. He is interested in the unique styles of writing, notably in his collage novels. He uses the technique of collage in his volume *99: The New Meaning*; it contains *What Else* and *Skin Deep*. Both contain quoted passages from European authors. Abish's technique of collage of cutting and pasting is an imitation of Picasso's and Barque's visual collages that they used in their fine arts compositions in the beginning of the twentieth century.

Abish was born in Vienna, Austria and he was born to Jewish parents. After the annexation of Austria by the Nazi Germany, his family was forced to leave to France through Italy. After World War II, they left to Shanghai; however, after the anti-foreign movement in China, they moved to Israel. Later, Abish moved to the USA, where he married Cecile Gelb. He taught the Creative Writing in many American universities.

This study aims to analyze Walter Abish's transposition of the technique of collage in *What Else* (1981- 1982) and *Skin Deep* (1989) with a special reference to Magda Dragu's Collage Theory in *Form and Meaning in Avant-grade Collage and Montage* (2020).

The researcher has chosen the technique of collage, because it is one of the most famous Avant-grade techniques; Walter Abish is one of its main practitioners in the twentieth century. Abish's *99: The New Meaning* achieved the greatest fame among Abish's collage volumes. *What Else* is a self-reference autobiographical novel. *Skin Deep* is a descriptive novel that describes Gustave Flaubert's life. In his review of Abish's *The New Meaning*, Derik A. Badman considers both novels the best in *99: The New Meaning*: "Over all, 'What Else' and 'Skin Deep' are the best pieces." (3) Both novels are considered the best and achieved the greatest fame in *99: the new meaning*.

Many studies handle Walter Abish, and handle the technique of collage; the first is Joanne Halse's *Framing the Text: An Investigation of Collage in Postmodern Narrative Illustration* (2006). Halse argues that the visual collage presents an ideal form to illustrate the state of contemporary (postmodern) narrative. He argues for a form of the visual narrative that is working within the context. The second study is Reiko Nitta's *Walter Abish and his Literary Arts* (2014). Nitta analyzes Abish's major five works of fiction: *Alphabetical Africa* (1974), *How German Is It* (1980), *99: The New Meaning* (1990), *Eclipse Fever* (1993), and *Double Vision* (2004). Then, he discusses the common characteristics found in these works. The third study is Reiko Nitta's *Walter Abish's Postmodern Strategies in Double Vision: In Relation to His Humanism and the Holocaust* (2011). Nitta analyzes the way Abish presents his autobiography in *Double Vision*. He, also, analyzes Abish's writing in the

light of postmodernism and the Holocaust. The fourth study is Khagendra Acharya's *Using Collage for Creative Writing* (2010). This paper argues for the use of collage technique in writing. The intention is to argue that collage is one possible, and probably the easiest, if not a powerful, way to write. Generally speaking, the studies that handle Walter Abish's literary works and handle the technique of collage in creative writing do not give light to Abish's transposition of the technique of collage in both *What Else* and *Skin Deep*. For this reason, the current study's originality is supported; it is hoped that this study widens the scope of research and helps future studies.

There are, always, some intersections among arts and when one art imitates another, there are, always, some influences between both. Some critics studied these intersections such as the intersection of literature and movies, or of literature and music; they try to discover these influences. In this study, the researcher is interested in the analysis of the intersection of visual arts and literature when the technique of collage is transposed. Irina Rajewsky states: "Medial transposition... here the intermedial quality has to do with... the transformation of a given media product (a text, a film, etc.)... into another medium." (Intermediality, 51) The intermedial transposition refers to the way through which the transportation of an art to another happens; he calls these arts media. Rajewsky calls the intermedial transposition a 'media change' because the work of art comes into beings through a different media.

In *Form and Meaning in Avant-grade Collage and Montage*, Magda Dragu illustrates that she noticed the transference of techniques across media and the Avant-grade writers' attempts were worthy. In this essay, she states the terms of her theory:

The transposition of the technique of collage across avant-grade media implies experiments with... meaning formation across media... . My terms are meant to explain... transposition of techniques across media (26)

She studies the transposition of the technique of collage between fine arts and literature. She puts much spot, firstly, on the nature and visual characteristics of the technique in fine arts and, secondly, the influences that are conveyed from fine arts to literature. Dragu clarifies that "the intermedial transposition is a class of intermodality... . The transposition of form is also an important representative of this class... . Like in the case of the techniques of collage... (28) She considers the intermedial transposition of the technique of collage across media a branch of intermodality. Generally speaking, she considers any artistic technique a form endowed with meaning and calls this technique a form.

Dragu assures the distinction between the terms 'mixed media' and 'intermedia:'

Distinction between separable media contained by ‘mixed media’ and the inseparability and fusion of intermedia objects... . ‘Mixed media’... in which media display coherent and self-sufficient meaning when separated... . The words and music of opera and song seem to retain their presumed self-sufficiency and coherence when operated. (32)

‘Mixed media’ and ‘intermedia’ are different terms in the way each produces meaning. In the former, media can produce meaning when operates separably such as in the case of opera and its songs that contain words. The meaning will not be changed when words are performed without background music. In the latter, media are used inseparably, because each can not produce meaning when operates separably. For example, in the case of a movie that contains words, the artists’ performances, the lights, and environmental effects, all the movie’s elements are fused together. When one is separated out the over all meaning will be changed. In this study, the technique of collage is a class of ‘intermedia.’

Dragu stresses the importance of analyzing the characteristics of the visual collage for a verbal collage writer: “The formal intermedial imitation... depends on the specific and subjective interpretation the artist gives to the form he aims to transpose.” (29) When a writer intends to transpose the technique of collage between media, this formal intermedial imitation will depend on the writer’s understanding of that technique and its characteristics when it is used in the original media, fine arts. Otherwise, the verbal collage writer must study the characteristics of the visual collage in fine arts. He must apply these characteristics to the new verbal collage. Dragu illustrates that “the preoccupation of the early Avant-grade poets to make verbal collage under the influence of the visual version...” (34) The Avant-grade writers made the first attempt to write a verbal collage version; their strategy was to imitate the visual collage. This assures the importance of studying the characteristics of the visual collage for a verbal collage writer

The term collage has a long history in fine arts; however, in the beginning of the twentieth century, Picasso and Barque are the first fine artists to put it into light by making pictorial compositions that depend on the cutting and pasting of pieces of wallpaper, sand, pins and bottles. Dragu analyzes three visual collages of Picasso in order to show the major features that may be encountered in other visual collages too:

It is relatively easy to trace the order in which the pieces of paper were laid on top of the other... . The transparent glass in front of the bottle is made up of illusionistic depth... . The collaged pieces... have holes... The materials used... are important... with regard to their

positioning within the picture plane... . Picasso collage creates a new form of interaction

between pasted matters and drawing, and... opens new ways of perceiving a picture. (42-44)

It is clear that, in the three collage compositions, there are layers of materials on top of the other, depth and holes. The importance of the used materials depend on the role that they play on the composition; the produced form is new and depends on the interaction among the used elements and opens new ways of perception.

To conclude, the visual collage composition contains layers, depth and holes and the interaction among the pasted materials and the drawings gives a new form that produces new ways of perception.

Verbal collages were used by many writers during the twentieth century; however, the Avant-grade great writer Max Ernst is considered the first to use the collage technique in narrative series in his three *Roman-collages*. Dragu comments on his three collages: "Max Ernst's three *Roman-collages*... use collage technique in narrative series, which subvert the very idea of a coherent narrative. Although they proclaim to tell a story, they leave the reader of the visual novel perplexed...(52) Ernst uses pasted images with words the same way as Picasso uses pasted materials with drawings. Ernst's verbal collage imitates the principles of the visual collage. His collages resist the formation of a clear meaning and it is difficult to grasp the elements of the narrative such as the plot and character.

After analyzing Picasso's three visual collages and Ernst's verbal collage, Dragu composes a verbal collage definition:

Verbal collage is... a transposition, from the visual arts into the verbal medium, documented by the avowed intentions of the authors of verbal collages to create such forms The techniques of literary collage... consist of describing visual collage... . Verbal collage consists of quotations from... literary sources assembled... (57-62)

The transposition of the technique of collage depends on the author's primal intention to choose this technique. Later one, he must analyze the principles of the visual collage and try to imitate them in his verbal one. In composing verbal collages, he must assemble literary texts from diverse outer sources.

To conclude, the intermedial transposition consists of the reconstruction of a work of art or technique in another medium. According to Dragu, The visual collage composition contains layers, depth and holes and the interaction among the pasted materials and the drawings gives a new form that produces new ways of perception. The transposition of the technique of collage from visual arts to literature requires imitating the visual collage and assembling foreign literary texts.

This study will verify whether Abish's *What Else* and *Skin Deep* are verbal collages or not. It analyzes both in order to discover Abish's success in applying the visual collage's features to both.

Abish uses the technique of collage in two volumes; Reiko Nitta affirms: “*99: The New Meaning...* and *Double Vision...* are too artificially constructed... as a very experimental collage... (Literary Arts, 116) In both volumes, he uses the cutting and pasting technique of collage to produce a new novel with a new meaning. As we read *99: The New Meaning* texts, it is easy to discover “the collage-nature of the texts.” (Badman, 1) All the novels are assembled from passages from European books.

According to the title, *99: The New Meaning* aims to produce a new meaning. It takes ninety-nine passages from ninety-nine different books; all their authors are European. Abish does not give any citation for any of the passages; above each passage, the exact words count is written.

In *99: The New Meaning*, Abish’s style ruins the conventional elements of the novel. Helmbrecht Breinig illustrates that it is clear that the “collaging of... sings,... the gaps in plot and characterization, and abish’s characteristics use of intersect questions jostling the reader out of fictional illusion.” (Hemispheric, 244-245) The reader is confused and can not grasp the fictional depth of the novel. He is left on his own, attempting to solve the puzzling interplay of passages. The gaps and missing parts must be filled by him. Characters appear and disappear, because each text has its characters that will be replaced by new ones in the next passage. They are defined by the shallow descriptions of one passage or, in some cases, several passages. This impedes the understanding of the humanistic aspects of these characters. The plot can not be comprehended, as the thread of action is halved by the puzzling gaps. The setting varies with the change of passages. The absence of the fully understanding of any of these fictional elements confuses the reader and makes him unable to determine what responses he should show. Another complicating feature is the words count that comes above each passage. It stops the thread of thinking and reminds the reader that the next passage is foreign. It, also, chains and limits the fictional action and characters’ development. The battle between the arbitrary and fictional is heightened when the gaps are repeated; the fictional action and characters’ development will fight to cross to the next passage each time. The arbitrary design will be solved when the reader succeeds to juxtapose one passage to another and reach clues that will help understand the underlying intention beyond the passages’ interplay.

When the reader overcomes the design’s imposed chains, he will reach new possible meanings. These chains impose gaps, depth, words count and layers of meanings: each passage gives some possible meanings that accumulate on top of those given by the next. In his review of *The New Meaning*, William Doresky comments on Abish’s *99: The New Meaning*:

Yet the strategies of design, the empowerment of context over content, dominates the book... . But in juxtaposing one passage to another... he eternally redetermines the

emotional and aesthetic significance... . He shows us that fiction is dependent not only on the content of sentences and paragraphs, but also on their relationship to each other. (163-164)

The chains of design in *99: The New Meaning* give advantage to context, the overall significance, over content, which is foreign. The juxtaposition of one passage to another is the only means to understand the significance; as a result, grasp Abish's intended emotion. This style imposes the fact that each passage is dependent on the other ones and the significance is reached through the understanding of the interplay among the passages. Wylne L. Price elucidates that in Abish's style, "the discontinuity is as alienating as it is potentially revitalizing." (Where, 24) The gaps between passages not only separate passages, but also produce new vitalized meanings.

The produced new meaning depends on the reader's decision; Nitta elucidates: "Abish... lets the reader decide what new meaning he or she should draw... . There are many possible ways of understanding..." (Literary Arts, 119-120) Abish's style pushes the reader to consider the possibilities of producing new means of perception. This depends on the reader's degree and way of understanding the manipulation and interplay of the juxtaposed passages.

Abish's *What Else* (1981) contains fifty segments from published letters, diaries, essays or journals of fifty authors; in the introduction of the novel, he states that it is "an attempt to create... self-portrait." (105) Abish employs the novel to make his autobiography. The words count of each passage is indicate above each. Aran Benjamin Kunin affirms Abish's use of the techniques of collage in making his autobiography: "*What Else*, Abish's collage-autobiography." (Pamela, 1)

In *What Else*, Abish speaks about the work of the author without telling us that he is speaking about himself; however, Christopher Butler believes that "the author-person we imagine abish to be." (Pleasure, 178) Abish tells the reader how a writer should be like, without stating that he is speaking about himself. In *What Else*, a couple of passages clarify Abish's view regarding his style's difficulty:

88

... Thought of my own power of writing with veneration...

49

... There is no pleasure in keeping a diary... when absolutely anyone can read it every morning without understanding a word of it. (113)

In the first passage, Abish likes to write with dignity and to make a great work of art. In the second passage, he hates to write a work of art that can not be understood by the reader; this will be pointless. These two successive passages reflect two ideas and both are juxtaposed and give the reader

many possible new meanings. For example, Abish does not intend to make his novel incomprehensible; however, he wants to write a great work of art that brings him dignity. This new meaning is produced after filling the gap between the two passages. Here, Abish applies the technique of collage properly.

In another couple of passages of *What Else*, Abish speaks about his relationship with people around him:

66

The writer of this book is no misanthrope...

121

... I do not find any of my answers...(114-115)

In the first passage, Abish states that he does not hate people. In the second passage, he does not find answers. These two successive passages reflect two ideas and both are juxtaposed and give the reader many possible new meanings. For example, Abish is a people lover, but he can not understand them; hence, he can not find answers to his questions about their behaviours. This new meaning is produced after filling the gap between the two passages. Here, Abish applies the technique of collage properly.

In the following couple of passages, Abish speaks about his habitual activities and impressions about people around him:

154

The day before yesterday we were in the house of a woman who had two others there for us to lay...

148

... Everybody bows and I bow and I can't remember any of their names... shake hands with affection as they part each morning... (116-117)

In the first passage, Abish tells the reader about his visit to a whorehouse where he and other men had women for them to lay. In the second passage, he tells the reader about the people that he meets and can not even remember their names, because people meet and shake hands, and separate every day. These two successive passages reflect two ideas and both are juxtaposed and give the reader many possible new meanings. For example, Abish may meet people everyday, lay a woman in a whorehouse, or shake hands with a man; however, people always separate eventually. This new meaning is produced after filling the gap between the two passages. Here, Abish applies the technique of collage properly.

In this final couple of passages, Abish comments on his current style in *What Else*:

137

... The artificial production of the 'new wave'... . A novel no longer interest the modern critic unless it's difficult almost unreadable; or unless it illustrates a new theory of the novel or literature.

100

... The wise man's work is to undo complications: things are simple, truth blazes... (118-119)

In the first passage, Abish summarizes his motives to use his difficult works of art. He clarifies that his aim is to produce an artificial new wave which is very difficult to comprehend; this is preferable for critics. In the second passage, he considers the wise reader's task is to solve the complicated text; the truth is very clear and can be simply discovered. These two successive passages reflect two ideas and both are juxtaposed and give the reader many possible new meanings. For example, his works of art are very difficult; however, difficulty is the main characteristic of a great work of art; a wise reader will simply discover the truth even in a hardly comprehended text. This new meaning is produced after filling the gap between the two passages. Here, Abish applies the technique of collage properly.

What Else contains arranged passages that make Abish's autobiography; he wrote it in the first person singular. Although the assembled passages are not Abish's, Steven Earnshaw affirms: "the 'I' is not a lie... . *What Else* is a personal record of a lifetime of reading." (The Handbook, 217) Abish's 'I' is not a lie, because, in the first place, he makes his autobiography regardless of the fact that the used passages are not his.

After analyzing *What Else*, it is clear that Abish applies the technique of collage to the novel. He, craftily, chooses the arrangement of the assembled foreign passages, giving satisfying room for the reader to employ the juxtaposition of the passages and imagine new possible meanings; Butler elucidates that "one passage may qualify another across a gap." (175) The reader is not given any guiding lines; however, he is still able to fill the gaps and reach new ways of perception.

Abish's *Skin Deep* contains seventy-three passages from seventy-three authors. It has a coherence unity revolving around Flaubert; in the introduction of the novel, Abish states that it "was inspired by the sexual bravado of his letters and travel notes... . The one exception... from the various critical texts on Flaubert" (242) Knowing what the novel about makes the reader's task of imagining the new meanings easier. *Skin Deep* is inspired by Flaubert's travels; "it derives in part from Flaubert's writings

about his sexual tourism in Tunisia.” (Freese & Harris, 150) His sexual adventures in Tunisia occupy a great part of the novel.

In the text of *Skin Deep*, Abish speaks about error as a means of reaching truth:

47

Error, optical illusion, provides the materials out of which truth must emerge...

80

Listen, do you want to make an effort or don't you?... . You understand what you have to do? (243)

In the first passage, Abish states that error provides us with truths. In the second passage, he asks the reader whether he is willing to exert effort to reach truth or not. These two successive passages reflect two ideas and both are juxtaposed and give the reader many possible new meanings. For example, Abish believes that errors are the means of reaching truths; however, this requires effort and determination from the reader. This new meaning is produced after filling the gap between the two passages. Here, Abish applies the technique of collage properly.

In another part of the novel, Abish speaks about Flaubert's sexual adventure in Tunisia:

73

Charlotte: What about loving me?

...

Charlotte: Never think twice about anything.

5

What is optimism?

80

... Young Flaubert caught syphilis from a girl whose name, Kutchek Hanem, dazzled him... (249)

In the first passage, Abish, implicitly, reflects Flaubert's lover's speech through Charlotte's and says that she offered love to Falubert. In the second passage, Abish inquires about the definition of optimism. In the third passage, Abish tells the reader that Flaubert took syphilis from a sexual intercourse with his lover Hanem that obsessed him in Tunisia. These three successive passages reflect three ideas and they are juxtaposed and give the reader many possible new meanings. For example, Abish inquires about optimism, because, sometimes, a good thing is accompanied by a bad one, will one become optimistic or pessimistic? In this part of the novel, Flaubert had his girl's love, after she

offered herself to him; however, this gave him syphilis. This new meaning is produced after filling the gap among the three passages. Here, Abish applies the technique of collage properly.

Again, Abish tells the reader about Flaubert's affair with Hanem and how it evolved:

101

I would like to make you happy... . Arnoux had come to offer herself to him.

78

... Flaubert Flung himself on his divan...

6

About time too. I'm worn out.

23

... Our struggles are far from being over--- in fact, they are just beginning for real...

10

You are right... (255-256)

In the first passage, Abish, implicitly, describes Hanem's offer of love to Flaubert through Arnoux's speech. In the second passage, Abish describes Flaubert's surprise as he throws himself on the coach. In the third passage, Abish says that, here, the story ends. In the fourth passage, Abish negates the last passage and says that the struggle will not be over; on the contrary, it, just, begins. In the fifth passage, Abish affirms the last passage and says that this is right. These five successive passages reflect five ideas and they are juxtaposed and give the reader many possible new meanings. For example, Abish tells the reader that the Tunisian girl's offer of love to Flaubert is not the end of the story. Their struggle starts when he caught syphilis from her; now both will suffer together for a long time. This new meaning is produced after filling the gap among the five passages. Here, Abish applies the technique of collage properly.

After analyzing *Skin Deep*, it is clear that Abish applies the technique of collage to the novel properly. He, craftily, chooses the arrangement of the passages, giving satisfying room for the reader to imagine new possible meanings. The reader is not given any guiding lines; however, he is still able to fill the gaps and reach new ways of perception.

Generally speaking, Abish's style is criticized for destroying the conventional elements of the novel; however, it does not eliminate them. On the underlying level, it provides the reader with these elements; however, they require some effort from him to discover. For example, in *Skin Deep*, it is hard to discover the proper clues that guide the reader to understand the plot of Flaubert's story with Hanem, but it is not impossible to discover them. The same thing can be said about the characters of

Flaubert and Hanem, the setting which is in Tunisia, and the climax which is clear when Flaubert caught syphilis. All what the reader has to do to understand the elements of the novel is to juxtapose the passages to each other and use his imagination to reach new meanings which are the helping clues that will guide him along reading the novel.

Some critics consider Abish's technique of collage a theft; Earnshaw assures: "Acts of literary collage, such as Abish's, are incorrectly described as theft." (217-218) Abish's collage is criticized for taking passages from foreign books without mentioning the sources from which he quotes. Shane Alcobia-Murphy affirms Abish's accusation: "By selecting, modifying and juxtaposing quotations... Walter Abish... becomes a scribe, transferring small or large passages." (Cleverly, 71) He considers Abish's unauthorized quoting from foreign sources copying. The researcher believes that our unit of language is the word and Abish's is the sentence or the passage. We use language by selecting words that we did not invent and arrange them to express ourselves; Abish does the same by selecting foreign passages to express himself as well.

After analyzing *Skin Deep*, and *What Else* it is clear that Abish applies the techniques of collage to the novels properly. He, craftily, chooses the arrangement of the passages, giving satisfying room for the reader to imagine new possible meanings. The reader is not given any guiding lines; however, he is still able to fill the gaps and reach new ways of perception. Abish's style is criticized for destroying the conventional elements of the novel; however it does not eliminate them.

In conclusion, according to Dragu, the intermedial transposition consists of the reconstruction of a work of art or technique in another medium. The visual collage composition contains layers, depth and holes and the interaction among the pasted materials and the drawings gives a new form that produces new ways of perception. The transposition of the technique of collage from visual arts to literature requires imitating the visual collage and assembling foreign literary texts. In *What Else*, Abish's 'I' is not a lie, because, in the first place, he is making his autobiography even if the used passages are foreign. Abish's style is criticized for destroying the conventional elements of the novel; however, it does not eliminate them. All what the reader has to do to understand these elements is to juxtapose the passages to each other and use his imagination to reach new meanings which are the helping clues that will guide him along reading the novel. Some critics consider Abish's technique of collage a theft. The researcher believes that our unit of language is the word and Abish's is the sentence or the passage. We use language by selecting words that we did not invent and arrange them to express ourselves; Abish does the same by selecting foreign passages to express himself as well. According to Dragu, Abish *Skin Deep* and *What Else* are verbal collages and he transposes of the technique of collage from fine arts to literature successfully. It is hoped that this study widens the scope of research and helps future studies. It is recommended for any student of Abish's collage novels to get acquainted with the current study in order to be able to understand the elements of the novel.

المستخلص

النقل الوسيط لتقنية اللصق في قصتي "ماذا ايضا" و "البشرة العميقة" لوالتر أبيش

محمود سروره

يعتبر والتر أبيش (1931-) من الشعراء وكاتبي القصة الأمريكيين ذوي الغزارة في الانتاج. وهو يتميز بولعه الشديد بالاشكال الفنية الفريدة وذلك ملاحظ في كتابته لقصص اللصق. وهو يستخدم تقنية اللصق في مجموعته القصصية "99: المعنى الجديد" والتي تتضمن كل من "ماذا ايضا" و "البشرة العميقة". وتأخذ هذه المجموعة القصصية عدد تسع وتسعون قطعة من تسع وتسعون كتاب وجميع كتابهم اوروبيون. ولايعطي أبيش أي توثيق لأي قطعة ولكن يكتب فوق كل قطعة رقم يوضح عدد كلماتها. يعتبر كل من بيكاسو وباركية اول فناني الفنون الجميلة اللذين وضعوا مصطلح "الاصق المرئي" تحت الضؤ وذلك من خلال عمل تكوينات تصويرية تعتمد علي قطع ولصق قطع من ورق الحائط والرمل والزجاجات و الدبابيس. وقد كتب الطليعيون اول محاولة لكتابة اعمال ادبية تطبق "الاصق اللفظي" وكانت تعتمد إستراتيجيتهم علي تقليد "الاصق المرئي". وتحاول هذه الدراسة إثبات ان كل من "ماذا ايضا" و "البشرة العميقة" قصتين تطبقان "الاصق اللفظي".

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