



universität  
wien

# MASTERARBEIT / MASTER'S THESIS

Titel der Masterarbeit / Title of the Master's Thesis

“Cut and Paste: Collage as a Postmodern Device in  
Graham Rawle's *Woman's World*”

verfasst von / submitted by

Anna Kropyvnytska

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of  
Master of Arts (MA)

Wien, 2016 / Vienna 2016

Studienkennzahl lt. Studienblatt /  
degree programme code as it appears on  
the student record sheet:

A 066 844

Studienrichtung lt. Studienblatt /  
degree programme as it appears on  
the student record sheet:

Masterstudium  
Anglophone Literatures and Cultures UG2002

Betreut von / Supervisor:

Ao. Univ.-Prof. Mag. Dr. Eva Zettelmann

## Zusammenfassung

Der ausgedehnte Gebrauch der Multimodalität in der modernen Kunst und Literatur bezeichnet eine neue Ära, die zur erhöhten Entstehung von multimodalen literarischen Werken führen wird. Die vorliegende Studie untersucht die Zusammenarbeit zwischen den verschiedenen Modi im Text und deren metafiktionaler Wirkung auf die LeserInnen. Die theoretischen Grundlagen ermöglichen die Analyse der postmodernen und metafiktionalen Techniken. Der praktische Teil zeigt die postmodernen Tendenzen und Techniken auf, die in *Woman's World* enthalten sind. Dabei werden mehrstufige Repräsentation der Realität, die Eliminierung des „konstanten Selbst“, die dominierende Rolle des ikonischen Zeichens im Aufbau der postmodernen Persönlichkeit, die Anwendung von Intertextualität, Intermedialität, Metalepsis und Mise en Abyme präsentiert. Abschließend werden die visuellen Einschlüsse den folgenden Kategorien zugeteilt: ergänzende Bilder, narrative Bilder und typographische Fälle. Diese Studie veranschaulicht, dass die Präsenz der Bilder im Text die Vorstellungskraft der LeserInnen nicht begrenzt. Darüber hinaus, die visuellen Einschlüsse regen das Vorstellungsvermögen der LeserInnen an und lassen neue Interpretationen des Romans zu. Es ist kaum möglich, den Bild-Wort-Zusammenhang zu unterteilen, da deren Funktion im Text immer subjektiv wirkt. Die Studie wird als eine Grundlage für Forscher dienen, die sich mit der Analyse von experimenteller Literatur, die Bilder, Schriftart und Seite Layout-Variationen beinhaltet, beschäftigen.

## Table of Contents

<b>INTRODUCTION .....</b>	<b>1</b>
<b>1. POSTMODERNISM IN THEORY .....</b>	<b>5</b>
<b>2. METAFICTIONAL DEVICES.....</b>	<b>15</b>
2.1. INTERTEXTUALITY AND INTERMEDIALITY.....	15
2.2. METALEPSIS AND MISE EN ABYME .....	18
<b>3. MULTIMODALITY.....</b>	<b>23</b>
<b>4. WORDS AND PICTURES .....</b>	<b>26</b>
4.1. SHORT HISTORICAL OVERVIEW OF HOW IT BEGAN.....	28
<b>5. POSTMODERNISM IN PRACTICE.....</b>	<b>34</b>
<b>6. METAFICTIONAL DEVICES IN <i>WOMAN'S WORLD</i> .....</b>	<b>47</b>
6.1. INTERTEXTUALITY AND INTERMEDIALITY IN <i>WOMAN'S WORLD</i> .....	47
6.2. METALEPSIS AND MISE EN ABYME IN <i>WOMAN'S WORLD</i> .....	50
<b>7. VISUAL DEVICES IN <i>WOMAN'S WORLD</i> .....</b>	<b>55</b>
7.1. SUPPLEMENTARY IMAGES.....	56
7.2. NARRATIVE IMAGES.....	74
7.3. TYPOGRAPHICAL INSTANCES .....	94
<b>CONCLUSION .....</b>	<b>104</b>
<b>LIST OF WORKS CITED .....</b>	<b>107</b>

## **Introduction**

Illustrated novels never belonged to the category of canonical text. Until quite recently they have never been considered to be the type of literary writings that requires a profound research. The tendency has changed in the last two decades when the street art migrated to the galleries and museums. Furthermore, the famous essay of Jean Baudrillard *Simulacra and Simulation* changed the perception of reality and its representation in literature. These innovative views spurred writers to turn to the explicitness of image in their implicit texts. The presence of image defines the status of the text as one for the target audience. This analysis is set out to prove that the presence of different modes in the text does not frame a piece of writing into a specific category but to the contrary, opens a new door to genres, types of media and reading experiences.

Writers have been combining various modes to communicate one meaning for a long time. Multimodality was regarded as the “signifier of present” in the author-reader communication process. The theory itself generated from the pioneer views in social semiotics of Gunther Kress, Theo Van Leeuwen, Carey Jewitt, which marked the transition “from print to digital, page to screen, the logic of writing to the logic of the image” (see Trimbur, Press 19). The expansion of postmodern and metafictional trends in modern literature disposed multimodality of its “epochal status” and endowed it with Werner Wolf introducing the concept of meta-reference as an umbrella term for all meta-phenomena occurring in the text (see Rajewsky 136). In his article “(Inter)mediality and the Study of Literature” Werner Wolf scrutinises the notion of medium and produces the broad definition of intermediality, which “applies to any transgression of boundaries between conventionally distinct media ... and thus comprises both “intra-” and “extra-compositional” relations between different media”

(Wolf 3). One of the profound works that was done in analysing experimental literature was accomplished by Alison Gibbons in her book *Multimodality, Cognition, and Experimental Literature*. The book focused on how graphic novels use several semiotic modes in the communication and advancement of the story (see Gibbons 2). Nonetheless, the author claims that the study and characteristics of multimodal texts presented in the book should not be considered as “absolute” as there is no common rule in how to analyse multimodal novels. One of the chapters of the practical part of the book is dedicated to *Woman’s World*. Gibbons defines Rawle’s employment of multimodality as self-evident and denotes it as one, “which seeks to dispel the idea that multimodality and/or the inclusion of visuality in literature is a ‘low-culture gimmick’” (Gibbons 167).

The structure of the novel constructed of the fragments, which were cut from women’s periodicals makes *Woman’s World* one of a kind. As the novel incorporates countless variations of typography, page layouts, fonts, image inclusions and colour manipulations, there is no commonly accepted procedure or set of characteristics in analysing and defining *Woman’s World*. The purpose of the thesis is to explore the postmodern and metafictional tendencies to outline the main principles of procedure in the analysis of multimodal novels.

There are two primary research questions, which address the key issues of the study:

1. How do different modes cooperate with each other in the text and what metafictional effect does this cooperation have on the reader?
2. To what extent does the presence of visual devices in the text frame the reader’s imagination and how does it influence the reading process?

The research methodology of the theoretical part of the thesis is based on the theories elucidated in chapter one, two, three and four. The study begins with the examination of major postmodern ideas presented by J.J. Baudrillard, S. Best and D. Kellner, N. Bran, R. Barth and the application of the theories in the novel. Chapter two and three cover the foundational theory, which is primarily based on the analysis of intermediality and metafictional devices provided by Werner Wolf. Chapter four provides a short overview of the image and word interaction in the history of modern art expounded in *Writing on the Wall: Word and Image in Modern Art* by S. Morley.

The practical part of the thesis reflects on the theoretical framework introduced in the beginning. Chapter five indicates the postmodern tendencies included in *Woman's World*, such as: multileveled representation of reality, rejection of the role of literature as the true account of events, transformation of *Woman's World* into 'pure simulacrum' of the female periodicals of the 1960s, elimination of the 'constant self' and the dominant role of the iconic sign in the construction of postmodern personality. Chapter six deals with the metafictional devices exploited in the novel, such as: intertextuality and intermediality, metalepsis and mise en abyme. Lastly, chapter seven reviews the inquiry of different modes in the novel. The analysis of the visual inclusions is divided according to the main categories proposed by Simon Barton: supplementary images, narrative images and typographical instances.

*Woman's World* is a collaged piece of literature that provides numerous examples of how different modes work in synthesis to produce a coherent narrative. The thesis will serve as a practical basis for other scholars in the analysis of experimental literature that includes images, font and page layout variations and colour manipulations. Due to the complexity of *Woman's World* the study contains insights to

the construction of a multimodal collage, its compound nature and its place in the world of modern art and literature.

## 1. Postmodernism in Theory

I am not sure that I exist, actually. I am all the writers that I have read, all the people that I have met, all the women that I have loved; all the cities I have visited. (J.L. Borges)

There are many scholars in the postmodern era who dwelled on the problematic issue of reality. For instance, *Mythologies*, the book written by Roland Barthes and published in 1957 – the collection of essays that examines the principles of social conventions and how those principles set the myths of contemporary society. The main idea of this book is to prove that everything that is considered to be a natural state of affairs, all the commonly accepted norms that are eagerly followed by society are an artificially created mask that “newspapers, art and common sense constantly dress up [...]” (10). This idea was taken up and expanded in 1981 by Jean Baudrillard who introduced the notion of ‘hyperreality’ in *Simulacra and Simulation*. The author starts his philosophical treatise with the allegory of simulation by turning to Luis Borges’ tale “On Exactitude in Science” (1960):

[...] where the cartographers of the Empire draw up a map so detailed that it ends up exactly covering the territory (but where the decline of the Empire sees this map become frayed and finally ruined, a few shreds still discernible in the deserts – the metaphysical beauty of this ruined abstraction, bearing witness to an Imperial pride and rotting like a carcass, returning to the substance of the soil, rather as an aging double ends up being confused with the real thing) – then this fable has come full circle for us, and now has nothing but the discrete charm of second-order simulacra. (91-92)

Baudrillard argues that, “The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory – PRECESSION OF SIMULACRA [...]” (92). This paraphrases that our society has replaced reality with signs and symbols that are created mostly by media. Those symbols and signs construct the simulation of reality that penetrates into the human consciousness so deeply that it cannot distinguish fiction from fact. The author described a four-stage process when the copy ends up without the origin at all and becomes ‘hyperreal’:



The hyperreal represents a much more advanced phase, in the sense that even this contradiction between the real and the imaginary is effaced. The unreal is no longer that of dream or fantasy, is a beyond or a within, it is that of a hallucinatory resemblance of the real with itself. (Baudrillard 142)

In her article, Ashley D. Polasek explains Baudrillard's four "successive phases of the image". The first phase is an adaptation, which designates the copy with a profound connection to the original. For instance, a film that serves as an adaptation of literary work makes the audience aware of the existence of that very work. The second phase is considered to be one more step away from the original: the copy overshadows the original, and an audience is unaware of the existence of the original. The third phase signals the rejection of the copy to be an invalid representation of the original. The viewer states that the described story is not exact and it contains false account of events. On a fundamental level viewers realise that the events did not actually happen but this claim creates a confusion in understanding of what is fictional and what is real and can only occur if a simulation has occurred; without the adaptation, there is nothing to reject". (Polasek 193). The final phase describes the work that has no traceable connection to the original and becomes a pure simulacrum (see Polasek 193-4). Considering the arguments above, it can be stated that *Woman's World* created in the form of the collage is the pure simulacrum Baudrillard described. It has no connection to the primary source and reality behind it, it exists independently claiming its originality. Firstly, due to the technique of collage, it is almost impossible for a reader to indicate the primary source of the collaged novel. Secondly, the view, the plot and, most importantly, the type of the media was changed. As mentioned, female periodicals of 1960s served as the primary material of the novel. Due to the transformation that this material has undergone during the process of 'cutting and pasting' the text switched the mass media domain to the literature media. In other

words, the author created a novel assembled from printed periodicals. However, there are still some traceable features of the female magazines which will be discussed in the following chapters.

The theories developed by the postmodern theorists and their analytical works that mainly focus on the complex relationship between reality and fiction gave rise to metafictional techniques that were incorporated by post-modern writers that later tended to be called 'anti-realists'. These theories declared a pluralist age in which descriptions of the historical facts were considered as narratives. They have no connection to the reality and certainly do not reflect it in any way. These are the texts, which like the other texts belong to the world of fiction that varies by its form and purpose (see Butler 15).

When it comes to the representation of reality in Graham Rawle's novel, there is no concept of reality as such in the novel as it supposed to be in a postmodern literary work. The first page of the book presents the reader with its title along with the definition: "A novel". This implies that from the very beginning of the reading process the author intends to make it clear for the reader that the text offers no real account of events but is the product of the author's mind. This is a metafictional device that Rawle uses in order to repeatedly emphasize the fictional nature of his story and most importantly to undermine the position of the author as a "truth teller": "And by exposing the man-madness of fictional constructs, these writers reject the metaphor that equates author and god, thus denying the author's role as a prophet who teaches absolute truths" (Bera 65).

Consequently, the reader especially a literature-aware one, expects to see a piece of postmodern fiction that will elaborate on how this text was written. Instead, s/he receives a common story told by a young woman Norma who is keen of fashion,

does not get along with her mother and does not want to be discriminated against as a woman by applying for a men's job. Due to the fact that "[t]he mimetic tradition has created the expectation that fiction be about "life" and that it teaches truths about the reality it depicts" (Bera 65), the reader is so accustomed to treat work of fiction as a mirror of reality that s/he does not anticipate that the 'mirror' of *Woman's World* that looks so incredibly real is about to crash into millions of pieces. This is, obviously, what Rawle depended on, an audience that becomes absorbed in the conventional desire to sympathise with the character through the whole book. Although the illusion of the real story was masterly created by the author there is still something in the novel that undermines its status as a real account of events, namely, the acknowledgment of the author that this is fiction, by inserting the description "A novel" in the title. So, why would he include it in the title if there is no hint of a postmodern narrative? All starts falling into place, when the reader begins to suspect that Norma is Roy and Roy is Norma. And the reader knows that Norma died many years ago. How could one be involved in the feelings and experiences of a dead person? Although it is still unclear who is real in the story, or at least exists in the same world as other characters. The fact that Rawle created this illusion of reality on purpose becomes straightforward. The mirror of reality breaks into pieces once and for all, in the scene when Roy comes back home after the accident with Mr. Hands, looks in the mirror and sees Norma in his reflection. This scene is told from Norma's perspective, which is based on her assumption of what is happening in Roy's mind. The author masterly lets the reader believe that half of the book is real and the fact that the reality presented by Norma – the dead alter ego of Roy – discredits the notion of reality as such and makes it irrelevant.

The reason why Graham Rawle brought an alter ego into his novel and moreover made her the protagonist of his story can be explained by the postmodern

view of nature of the self. The representatives of postmodern writing treated the self as a piece of 'plasticine' that is able to take any shape it is put in. This argument emerged out of "the analysis of the workings of power" claiming that such discourses entail a precise model of identity constituted from these discourses (see Butler 50). After all, every personality 'acquires form' according to the 'shape of the environment' it currently turns out to be in. Postmodernism is mainly concerned with the discourses of power that set the contour of the 'shapes'. As the construction of society is the reflection of power discourses, it means that society tells you who you should be:

The liberal would join with the postmodernist in seeing the need for an ability to question the *boundaries* of our social roles, and the validity and dominance of the conceptual frameworks they presuppose; and the postmodernist deconstructive attitude has been extraordinarily effective in combating restrictive ideologies in this way. They often attempt a transgressive-deconstructive loosening of the conceptual boundaries of our thoughts about gender, race, sexual, orientation, and ethnicity, and make an essentially liberal demand for the recognition of difference, an acceptance of the 'other' within the community. (Butler 58-9)

Turning to *Woman's World*, there are two reasons why Roy suffered from a split personality. Firstly, he lost his sister when they were children and being her helped him to fill the hole in his heart that Norma's death caused. Secondly, when he started to act like a woman, he obviously was fond of it. The notion of human identity which is presented in postmodern literature and in *Woman's World* is "as essentially constructed like fiction" (see Butler 53). In other words, there is no real version of Roy as such, there are some versions of him which are revealed due to the particular environment he finds himself in. Roy only goes outside as a man who dates women and works as a driver at a laundry. At this point he behaves in a way society expects him to. The postmodernist views demand a profound reconsideration of our role in society and a realisation that we compose of ethnic, sexual, class, race and gender positions (see Butler 56). When Roy lets Norma out of him, she has to stay at home

behind thoroughly closed curtains. After the revelation of Roy having an alter ego, there is no way that the reader will consider Roy as a reliable narrator. Although there are two voices in the novel none of them can be trusted as one that tells the truth.

Graham Rawle used female magazines of 1960s as the primary source for his collage. Due to J.F. Lyotard it was the time when world society entered the age of postmodernism: "Our working hypothesis is that the status of knowledge is altered as societies enter what is known as the postindustrial age and cultures enter what is known as the postmodernist age. This transition has been under way since at least the end of the 1950s, which for Europe marks the completion of reconstruction" (3). Women's periodicals of that time were saturated with various advertisements of female products and clothing. As a result the novel sometimes reads like a contemporary glossy magazine such as *Cosmopolitan* or *Vogue* where women are portrayed as a perfect image constructed out of brands. The image does not represent women in real life though. The fact that advertising and brand marketing started to occupy a considerable part of the 1960s periodicals' content was explained by the postmodern theorist Frederic Jameson who argued that with the boost of economic development and communication technology humanity has lost its connection to reality (see Malpas 121). J.J. Baudrillard has gone into a more detailed analysis and claimed that with the rash development of consumerism product and image became indistinguishable, the product was sold for its representation, reality was replaced by the simulation and the hyperreal: "When one desires or purchases a commodity, one is not simply buying the object itself, but also the signs, images and identities that go along with it" (Malpas 122). According to Baudrillard, the collapse of reality and simulation activates the code, which inscribes a postmodern identity (see 122). This suggests that Graham Rawle picked female magazines of that time in order to demonstrate how illusive women's life

was/is. There was nothing genuine in the 1960s' woman image. It consisted of behavioural patterns that were widely propagated by the 1960s *Cosmopolitan* and *Vogue*. Despite the impression that the story talks about the 1950-60s, it can be viewed as well as it represents today's reality. There is no explicit timeline in the novel and no clear indication when the story takes place. This hints at the fact that nothing changes and the female image is and will always consist of certain patterns that are imposed by the society of the respective time period. "According to Baudrillard, the contemporary mass media present a 'dizzying whirl of reality' that is not a reflection of what 'really happens' in the 'real' world, but is rather a production of a simulated world in which 'we live, sheltered by signs, in the denial of the real'" (qtd. in Malpas 123).

As discussed above, the iconic sign plays the key role in the formation of consumer culture and postmodern identity. In his book *Simulations*, Baudrillard gives a genealogy of the image: counterfeit – is the major scheme of the 'classical' period and represents image substituting reality by representing it in its absence; production refers to the period of the industrial revolution and stands for an important transformation of image, which now is aimed to be sold and bought as an image and no longer as a copy of the original; the third order indicates simulation linked to the postmodernism where the questions with original and copy to be left out as "images and objects become place-holder in a structural system in which all values have become entirely equivalent and exchangeable" (see Malpas 123-4). In the postmodern world the image neither serves as the reflection of reality, nor claims to be a legitimate copy of it. In the novel, this can be illustrated by Rawle putting mass media in the centre of the *Woman's World*, namely Norma's life. She blindly follows hints and tips that are given by her 'best friends – magazines'. They are the reason why she had a desire to create her own scrapbook. With the scrapbook she would not lose all the precious

pieces of advice and would have them in one place in case she needed a consultation on how to be a true woman. They are the reason she went on that ill-fated photo shoot with Mr. Hands as she craved to be the woman her 'best friends' entreat her to be: "Images and simulations become more immediate, more apparently real, more seductive and more desirable as they produce rather than reflect the reality in which we exist: contemporary subjectivity and society is not the producer of simulations, but the product of them. In the order of simulations, meaning 'implodes' and we move from reality to hyperreality" (Malpas 124-5). At this point, it is crucial, to clarify that by hyperreality Baudrillard did not mean unreality. The key point that is to be underlined is that in the postmodern reality there is neither solid real nor solid unreal. The whole concept of reality is undermined or considered unfeasible. "It does not mean 'unreality', but rather identifies a culture in which the fantastical creations of media, film and computer technologies have come to be real for us, and to interact more fundamentally with our experiences and desires, than the hitherto predominant realities of nature and spiritual life" (Malpas 125).

Modern society is so absorbed by image consuming and image craving that it does not distinguish an illusion from reality. Moreover, the concept of reality is erased by the inability to denote what is actually real. This theory might justify the tendency of Graham Rawle to put the picture near the text that actually responds or corresponds to it. The author does that in order to make the story easier to comprehend as the audience got used to consume the meaning, not the description of it. "In a society of simulations, the models or codes structure experience and erode distinctions between the model and the real" (Best, Kellner 119).

In their book *Postmodern Theory*, Steven Best and Douglas Kellner provide an example of how a simulation can be perceived as the reality: the model of the doctor

is often taken for the real doctor in the television world. Robert Young who played Dr. Welby, received many calls and letters from viewers asking for advice or help with their health issues. Later he appears in ads where he talks about the positive effect of decaffeinated coffee (see 119). Such instances of massive confusions indicate that very often the consumer accepts the marked image of the product as the reality. According to Baudrillard: "When the real is no longer simply given (for example as a landscape or sea), but artificially (re)produced as 'real' (for example as a simulated environment), it becomes not unreal, or surreal, but realer-than-real, a real retouched and refurbished in 'a hallucinatory resemblance' with itself (qtd. Best, Kellner 119).

If one considers the above statements to be true, the image that occurs in correlation with the text in the novel is perceived as the correspondence to the meaning of the verbal description. In other words, the given image is considered to be the reflection of reality and the meaning of the text. The author implies that the images that are the product of reader's imagination are not real by inserting his own images and vision of the reality to the text. According to Baudrillard's theory, which totally rejects the concepts of 'real' and 'unreal' as such, the hypothesis that the reader's imagination is framed by the presence of an image in the text remains questionable. The inclusion of a picture in the text bears the intention of the author to direct the reader's imagination and facilitate a proper comprehension of the text. Considering the previous discussion of how postmodern society is ruled by codes, images and models the intention of the author seems reasonable.

Jean Lyotard expressed a different view of how an image should be analysed. While for Baudrillard images are abstract simulations deprived of any connection to social life and reality, Lyotard "privileges image and figure as forces that intensify life and the flow of desire" (Best, Kellner 151). It is important to mention that Lyotard



developed theoretical perspectives on how texts should be perceived. He introduced the notion of “seeing the text” which made the conventional belief – words exclusively for literature and literature exclusively for words – recede into the background. His book states that the text is not to be read but to be seen: “and that this difference, and the immobile mobility which reveals it, is what is continually forgotten in the process of signification” (qtd. in Best, Kellner 148).

The question here is, whether *Woman's World* has successfully replaced the source text, namely the female magazines and has thus become a simulacrum? Women's periodicals were, in a sense, a materialistic thing that women used to buy, bring along anywhere they went and read during their free time. Then magazines were transformed into something new that hardly resembled magazines. Something real that existed in everyday life was changed into the work of fiction.

## 2. Metafictional Devices

### 2.1. Intertextuality and Intermediality

The key idea of postmodernism is that everything was written before and there is nothing new to be said in the world of literature:

One of the most influential propagators, if not the inventor, of postmodernism, Ihab Hassan, regards the awareness that originality in these late days in history can only reside in a novel dealing with second-hand material, as the hallmark of a postmodernism caught in the compulsion to repeat endlessly and in ever new ways what has been thought and said before. (Pfister 208)

Consequently, the reality described in literature became distorted and twisted in the process of rewriting it. The postmodern attitude towards reality was already discussed in the previous section, which concluded that the conventional treatment of reality as the mirror of everyday life is irrelevant to the postmodern mind. Moreover, the concept of reality is raised to be mocked and proved to be fictitious:

Lost in a maze of mirrors: thus Barth's hero Ambrose reels through a labyrinth of fictions reflecting each other, through a world in which "mirror on mirror mirrored is all the show" (Yeats 1950, 375). In such a situation art and literature can no longer be a simple reflection of reality, the traditional *speculum vitae* and mirror held up to nature, since they turn into distorting mirrors reflecting other mirror-images and project further reflections in this wilderness of mirrors. (Pfister 208)

Intertextuality is considered to be a metafictional device, not because of its nature that lies in repeating someone's ideas, techniques, style and structure but because of its tendency to spur interpretations and linguistic analysis of someone's ideas, techniques, style and structure. Intertextuality is one of the principal devices of postmodernism. As its major principle is the interpretation and projection of other text it implicates a meta-textual in itself (see Pfister 215). The most important reason why intertextuality fell into the list of metafictional techniques is that metatext never lets you forget that it is a piece of fiction, a product of someone's imagination that has nothing to do with reality, i.e. a piece that mutated through the phases of rewriting. The

postmodernist minds refer to metatext as the “ideal-type” of postmodernist text, which focuses on the textuality as the core principle of text writing. This type of text is characterised by its self-reflectivity and self-implication, the ability to establish its main theme around the devices and fundamentals on which it was created. Due to this fact the postmodern text can be considered as an endless source of intertextual communication (see Pfister 215).

In general, the domain of intertextuality can be treated under two main titles: the progressive approach and traditional approach. The followers of the progressive movement pursue the main principles of the new concept introduced by Bakhtin, Kristeva, Barthes and others and tend to quote and paraphrase the ideas that the pioneers of the movement established (see Plett 3). The traditionalists rediscovered the innovative forms of intertextuality and genre, such as allusion, quotation and collage, parody and travesty respectively (see Plett 4). The collage’s main principle is to cut and paste fragments from other sources in order to create a new whole. These fragments carry a certain meaning that is to be transformed into the new piece of artistic work with the meaning of its own. In a collage not just the ideas, genres, characters are borrowed but the meaning of the work is borrowed as well. Usually, it is ‘digested’ by the artist’s mind to produce a brand new version of an existing work for no one to notice that this work ever existed: “If handled skilfully, such a collage enables the recipient to reconstruct the pre-text” (Plett 22).

*Woman’s World* is the instance of how linguistic and visual signs pass over from one medium into another. As mentioned, Graham Rawle took his ‘substance’ from female magazines from 1960s, which are notable for the persistent advertising of an ideal woman image. As can be expected, *Woman’s World* contains this peculiar ‘taste’ of 1960s’ femaleness, which implies the claim of the source text bringing its features

into the new text regardless of the author's intention. These features should not be necessarily single signifiers but also themes, motives and moods of a primary text. The transferred characteristics obtain a new shape and construct a new text, engaging another type of intertextuality and intermediality (see Plett 20).

In his article "(Inter)mediality and the Study of Literature", Werner Wolf attempts to find reasonable ways of integrating intermediality into literature. Firstly, he gives a broader definition of what intermediality actually is: "intermediality, in this broad sense, applies to any transgression of boundaries between conventionally distinct media [...] and thus comprises both "intra-" and "extra-compositional" relations between different media (Wolf, "Intermediality" 252)". Secondly, he applies this definition to literature, which is a medium of communication between the author and the reader.

In particular, scholars of textuality would be able to activate their expertise when focusing on literature in the following five ways, which at the same time are elements of a general typology of intermedial forms: a) literature as a medium that shares transmedial features with other media and thus invites a comparative perspective; b) literature as a medium that can yield material for transposition into other media or can, vice versa, borrow material from other media; c) literature as a medium that can enter into plurimedial combinations with other media in one and the same work or artefact; d) literature as a medium that can refer to other media in various ways; and e) literature as an element in a historical process of remediation. (Wolf 4)

In the case of *Woman's World* the points b) and c) are the most relevant to the analysis. As already mentioned, Rawle chose female magazines as a primary source for his novel and by this he "borrowed the material from other media". Although the substance remained the same the meaning of the substance was altered by transgression from the genre of mass media periodicals to the literary genre of a novel. This transposition can be regarded as a two-level transgression. The first level of the transition is from the medium of mass media communication into the medium of belles-lettres. The second level of the conversion originates within the belles-lettres medium

when the genre of novel incorporates the features from the visual media and combines them into one novel: “Plurimedial artefacts produce the effect of medial hybridity whose constituents can be traced back to originally heterogeneous media. An example relevant to literature would be illustrated novels” (Wolf 5). In this particular case, the collage should be perceived as “medial hybridity” – an outcome of mass media, literary and visual media merging. Firstly, the fragments, which were borrowed from different sources bear their own message and content, now communicate a completely different story. That is to say, the text that served as a purpose to teach women how to be one in the society of that time by giving advice and advertising the most current products is now transformed into a work of fiction. Most importantly, the text changed not only its form and genre but also the purpose was altered from ‘to inform’ to ‘to entertain’. Secondly, *Woman’s World* incorporates not only the system of language signs in its conventional form but a medium that evokes the visual skills of the reader.

## 2.2. Metalepsis and Mise En Abyme

According to Werner Wolf, there are two types of metareference – explicit and implicit. “Explicit metareference is clear enough in the verbal media: it occurs whenever there are quotable elements that are semantically metareferential in their denotations, such as the expressions ‘dear reader’, ‘this chapter’, ‘this is a work of fiction’ etc.” (*Metareference across Media* 44). When an author immediately focuses on the fact that this is the product of his imagination and not the true account of events it works as a ‘cold shower’ on the reader who expects to look at the ‘mirror of reality’ and not at the ‘mirror of literature’. As the analysis deals with the techniques of collage that includes various visual effects the statement above cannot be considered as a universal rule in metafiction. Fortunately, Wolf proposed a generalised solution that might be applicable to different types of media: “Explicit metareference would then be

the quality of representational signs or sign configurations that are clearly metareferential owing to a conventional meaning in a given context, a meaning that unmistakably refers to (aspects of) a medium" (*Metareference across Media* 45). As it is suggested from its denomination, implicit metareference does not lie on the surface and it is not easy to grasp for an unprepared reader. "Implicit metareference covers a large field of devices, which do not openly declare their metareferentiality owing to their semantic content – in literature this would correspond to the mode of 'telling' – but by means of devices which perform or illustrate metareferentiality, a form which can be likened to the literary mode of 'showing'" (*Metareference across Media* 47). Since *Woman's World* contains numerous pictures and visual effects the metareference in the novel is mostly applied through 'showing' rather than 'telling'.

"For the prototypical case of metalepsis can be defined as a salient phenomenon occurring exclusively in representations, namely as a usually non-accidental and paradoxical transgression of the border between levels or (sub)worlds that are ontologically (in particular concerning the opposition reality vs. fiction) or logically differentiated (logically in a wide, not only formal sense, including e.g., temporal or spatial differences)" (*Metareference across Media* 50). Although metalepsis does not have a generally accepted definition as a metafictional technique there is still the transgression of boundaries of different worlds that distinguishes it from other metafictional devices. According to Wolf, this transgression of borders does not necessarily appear between real and fictive worlds but also between different types of media (*Metareference across Media* 53). "Metalepsis is obviously a case of "transmediality" because it "occur[s] in more than one medium", and there is supposedly not one single medium from which an "'intermedial transposition' [...] into another medium" takes place" (Klimek 169). Having these arguments in mind, it can

be argued that *Women's World* consist of four separate worlds on two different levels. The first level is the context of Norma's and Roy's worlds, none of them is reliable. The second level is reader oriented as it presupposes the merging of the visual and textual dimensions of the text. As far as Norma's reality is concerned, it can be stated that it is not real and it is just the product of the author's mind. Norma's world exists separate to Roy's world, although all in all it is the same person, who is actually split into two characters. One mind 'carries' two different personalities and two stories: one is told by the character that is dead and the other one is narrated by the character that exists in the 'real fictive world'. Surprisingly, it does not make the second story more realistic, instead it appears to be even more non-realistic than the story that is told by the dead person. This implies the presence of two types of metalepsis here:

In principle, the transgression implied in narrative metalepsis can go into different 'directions': when things or characters from the level of representation introduce themselves on the level of what is represented, one might talk about 'ascending metalepsis'. By analogy, one might talk about 'descending metalepsis' to denominate phenomena of fictitious things or characters coming to life on the level that includes the representation of their own fictitious world. (Klimek 170)

If one considers that the two worlds exist in parallel, there is a strong possibility of these worlds to coincide. This is the reason for the "attempts to create a third category: the term 'horizontal metalepsis' was coined for transgressions involving two parallel worlds, 'from one given order to another given order situated on the same narrative level'" (Klimek 170). In *Woman's World* there is the moment when Roy accidentally looks in the mirror in Eve's bathroom and says hello to his reflection. As the scene was narrated by Norma, she claims that Roy did not talk to himself but instead he addressed her. Both personalities meet each other in the mirror in the domain of one discourse. This proves the intention of the author to make an illusion of an endless chain of 'the real' and 'imagined' collapsing. It resembles of the infinity sign:

it looks like circles that are stretched and turned into a 'knot'. The whole point of the symbol is that there is no beginning and no end as the tips of the lines cross with each other in the centre. This image could also be applied to our case where Norma who represents 'the imagined' and Roy – 'the real', do the same. They differ in their vision of the world, experiencing the same situations, following their independent storylines but then in the moment of crisis look each other in the eye and then diverge like lines in the infinity sign after the clash in the centre. Then they go into different directions and come back to the centre – to Roy, the point where the split of personality begins.

As far as major features and components of metalepsis are concerned the analysis turns to the notion of *mise en abyme*. It is important to mention that the notion of metalepsis is often ambiguous and not fully determined as a full scaled metareferential device "which more appropriate with respect to *mise en abyme*. This device designates a special relationship within an embedding structure, namely – with reference to the media – the 'mirroring' of parts or the totality of a framing or embedding higher level of a semiotic complex [...] in a discernible unit located on an embedded, lower level" (*Metareference across Media* 56). This technique is usually present in a film about a film, or a painting within a painting, or a story within a story. The core factor that triggers the appearance of *mise en abyme* in a literary work is the "mirroring within a work". The device directs the reader to the fictional nature of a work and leaves him/her positive that this is a genuine product of imagination. "The self-referential recursively which *mise en abyme* by definition possesses is a feature that may point to the artificiality of the work in which it occurs and thus certainly has a metareferential potential" (*Metareference across Media* 58).

As for *Woman's World*, there is no clear indication of another literary work within, apart from female magazines that went through a heavy transformation. It may seem



that there is no sign of a *mise en abyme* in the novel. However, collage has a tendency to repeat itself by telling and showing the same concept. Graham Rawle often uses the technique of describing a scene with the help of words and then supplementing them with a picture as the correspondence to the given description. The depiction of a scene evokes a certain mental image in the head of the reader. This process is natural as the human mind needs to picture what it reads to make the text more feasible. If a picture is already in the text the reader's mind has to rely on it while creating one of its own. When Graham Rawle starts his novel with the concept of a perfect home and inserts an image of a house, which most likely would be considered as a perfect home by the most readers, he creates an effect of *mise en abyme* in the novel. In other words, he arouses a mental picture described by words, then includes the real picture into the text that would at least partially correspond to the mental picture emerged in the reader's mind. Each individual processes the text differently and it is unlikely that the correspondence between the given and visualised picture will be absolute. The reader's mind has to adapt the one which was chosen for him/her by the author and re-picture it again considering the features it was missing before. This assembles the process of reading into a chain of mirroring: the language mirrors the provided image, which mirrors the imagined image and vice-versa (the order does not really matter). Nevertheless, *mise en abyme* focuses mainly on the vivid mirroring of the parts or the whole work and thus its artificiality. In this case the presence of the technique in the novel is quite ambiguous. Firstly, it is subjective to every reader and each example of mirroring will differ. Secondly, it does not lie on the surface and cannot be seen or read, it can only be experienced.

### **3. Multimodality**

Multimodal printed literature became a recent innovation in literature. It “employ[s] multiple semiotic modalities, primarily the verbal and the visual” (Gibbons 1). Such novels embrace variable techniques of font and colour manipulation, word and image combinations and text shaping. This genre of literature breaks the conventions of how the text should be read and look like attracting readers not only content but also visual wise. This creates a certain effect on the reader, which is not only created from reading the text and looking at the image but perceiving a full-fledged composition of word and image. The narrative meaning is communicated through different means of expression. They compose a ‘union’ in which each component is not located separately but plays an equal role in order to produce a narrative meaning of the text. The means of communication are usually represented by various modes, such as “narrative content, type-face, type-setting, graphic design, and images”. The modes form a unique structure that would not function properly without any of these modes as the indispensable parts of the meaning produced by the structure (see Gibbons 2).

In order to understand how “multiple semiotic modalities” interact together and create “highly sophisticated art forms”, there is a need to outline the major features of multimodal novels: “ [...] unusual textual layouts and page design; varied topography; use of colour in both type and imagistic content; devices that draw attention to the text’s materiality, including metafictional writing; mixing of genres, both in literary terms, such as horror, and in terms of visual effect, such as newspaper clippings and play dialogue” (Gibbons 2). There are some traditions of certain literary movements in such novels. For instance, the presence of self-consciousness in a piece of literature can be traced to the postmodern writing. Though, multimodal literature employs intertextuality in its

various forms, there is no explicit rule, which define these novels as strictly postmodern (see Gibbons 2-3).

The fact that Rawle used collage as a medium for his work provides *Woman's World* with the notion of multimodality. The fragments of the journals that gained new meaning and optics through the transformation, make the typography one of the subjects of this research. In regard to typography, there is no common analysing procedure on how to interpret the optical presentation of the word. The presence of a particular typographical devices in text does not carry a universal meaning for every text that it might be used in: “[...] the relationship between form and meaning is not arbitrary but alters in different contexts” (see Gibbons 21). Nevertheless, Alison Gibbons states that there are three semiotic principles of typographic meaning (based on Nørgaard 2009b):

1. Icon – the typeface that visually resembles its meaning (iconicity). For instance, the capitalising might suggest shouting or a strong focus (see 22);
2. Index – the typeface visually resembles its own mode of production (see 22);
3. Discursive import – the typeface associated with a particular media context is imported into a different context, in which it did not previously belong (intermedia transportation). The example of this principle is the usage of handwriting in the printed text novel (see 22).

However, it is hard to define the exact meaning behind the typography choice it can be stated that the typography is included into the text to arouse a specific effect on readers. Narrative typography can be a strong tool that creates an “impact upon a reader’s experience of the text, and in particular their sense of the ‘voice’ of the narrative” or, moreover, “engender more intense narrative experiences” (Gibbons 193).

The narrative tone becomes more intensified with the presence of the word-image composition. The presence of an image in text may “infiltrate[s] the reader’s visual experience” and substitute the image that was spurred by the reader’s imagination during the reading process. The collage does not give imagination a chance to search for a perfect image in the reader’s background knowledge, instead it provides its own indication. For a reader the proposed image seems a perfect match as the text suggests it by itself. The reader accepts the image unconditionally and gets accustomed to the presence of an image additionally to the word. Thus the reader embraces the “prevalence of blended worlds in reading collage”. When an image supplements the word by explaining it, it ““Puts you into the frame of mind before you even start reading the text.” [...], it seems that the image generates a narrative context in the form of a vivid text-world [...] from which the succeeding linguistic narrative departs” (Gibbons 186).

A flaw in the argument provided above is that it is extremely subjective and inconsiderate of the variety of reading experiences. Each reader perceives the image in text differently some might find its presence disturbing some find it helpful. The fascination about reading/seeing the collage is that every reader/viewer brings in a new meanings into the work making it highly audience dependant. There is no right or wrong interpretation of the collage. Even if an image stands there to suggest you a particular mental picture, it does not mean it necessarily will.

In multimodal novels, word and image often act as polar attractors bringing about bistable oscillation. Then again and in tandem with bistable oscillation, word and image may also work in synthesis to create imagined text-worlds, many of which are inescapably blended worlds, blends that arise from the at and through layers of the narrative and/or from the source and target domains of the collage. (Gibbons 197)

#### **4. Words and Pictures**

Language is usually perceived as a system of signs that is exclusively written and spoken. If one intends to understand the system, s/he cannot look at signs but has to read them. The visual perception of language is usually standard for every pair of eyes – recognizing the signs, combining them into ‘signifier’ and finally finding the corresponding ‘signified’ in mind (see F. de Saussure concept of ‘signifier’ and ‘signified’). To be more specific the linguist addressed the structure of the linguistic sign adding a third layer of word: “the ‘referent’ (that element of reality that these components bring to mind when combined) (see Morley 10). The process of perceiving an image begins with a layer two – recognizing the ‘signified’ and finding the ‘referent’ in mind. Images are ‘iconic’ and similar to items existing in reality they refer to. Whilst words are ‘symbolic’ and often do not coincide in their form and sound, images relatively refer to the item they stand for (see Morley 9).

What happens when a pair of eyes catches both an image and a word ‘working together’ in order to transmit a certain message to the brain? The human mind splits its attention into two “modes of information gathering”: image scanning and word reading. The first mode is a subjective process of interpretation and understanding of the image transmitting the message to the brain. The second mode invokes the process of reading, which a human brain was taught to activate immediately after recognising compositions of words (see Morley 9). “Indeed, the activities of seeing and reading occur at quite different tempos and involve different orderings of perception – the brain must configure consciousness in distinct ways for each activity and we simply cannot do both simultaneously” (Morley 9).

To agree with this argument means to believe that image contains no limits to interpretation and each mind perceives it differently. The combination of word and

image helps the brain to process the information correctly in order to receive the message that was meant to be transmitted. In this combination, the text serves as a selective mechanism that singles out a specific field of knowledge that should be activated for understanding the whole composition. One major drawback of this approach is that it considers the text as a major determiner of the message and the one that puts the meaning of image into frame.

As an interplay between image and text is complex and diverse, there is a need to distinguish the types of visual-verbal sign interactions (see Morley 10). The first kind of word and image composition is trans-medial relationship. In this relationship one of the elements is the supplement to the other (see Morley 10). The vivid boundary between visual and verbal signs based on the principle of transposition or substitution. The best example of this type of composition is gallery wall labels (see Morley 10).

The second kind of relationship is called multi-medial. This is the next level of the text and image interaction. At this point they are closer in their relationship than in the trans-medial cooperation but still remain in the hierarchical mode of interaction. Traditionally, either the image displays the peculiarity of the word meaning or the word serves as a clarification of the image purpose (see Morley 11). Shop signs are the example of how the text and image work in the multi-medial relationship.

In the mixed-medial interaction the word and image minimally separated from each other's domains and almost insuperable in their coexistence (see Morley 12).

The last type is inter-medial relationship. The boundary between verbal and visual signs breaks down producing a hybrid of image and word. "This category especially emphasizes the fact that writing is indeed *visual* language, that is, it is something which appeals to the eye as well as to the mind" (Morley 12). There are lots of works with inter-medial compositions of image and word in the modern art and

advertising. The tradition to visualise language has appeared thousands of years ago when communication was accomplished through sounds, gestures and drawings. Language, being the rich system of signs with inter-medial relationship between them, became the tool to record a spoken word (see Morley 13). Moreover, this type of interaction demonstrates that image and word share common roots. This can be proved by exposing the nature of an inscribed sign and their fact that image and word share a tool of production (chisel, pen, pencil or brush) (see Morley 13). Modern art and literature offers a huge amount of inter-medial word-image cohabitations that involve various combinations of sound, image and text. The instances of such works blur not only the borderline between different systems of mind expressions but also the conventional division between art, music and literature. The inter-medial relationship of signs goes beyond the frame of genre and introduces a new form of human activity, which is initiated by human communication: “In historical terms the spatialization and visualization of language through the technology of writing came many thousands of years after man first set himself apart from other animals by learning to communicate through a complex system of coded sounds” (Morley 12-3).

#### 4.1. Short Historical Overview of how It Began

The written word, which major purpose was to record the spoken language in the late 19<sup>th</sup> century, left its usual white page and “began to overflow in the more chaotic environment”. This was the time, when now commonly used billboards were just appearing and causing a furore in the advertising business: “Where once they [words] had largely been confined to ordered ranks on the pure white of the book page, they now seemed to roam uncontrollably within the vertical field – on walls, shopfronts, billboards, advertising pillars, street signs, passing vehicles, even people [...]” (Morley 19).

The unusual representation of the text on the billboard was shortly aided by pictures and illustrations to come to the top. The signs became bigger, more colourful and more depictive. They transformed the look of the streets drastically. The effect of this chain reaction is recorded by an Italian traveller, Edmondo de Amicis, who visited Paris in 1887. He called the city an enormous decoration “aided by grotesque pictures of devils and puppets high as houses, which assail and oppress you, making you curse the alphabet” (see Morley 19).

Later the images and the signs began to appear on the paintings of impressionists, symbolists and cubists. As the visual reality became more colourful and promiscuous in its size and form, the perception of life and language has changed as well. The main representative of the cubists, a poet Filippo Tommaso Marinetti, expressed the main idea of the cubists, claiming that there should be a new approach to the perception of the new reality: “Imagination, Marinetti declared, must henceforth be driven by ‘the absolute freedom of images or analogies, expressed with unhampered words and with no connecting strings of syntax and with no punctuation’” (Morley 47). As the leader of the cubists Marinetti apprehended the language as a system of signs, which frames the human’s imagination and vision of the world, the ‘newcomers’ of the modern art gives a new form to. The disruption of the strict order of the black-text-on-the-white-page sparked a new movement in modern art – Futurism. The initiated typographic revolution inserted the text into the paintings and used it as a visualisation of speech. This forced the reader to switch between looking and reading to comprehend the image and text of the new era.

The typographic revolution continued to grow and the new movement that came to change Futurism was Dadaism. Richard Hülsenbeck stated that with Dada, “Life appears as a simultaneous muddle of noises, colours and spiritual rhythms, which is



taken unmodified into Dadaist art, with all the sensational screams and fevers of its reckless everyday psyche and with all its brutal reality” (qtd. in Morley 59). The words that were included into the works of Dadaists were deprived of their metaphorical meaning – speech would be presented from the perspective of its acoustic features and writing from the perspective of its visual characteristics. In other words, the letters were inserted with the purpose to visualise the completion of the work rather than a meaningful narrative to a visual composition (Morley 59-60). Moreover, Dadaists aimed to alter the perception of art altogether. They wanted it to be regarded as the divine creation of humanity that is above life and reality. Art was supposed to represent reality and be the reflection of the present life. The main goal of the movement was to break the frames between art and non-art domains and question the status of art within society (see Morley 61). On the contrary, the followers of Dadaism interpreted reality not in the way a physical human being perceives it but in the way how a work of art would. In other words, the world is not reflected in the life of a person, it is rather depicted in the art created by a person. For instance, photography was always regarded as a “mirror of life”. However, Dada introduced photomontage and herewith, proved that a reflection in the mirror can be any reflection the artist sees and not necessarily the one that the mirror reflects. “By robbing photography of its presence as a convincing illusion, through its gaps, blanks and spacings photomontage brings to the fore the fact that we are looking not at ‘reality’ but at an interpreted, mediated world, a system of signs, and an ordered syntax that is the essential condition of any conventional code” (Morley 67).

The era of constructivism witnessed revolutionary innovations in mass media – the appearance of radio and the rapid development of film industry and photography. As a result, the construction of society has gained some new layers too. Society ‘has

turned over the page of technology' and mechanization of social communication, which left the printed sources behind. These technological transformations facilitated the transgression from 'high culture' to the forms of 'popular culture' in the art (see Morley 72-3). The attitude towards the mass culture has been altered: "What had once been seen by many exponents of the modern in art as a faceless mob devoid of its own culture had under the impact of socialism become the revolutionary proletariat – a beacon of hope" (Morley 72).

This pushed the advertising industry even further. Bright colours and the transformation of typography modified the source of information into one that not only can be observed by everyone but also be comprehensible for the uneducated layer of society. "The book is becoming the most monumental work of art: no longer it is something caressed only by the delicate hands of a few bibliophiles: on the contrary, it is already being grasped by hundreds of thousands of poor people" (qtd. in Morley 74). The Constructivist approach to the aesthetics contributed to advertising and generated the traditions of the modern mass communication industry. The focus on typography that representatives of the Constructivism made, enabled us to enjoy the wide spectrum of signs in the contemporary street.

In the typographical material used so far (object-like) as instrument only, there were now potential effects of their own (subject-like) existence to be recognized, i.e. it was taken into consideration that form, size, colour and layout of the typographical material (letters, symbols) may exercise a strong visual effect. The organisation of these possible visual effects provides the content of communication with a visual validity; in other words, by means of printing, the content will be recorded pictorially as well. To support, strengthen, emphasize and, above all *represent* this, is the actual task of visual-typographic work. (Morley 78)

It is clear that with the transformation of the typography conventions with the new tendency to look at words but not to read them, the new era in art has begun. These inevitable changes were spurred by the electronic age that the world has faced

in the middle of 1960s. The changes had an enormous impact on how people perceive reality and the construction of society they are part of. When an American artist Dick Higgins looked back at the contemporary art, he called it “intermedia”. He also claimed that, that over the past decade the artists regularly changed the media to keep up with development of modern society. The process came to the point when the boundaries between types of media were erased. The media were useful as the point of reference, for instance, in characterisation of a work as a musical but also a poetry (see Morley 115). The mass-produced works of art distinguished by bright colours, used techniques of the collage, involved various fonts and handwriting and included different genres and media. Such compositions demanded not only total focus on the details but also ‘switching on’ hearing, seeing and reading skills simultaneously. The idea was to bring street art into the gallery and embrace the popular culture into art: “Indeed, artists were now turning with enthusiasm to the commercialized mass-media spectacle engulfing the cities in which they lived and worked” (Morley 123).

The late 1970s were marked by the widespread appearance of urban American culture. Street graffiti became an indispensable part of the urban life as were painted in subway on a massive scale and combined a visual display of writing and covert symbolism (see Morley 171). Obviously, the line between writing and painting was erased. This created a new need to reconstruct “contemporary art with new traces of the ‘primitive’ and the ‘authentic’ (see Morley 171). This was the time when Jean Baudrillard introduced the notion of ‘hyperreality’ – where the ‘real’ does not exist and the ‘original’ was replaced by the ‘copy’ (see Morley 176). This revolutionary essay could not have no influence on art, especially when language has not been considered as the ‘door’ to the truth of the world anymore and the notion of objective knowledge was criticized and denied. The ‘signifier’ was not tied to its ‘signified’ which triggered a

decentring of the sign and broke down any intersection between the image, the word and the world (see Morley 176). The revolutionary approach diminished artist from the “makers of art objects” to “deft manipulators of the mass media’s glut of words and images”. The consumer culture gained momentum, which had a drastic effect on art and on the viewer that consumed it. Works of art started to project the features of advertisements in order to catch the viewer’s eye: “But the viewer is made conscious of the status of such photographs and the text as coded and culturally loaded, an effect reiterated by the nature of the work as something to be both verbally and visually *read*” (Morley 178-9).

Although, word and image belong to the different media of communication, the short historical overview of how word and image developed illustrates the connection between writing and painting. The analysis of the different movements reveals the origin of image and word interaction and by this assists in the scrutiny of *Woman’s World* examples that is examined in the Practical Part of the thesis.

## 5. Postmodernism in Practice

As modern means of communication develop extremely fast the modern society becomes more and more dependent on media in perceiving reality. The image that is constantly produced by different types of media substitutes reality. The decision of Graham Rawle to turn to the female magazines of 1960s to tell the story of, at first sight, an ordinary girl seems reasonable. It took him five years and approximately 40,000 fragments in order to complete the book. He started to cut out pieces of the periodicals and use them as an initial source for the script. This approach failed as the fragments started to “dictate the plot”. Then, Rawle decided to write his own story from scratch and only then gave it ‘a new look’ by replacing the usual printed text with the snips from the magazines. The decision of the author to apply the method that rejected any obvious presence of the primary source in the book seems reasonable. Although, it can be interpreted as an inclination to distant the novel from the primary source and diminish its presence in the story. Rawle’s intention can be considered as an efficient choice but it does not change the fact that *Woman’s World* is thoroughly secondary, derived from existing text fragments, and thus is the result of poaching (see Wurth 81):

[...] “readers are travellers; they move across lands belonging to someone else, like nomads poaching their way across fields they did not write.” Yet instead of being overruled by the cultural claims to those fields [...] readers can actively, if only provisionally, appropriate these fields, bending them to their own needs (174). (Wurth 123)

If to consider the statement above as correct it can be argued that the ‘traveller’ is the author himself and not the reader. Graham Rawle ‘travelled’ through the female magazines, he gathered for his *Woman’s World* and reconstructed them outwards and inwards into the new product, which had no connection to what he gathered while ‘travelling’. The statement above focuses only on the result of the collage method and not on the impressions that readers gained after experiencing the collage.

Having in mind four “successive phases of the image” introduced by Baudrillard and the process of female magazines being transformed into to piece of literature, it can be argued that *Woman’s World* is a simulacrum of the English female magazines of 1960s. Rawle’s approach erased the magazines context from the novel. However, he left the particular form of the novel and the names of the popular products of that time. It cannot be stated that *Woman’s World* is a “pure simulacrum” of the English female magazines of 1960s, unless discarding the adjective “pure”. On the one hand, the novel contains some odd phrasings and lots of ‘commercial flavour’. Still, it is almost impossible that an average reader with no particular background knowledge would be convincingly sure that the primary source of *Woman’s World* is a female journal of 1960s. The only thing that pushes an average reader to ‘dig harder’ into that direction is the fact that the novel is created in the form of a collage, which naturally presupposes the primary material as the basics for the collage technique.

As argued, the collage is a thoroughly secondary form of art. Although, the postmodern theories reject the notion of reality as such and claim that everything is a product of fiction, it can be argued that *Woman’s World* contains some connection to the reality. Women’s periodicals that can be traced back in *Woman’s World* are *Woman’s Own*, *Woman’s Realm*, *Woman’s Journal*, *Wife and House Beautiful* (see Gibbons 169). These were the magazines that were extremely popular among women of that time and might be regarded as the predecessors of contemporary glossy magazines. This implies that periodicals were bought and read by *real* women and occupied an integral part of their lives. It can be suggested that due to the origin of the primary source of *Woman’s World*, the novel can impinge upon the status of an original-real work. The main principle of female magazines can be easily described by the idea that was expressed by J.J. Baudrillard. He stated that people buy an image

and not the product itself. Women follow blindly the pieces of advice and hints given by various and numerous 'experts' and believe this is the standard they must strive for. The power of image is so forceful that women did not even realise that they are the standard as they are the regular women that everybody sees every day on the street. The only thing that is real about *Woman's World* is its ability to reflect the unreality of the everyday reality of a regular woman. For instance, Norma's vision of how woman must look like, is completely artificial and entirely based on the descriptions in the periodicals of 1960s: "The feminine look appears, with becoming, from the wardrobe and the make-up box. To be a woman today is no longer a disability but a challenge to be met with careful preparation and planning. I never leave charm to chance" (Rawle 6). Then, she explains step by step how cosmetics must be put on the face. Obviously, these instructions are borrowed from the lipstick or mascara advertisement and presented in the novel almost in the exact same way how they appeared on the pages of the glossy magazines: "Everything depends upon using a hard-wearing and compatible foundation and non-slip lipstick", "Mascara improves the fair splendour of the look in [a] women's eyes EYES ARE IRREPLACEBLE" (Rawle 6). As a result there is a lot of advertising material of cosmetics products in the book that implies the source it was borrowed from. The author also tends to mention the titles of the magazines in the narrative that he used for his novel declaring the existence of the primary material of his work. Doing so he supports its status of the secondary fictive creation even more so:

Sometimes I incorporate an idea or two from a magazine like *Woman's Own*. *Woman's Own* doesn't just give you the theory of a job – whether it's organising a super party for Eddie Calvert, the world's greatest trumpet player, or refurbishing an old dress to look like a Paris model – it gets down to practice – to the details that really count. (Rawle 4)

The fact that Norma is attached to the pages of the magazines makes her a normal girl, although, at the same time an unrealistic character. She follows the hints and the rules expressed in the periodicals unconditionally, spends most of her time creating her new outfits and projects her life and family through the shiny pages of the glossy magazines. This explicit desire of Norma to live in the fictitious world makes her ,self' appear to be unreal as well. For instance, she believes that the process of dusting is not about removing the dust from the surfaces but to look as much pretty as possible because someone might see your legs passing by the window: "I couldn't be sure, with my head right up against the ceiling, but I judged I was at about the right height to create the image of a stylish young woman, as seen from the waist down, like an advert for a skirt in a mail order catalogue" (Rawle 31).

The constant need to be like the glamorous girls on the pictures is not the only peculiarity that makes Norma seem unreal to the reader. She is always unable to show her identification card when it is required. She leaves it at home when she goes to the job interview claiming that she and her brother Roy share one driving licence, which is actually issued to his name. "The problem isn't with you being a woman, Miss Fountaine, it's with your not having a valid driving license" (Rawle 50). A similar scenario occurs when Norma was accepting a package on behalf of Roy and the postman asked for a document to prove Norma's identity. Instead providing the needed identification, she started to argue with the postman: "Prove my identity? Well, not actually on my person. Anyway, it's hardly necessary," I explained. "This is my house; I live here with my housekeeper" (Rawle 21).

Apart from Norma being passionate about the fashion and looks, what else does the audience know about her? She has a complicated relationship with her mother, who is obsessed with Norma being locked up at home. Norma knows everything what



is going on in her brother's life, although the reader has never witnessed a conversation between them. The information about Roy is received only through Norma's perspective and because of the not trustworthy nature of her as a character, it is doubted that the reader could accept it as the truth. "The novel opens with Norma as the homodiegetic narrator in direct address with the reader, though narrative events offer small suggestion that all is not as it seems" (Gibbons 199). Norma seems to be 'too fictitious to be true'. Firstly, she shows no discretion in her vision of the world and makes an impression of a little girl that is naïve, pure and in constant need of protection. When she leaves the house she seems not to be prepared for the world that is waiting for her behind the door. For example, the encounter of Norma and Mr. Hands seems unnatural and she does not expect any harm from him, when she obviously should. Mr. Hands makes an impression of an indecent man, even though, the reader meets him through Norma: "It was then I became aware – consciously aware, that is – of a man standing directly behind me. He had been nattering away at my sub-conscious because I could see his reflection in the window. His face was obscured by a camera. The camera clicked" (Rawle 62). Secondly, there is her brother Roy who is a decent and caring young man, who is obviously ashamed of his sister and would rather lie about her than present her to his girlfriend. Thirdly, there is Mary who is according to Norma is her housekeeper. Later with the appearance of Roy the reader is informed that Mary is Roy's mother, which makes Mary Norma's mother. Furthermore, Mary seems to tolerate Norma on the condition that she stays at home and has no contact with the outside world. At the same time, Mary loses her temper with Roy a couple of times demanding never to let Norma out. Perhaps, she is just being a mother who protects her naïve little girl or simply sees no point to confront a person who is not real.

The revelation that Norma is an alter ego of her brother comes as no surprise to the reader as the observations that were expressed earlier lay on the surface. Due to the postmodern theories, human personality responds to the discourses in which it has to function. Roy changes his personalities according to the surroundings he finds himself in. He grew up in the environment of his mother's silent treatment, who could not accept the death of her daughter. The accident happened when little Roy and Norma played outside. Due to the careless behaviour of Roy, Norma was hit by a van. At one moment he lost his sister and gained the unbearable feeling of guilt. "She never actually said it was his fault but he knew that was what she was thinking. And after that, there was nothing. It was as if Mary had shut up shop and moved put, leaving her cold, empty carcass behind to cook the meals and vacuum the rugs" (Rawle 265). As a little boy who lost his sister, Roy needed his mother to tell him that it was not his fault and it was just an accident. Nevertheless, Mary chose to close herself up and die with Norma on that day. Roy started to look for a way to escape from the growing guilt inside him. He went through the mental process of Norma's 'reincarnation' in his mind and chose to believe that his sister did not die in that car accident.

From time to time, when Mary was out of the house, he would take the clothes out and look at them. They had a familiar smell, something he'd never really noticed before, a 'little sister' smell. He would hold them to his face and breathe it in. Then he'd lay them out on the bed, creating outfits I might have worn. They were like those paper dress-doll outfits that had the fold-over tabs – flat and lifeless because there was no doll to put them on. (Rawle 266)

For Roy Norma became his sanctuary where he could hide himself and his fears from the outside world. It was the only way for him to be alone with his sister. "So, one day he put the clothes on. Glancing at himself in the mirror, he could imagine it was me standing there. And that's how it all started" (Rawle 267). Therefore, the hardest thing for him to do was not to reveal his secret to his beloved Eve but to get rid of

Norma's clothes: "But it wasn't about getting the timing right; it was about not being able to let go. Even to Roy, who often failed to recognise symbolism, the metaphor was as plain as a hard-boiled egg. He had not been able to let go all those years ago either, when Mary had told him to take my clothes to the The Salvation Army" (Rawle 264).

Roy switches his alter-egos according to the situational aspects in his life. Due to the postmodern vision of personality, there is no true constant self as the self consists of a certain range of subjects, which can change. For instance, by putting women's clothes, Roy behaved contrary to the social construction of gender, therefore he hid himself at home. Every time he had the courage to reveal his alter-ego he was always punished for this. People looked at him with disgust and he was severely humiliated once by the policemen, who caught him on the bridge with the suitcase full of Norma's clothes.

The postmodern vision of personality as the flexible entity, which consists of a definite set of subjects, is maintained by the author throughout the novel. Roy, who suffers from the split personality syndrome is presented as two separate characters in the novel. In life he has to be a normal young man who dates a girl Eve with whom he is in love. He also has to be a transvestite that pretends to be his dead sister. Although, the split personality was caused by psychological trauma, even Norma, an alter ego of Roy, led a double life. For Mary she pretended to be a stay-at-home young lady but deep inside she craved for adventures and often left home to seek them.

Graham Rawle pays a lot of attention to the concept of image. The life of the protagonist spins around the world that is described in women's magazines. Norma's vision of the world is completely governed by the images she consumed from the advertisements and from articles of the periodicals. The particular focus on the images

constructed by female magazines is an attempt of the author to portray the illusiveness of reality, thus the illusiveness of Norma as a character. For instance, she stopped to window shop at one of the local clothing stores. There was a photographic studio next to “shoe menders” that belonged to Mr. Hands. Norma saw a picture of a “not especially beautiful” woman, who “had an air of charm about her”. This picture evoked a feeling of regret for not having such a picture and a strong wish to have one. If it was not for the image, that demonstrated the desired status of a photo model and the ability of the photographer to catch “that certain something”, Norma would have never agreed to the photo shooting with Mr. Hands: ““Can you really make me look like one of the glamorous models from the women’s magazines?” He assured me he could and made a comparison with Diana Dors, making my heart travel ‘out into space’” (Rawle 69). Norma could already imagine Diana and her having a conversation and being friends. The glamorous pictures of actresses and models sell the concept of looking perfect and acting like it is their natural appearance. The image of Diana Dors did not sell her personality or the film she represented, it exhibited the concept of being famous, fancy and admired and most importantly, the feelings that go along with it.

The desire to be one of these perfect women who appeared in the magazines and on television was so powerful that Norma even neglected perhaps the only chance to establish a good relationship with her mother. Mary proposed to sew the dress for her according to the dressmaking pattern of Butterik’s sewing patterns. But Norma did not want the dress of a woman from the magazine, she wanted to be that woman: “I think she was rather looking forward to our spending a cosy evening together, working away at the dress. The truth is, at any other time I would have liked nothing more, but tonight Mr. Hands’s camera awaited and it was too much to expect me to forgo the chance to be immortalised on film” (Rawle 183).

There is a different example of what role images and iconic signs played in Norma's life. In another scene, Norma left for a meeting with Hands, she approached the building where he lived and saw the door bells on the entrance door. While she was looking for Hands' door number she noticed one under the name Syms. "I half wondered if I would be greeted by Sylvia Syms, star of stage and screen who keeps her skin so young-looking" (Rawle 209). Norma was fixated on the images, which she consumed from the journals that even this tiny detail evoked a particular association from an article she came across in the past. This tiny detail also holds the connection to the primary material of the *Woman's World*. Being a famous English actress of that time, Sylvia Syms was most likely mentioned in one of the magazines that Graham Rawle used for his novel. The novel has almost no traceable connection to the original text. However, the details that often appear in the novel such as names of celebrities, cosmetics products or events of that time constantly reminds the reader about the primary source for this collage. The images and signs that Norma mostly pays attention to are the ones that obviously indicate their origin. It might be argued that it was the author's intention to bring more attention to the source of the collage. This approach set the approximate time period of the novel. As there is no clear indication of when the story takes place, the names of the products that were advertised in the 1960s magazines are the only evidence of the novel being from that decade. For instance, the reference to the Butterik's sewing patterns, which revolutionised home sewing and were used by the housewives in the 1960s. Nowadays these patterns are considered as vintage. Also, Sylvia Syms who was a beauty icon of that time, is currently considered as a star of classical films.

On the one hand, as the female magazines of 1960s propagated the illusive image of a perfect woman, it cannot be stated that the content of the periodicals

represent the reality of that time. On the other, these periodicals occupied a considerable part of a women's life at that time. Therefore, they can be regarded as one of the constituents of the 1960s' everyday life. Consequently, the statement that *Woman's World* lost its authenticity and any connection to reality because it was transformed to a collage, is regarded as incorrect. Due to the author's intent to disregard the reality as such in the first place.

The magazines had an enormous influence on Norma's behaviour affecting the relationship with her family. She was never close with her mother and did not have an opportunity to learn how to express sympathy, support and love to the closest people in her life. Apparently, the only sources that she could learn these behavioural patterns from, were her magazines. "I thought Mary was having a coughing fit. But she wasn't. When I put down my knife and fork and stood in the doorway I saw that she was sobbing quietly into her hands. I wanted to go and comfort her, sit next to her on the stairs with my arm around her shoulder like they do in the magazines" (Rawle 80). The image from the advertisement that Norma preserved in her mind showed one of the ways how to comfort people when they are sad. Norma repeats the text of the advertisement as the words she would use to comfort mother. It implies that Norma was never comforted herself and had no behaviour pattern to learn from in real life. The only source she could borrow comforting behaviour regarding other people remain the images she saw in the journals. "I wanted to say: Don't risk a nervous breakdown. If you're growing irritable and easily depressed, and your nerves are suffering from strain, try taking Phillips Tonic Yeast with your meals. I wanted to say I was sorry too, but I couldn't find the words" (Rawle 80).

The novel starts with Norma describing a perfect home. Naturally, she borrowed the image of an ideal house from one of the articles she had read. The house where

Norma lived with her mother and brother was not even closely resembling the house that was displayed in the magazines. "What is your idea of a perfect home? Do you long for gracious way of living that provides comfort without clutter and an atmosphere of charming elegance throughout the whole house?" (Rawle 3). The description of the ideal house is an advertisement of a real estate object, which is used as an introductory statement to the novel. The author proceeds with a detailed description of the inner design of every woman's dream house stating that, "It's what any woman wants when she loves her home. And I'm really not much different from other women" (Rawle 3). The decision of Rawle to begin the story with an advertising material presumably possesses a symbolic meaning of illusiveness that the novel is saturated with. The main principle of advertising is to make the buyer think that the thing advertised is exactly what s/he needs to have. The main indisputable argument is that everyone craves to have it and those who already do, gained exactly what they needed. The advertisement offers and simultaneously dictates to the reader what s/he must have. Then, there is an image, which is put next to a persuasive text and thus the model of a perfect home is created. In this case the model exists prior to the origin, image exist prior to the object it displays, simulacrum prior to reality.

On the basis of the provided analysis it can be concluded that Norma's treatment of female magazines as the guide book to almost every aspect of her life can be considered as the intentional postmodern device of the author.

As the story is narrated by Norma, everything that is happening in Roy's life is projected through Norma's point of view. Obviously, Roy is influenced by what Norma saw in the magazines as well. Nevertheless, when Roy met Eve, Eve's appearance and the first impression she made on Roy are narrated from Norma's perspective. "He noticed how pretty her hands were – pale and delicate like the ones in the magazines"

(Rawle 88). Norma indicated that it was Roy, who noticed how neat Eve's hands were. The fact that first-person narrator is aware of another character's thoughts confuses readers as it has not been revealed yet that Norma and Roy is the same person. However, Norma's perspective is present in almost every episode of Roy's life. Sometimes he seems to be more detached from the images that female magazines propagated. Even Norma herself admits that "he [Roy] has always been more down to earth than I am". "This what a dress should do for a woman, thought Roy. And though, she wouldn't have been out of place on the cover of the very fashion magazine she was reading [...], she looked like what she was – a live, intelligent, sky's-the-limit working girl. Not a rich man's caprice" (Rawle 96). When Roy locked his alter-ego and attempted to be himself with Eve, he fought against the affection towards the magazines very hard. Even though, Norma was willing to get out and "to spend more time with her brother", Roy isolated himself from everything that had a connection to his sister. For some time he did not put on Norma's clothes and did not spend a lot of time with an artificial beauty that the periodicals displayed. There was no suggestion about Norma's presence for some part of the novel, besides the fact that the story was narrated from her point of view. The illusion that Norma would never appear in the story was ruined by the scene when Roy was watching over the fences of the Greenwood Avenue where he arrived to deliver clean laundry. In one of the yards he noticed among the hanging clothes a piece of ladies' undergarments of a famous brand. "The bra, unless I'm much mistaken, was from Exquisite Form – delicately pretty, white nylon lace, with wide set straps and unique inner cup construction to provide special uplift" (Rawle 147). As expected, Roy gave in to his alter-ego and let Norma handle the situation. "My dream is to one day own a 'Mademoiselle' Light 'N' Lovely bra by Contraband. Roy has seen them in Marcia Modes on Great Colmore Street. [...]. But



as bras go, the one hanging just a few feet away on the washing line was really rather pretty and, seeing it was on the large size, Roy fancied it would fit me perfectly" (Rawle 147). Eventually, Roy ended up stealing the intimate apparel and running away as if he was pursued by someone. This episode sustains the postmodern theory that every personality changes according to the environment in which it has to function. Although, Roy and the reader received a strong impression that he was able to control Norma and be true to himself, as soon as he encountered something that was dear to Norma he became her. Even though, it is just Norma who is obsessed with images that the magazines sold to her, the scene substantiate that Roy is enormously influenced by them too. The switch between personalities happened rapidly and completely out of Roy's control. This demonstrated how invalid the concept of the true self is and how easily it can be manipulated by the external world.

## **6. Metafictional Devices in *Woman's World***

### 6.1. Intertextuality and Intermediality in *Woman's World*

*Woman's World* is a postmodern literary work, which incorporates several postmodern and metafictional devices. Due to the novel being produced in the form of a collage, intertextuality is regarded as the most discernible postmodern device among other postmodern techniques. There are multiple evidences in the novel that mark intertextual and intermedial relationships between the primary material and the secondary product. The periodicals of the 1960s were full of advertisements and followed the latest trends in fashion, make-up and taking care of a household. As a result the components that were cut out of the female magazines affected structure, language and form of the text. The products that were advertised and the trends that were facilitated by the magazines are not in trend anymore. Furthermore, the values, goals and way of living of women are not topical either. The nature of collage presupposes the removal of any primary source traces. Graham Rawle harnessed the 1960s' printed media material in more explicit manner and thus caused a deviation from the main principle of a collage composing.

The evidences of intertextuality in the novel can be categorised according to the type of advertising material, which was used for the collage: fashion, housekeeping, cosmetics, television and celebrities. These areas of advertising reflected mainly what women of that time wore, how they kept their houses, what make-up they put on, what television programmes they watched and whom they idolized. These advertisements also portray the conventions of the society of that time. The apparent presence of the 1960s' women's everyday life generates most of the intertextuality examples in the novel.

Norma's descriptions of her everyday outfits occupied a considerable part of the text. She often composed her outfits beforehand as she believed that there was no place for chance when it comes to appearances of a modern woman. The clothes that Norma chose for her outfits did not fit the image of a conventional young lady. The description of the garments that Norma wore were taken from the female periodicals of the 1960s and, therefore, they represented the trends of fashion during that period of time: "Now! What to wear? I fancied something really romantic and "floaty" and was on the verge of setting into a filmy chiffon creation when I found a striking peacock-blue dress with a motif embroidered in white beads on the bodice and skirt" (Rawle 18). There are some truly vivid samples of how borrowed commentary from a fashion article can prove the nature of the primary source of the novel. In one of the descriptions of the latest trends in make-up and fashion Norma states: "Today's trends make no bones about it: fashion wigs are the very latest thing" (Rawle 6). The reader realizes that the 'latest thing' in the novel is not the 'latest thing' nowadays. The author does not indicate the exact period of time when the story takes place but due to the intertextual manifestations provided, readers are able to identify the timeline of the novel as the past.

*Woman's World* provides plenty of evidence which betoken the precise year of the magazine. For instance, when Norma explained the procedure of how the make-up should be put on, she mentioned her preferences in lipsticks: "I you're anything like me, you're head over heels in love with the new Cutex range" (Rawle 6). Cutex now is a brand of nail polish and other nail polish supplies used to produce the lipstick as well. As the change of the owners and production strategies resulted in the brand quitting lipstick production and starting only nail cosmetics production. This lipstick brand was the most popular in the 1959-60 due to its variety of bright colours and stylish

advertisements. Furthermore, in a statement Norma used the adjective 'new', which hints towards the beginning of the production of the most popular lipstick line.

The television shows and the celebrities that were inserted into the novel by the author, can be regarded as the most reliable proof of the usage of the 1960s female magazines. Norma considered herself as a modern and up-to-date young lady. She followed the latest innovations in fashion and the celebrities who wore them. As Norma stayed at home most of the time, there was nothing much to do for her. So she watched various kinds of television shows with her mother. Mary being afraid of revealing Roy's secret, forced him to stay at home when he was being Norma. This way Mary could cope with him being transgender and build a relationship with her son while he was pretending to be his dead sister. As a result Norma was familiar with well-known public figures and could recognise plenty of popular television hosts. "It began to dawn me that this old-timer looked remarkably like Michael Miles from the popular quiz Take Your Pick. The resemblance made me wonder if he was after the key to my success. I was familiar with the routine from the television show" (Rawle 47). Michael Miles was a popular British television presenter and hosted the quiz show from 1955 till 1968. There is another scene when Norma narrated the conversation between Roy and Mary. He told his mother about "the recent development in his romantic circumstances" and expressed his deep feelings for Eve. "'We're meeting tomorrow for a picnic, she's called Eve, and she's twenty-one,'" said Roy excitedly, answering the questions in reverse order, like a contestant on Double Your Money" (Rawle 188). *Double Your Money* was a British quiz show that broadcasted on television from 1955 till 1968. These apparent instances of intertextuality which can be spotted throughout the novel serve as the solid evidence of intermedial transgression of the primary material of the printed mass media texts to the secondary material of the literary work.

Having defined *Woman's World* as an intermedial novel, the analysis will proceed with an interpretation of how intermediality was implemented and what impact it had on reader. As intermediality signals the transposition from one medium into another, the process of selecting the fragments from the female periodicals and transforming them into the novel vividly demonstrates this transposition. Since the short commentaries from the journals on how to become a perfect woman were transfigured into the narrative about a young lady that attempted to be a perfect woman, there are the features of women's magazines that were preserved in the novel. Firstly, the theme of illusive believes representing that anybody can be a perfect woman from the magazine's image is maintained. Secondly, as the glossy magazines of the 1960s were saturated with the advertisements of female beauty products, the novel contains plenty of advertising vocabulary, syntax, signs and narrative. Thirdly, due to the shift of the medium, the purpose of the text was changed as well. The main objective of the printed mass media is to inform and promote certain services and products. In the process of transformation the major objective of the novel became to entertain and bring aesthetic satisfaction. The transition of the purpose of the text can be regarded as the most notable outcome and evidence of intermedial transgression.

## 6.2. Metalepsis and Mise En Abyme in *Woman's World*

According to Werner Wolf, metalepsis does not necessarily mean the erasure of the boundaries between reality and fiction, but also between different types of media. Since the previous section reviewed the key evidences of intermediality in the novel, it is important to discuss the notion of metalepsis. Rawle's decision to use the magazine fragments altered the optical format of the novel, and moreover, demanded from the reader not only to read the words but also to scan the images, which accompanied them. The novel obtained a form of an illustrative collage, which required not only the

comprehension of the story plot, but also ability to interpret numerous combinations of words and pictures. There are plenty instances of word-image combinations, which were borrowed from the advertisements with a certain meaning. However, the meaning was changed through the process of transformation. The examples of how the message of word-picture combinations were altered by the author in order to fit the context of the novel will be discussed in detail in the following chapter.

The manifestations of metalepsis on the narrative level occurred several times in the novel. These examples mainly regarded Norma and Roy meeting in one discourse. The scene when Roy came back from the unfortunate accident with Mr. Hands might be considered as the first significant case of explicit metalepsis. "I was hunched over the sink, washing the make-up from my face when a knock on the door startled me. [...]. After a moment, the key turned in the lock, the door opened and there stood Roy in his dressing gown. His face bore traces of make-up, which was streaked as if he had been crying" (Rawle 244-45). In this scene Norma as the first-person narrator told the reader that she was washing the cosmetics off her face. But when the door was opened by Mary she saw Roy with the remains of the cosmetics on his face and the first person narrative was suddenly changed to the second person narrator in the novel. This might be considered as the turning point of the plot as the fact that Norma is Roy, and Roy is Norma was openly presented to the reader. The moment when the worlds of the two characters coincide is marked with Mary opening the door, which can be regarded as a symbolic gesture of opening the door into a parallel reality. Being connected to both Norma's and Roy's reality, Mary was chosen by the author as the one who had to break the boundaries between the 'unreal fictive world' of Norma and 'real fictive world' of Roy. After seeing Roy like this Mary wondered what happened with him and asked Roy to tell her the truth. ""There was a fight," said Roy unsteadily.

“Then she hit him.” “Who did?” “Norma. She hit him really hard.”” (Rawle 246). In this moment when he tells his mother that Norma hit Mr. Hands, the boundaries between the two parallel realities break again in reverse order. The intention of the author to mix the narrative levels of the novel here and there might reflect his intention to constantly remind the reader that Norma and Roy is the same person, although they belong to two different narrative dimensions.

As the worlds of Norma and Roy exist in parallel, there is a strong probability for these worlds to coincide leading to the case of a ‘horizontal metalepsis’. There was an incident at the end of the novel when Roy stayed at Eve’s apartment waiting for her in order to explain himself. “Looking up then, he caught his reflection in the mirror. “Oh, hello,” he said, surprised. “I thought you were in Scotland.” But it was not himself he was talking to, it was me” (Rawle 416). As usually the scene was narrated by Norma and suddenly Roy looked at himself in the mirror and addressed Norma directly as if she was present in his reality. Having Norma acknowledging that he was talking to her, creates an illusion that she was present in this moment. The choice of the author to have the mirror as a point of contact where Norma’s and Roy’s worlds merge also has a symbolic meaning. Apart from being an element of décor and a personal grooming device, the mirror has been always considered as a gateway to alternative worlds. Although, the mystery around this belief remains unresolved and perhaps mankind will never gain the answer whether mirrors can be a gateway to an alternative world, the fact that Rawle used this allusion in his novel might be his answer that it certainly can. At least he demonstrated how it can serve as a rift between the parallel worlds in fiction.

The following metafictional device that is applied in the novel is *mise en abyme*. As opposed to intertextuality and metalepsis, *mise en abyme* is easier to detect in the text. The primary distinctive feature of the device is a self-referential mirroring within a

work and indication of self-artificiality as a product of someone's imagination. As far as *Woman's World* is concerned, the technique was used in the title of the novel. Rawle added "a novel" to the main title what immediately sent a firm signal to the reader that this is a work of fiction. Doing so Rawle intended to clarify his position as the author of a book, which is a fictitious work of mind and not someone who produced the reflection of reality that reveals the genuine truth of the world. The afterword of the novel might be considered as an extension of Rawle's acknowledgment that *Woman's World* is a piece of writing. Firstly, it is called "The Making of the Book". Secondly, here Graham Rawle explicitly explains the process of the book creation: "*Woman's World* has been collaged from individual fragments of text (around 40,000 in all) found in women's magazines published early 1969s. It has taken five years to produce" (Rawle afterword). This detailed description of how the book was created on the next page after the last page of the novel, supports the declaration of the author that this is just the product of his mind that was created as a result of his physical and mental work. The first paragraph of the afterword might be associated with an introduction of a product manual. This might be also considered as Rawle's ironical gesture to remind the reader how consumption oriented Norma was and how consumption oriented modern society is. The author's statement of the fact that like every commodity in the world, literature also needs an instruction on how it must be used.

As the analysis has defined, Graham Rawle applied key metafictional techniques in *Woman's World*: intertextuality, intermediality, metalepsis and mise en abyme. The major function of metafictional devices is to draw the readers' attention to the fictitious nature of a literary work and by this to address the issue of relationship between fiction and reality. In his novel the author constantly breaks the frames and mixes the levels of discourses. This continuous tendency to break the borderlines and



stereotypes in his novel might be regarded as the author's firm resolution to demonstrate how huge the chasm between reality and literature is. Firstly, he showed that split personality, which can be considered as a disease in real life is turned to successful plot twist in literature. Furthermore, he proved that multiple personalities of one individual can produce multiple characters that are different in appearances, gender, temper and life choices. Secondly, Rawle switched between reality and fiction and the levels of discourses so often that at one point readers could not indicate a clear line between them. This confusion of where the border of one discourse ends and the other starts can be considered as the second solid argument of how inveterate the belief of literature being the reflection of reality is. Literature is not a reflection of reality, it is just one of the many constituents that construct reality.

## **7. Visual Devices in *Woman's World***

*Woman's World* contains numerous samples of various visual devices, which the author applied to enrich the view, content and narrative of the novel. To structuralise the analysis of the samples, they were divided according to the main categories of image insertions proposed by Simon Barton: *supplementary images*, *narrative images*. The third category will incorporate occasional *typographical instances* in the novel.

According to Barton, the supplementary image coexists with the word in order to support the message that the word delivers. The picture assists with an imagery that is behind the word and is usually implemented into the text by the author to direct the reader "in understanding the author's original vision for the narrative" (Barton 105). This kind of image is able either to help readers in depicting the 'right' picture while reading the novel or to restrict the abilities of readers' mind in imagining the picture behind the text. The effects that these two abilities might produce can be opposite and can either assist or distract. Their function is subjective and individual to each reader (see Barton 105).

The category of the narrative images distinguished by the scholar is a narrative image. This type of images exist interdependently in coalescence with the word. In this case the image does not only elaborate the narrative, moreover, it is the narrative and its absence makes the whole word-image combination lose its primary meaning (see Barton 106). Narrative image is the core principle for comics and graphical novels. Although, *Woman's World* defines itself as a graphic novel, it does not incorporate the conventions of a classical comic book, hence introduces its own sub-type of narrative image. The major distinctive feature of the *Woman's World's* narrative image is its

context-additive nature that allows to append a new connotative meaning to a denotative meaning of the word.

Typographical instances of *Woman's World* might be considered as the unique representations of the Graham Rawle's collage technique. Every separate fragment might be regarded as an example of the typographical application because the novel is composed solely out of the numerous snips from magazines. As a result, major typographical examples are occasional as the author needed every word and phrase that could suite the plot of the novel. The cases of typographical techniques which will be analysed in this chapter were selected due to their relevance in the visual features of the text and their optical effect on readers. As the elements were cut out of the primary source context, some of them vividly possess the narrative meaning of the female periodicals.

### 7.1. Supplementary Images

As defined above the purpose of supplementary images is to facilitate the meaning of the text they refer to. The first example that will be examined in this section is the first image that emerges in the very beginning of the book. The novel starts with the questions that ask readers how they imagine their ideal home: "What is your idea of a perfect home? Do you long for a gracious way of living that provides comfort without clutter and an atmosphere of charming elegance throughout the whole house?" (Rawle 3). Based on the contiguous shape of the text the whole part was borrowed from a real estate advertisement (see figure 7.1.1). The description of the perfect home proceeds with the details of décor and the image that illustrate the facade of the house. The picture that was chosen by Rawle to demonstrate his vision of a perfect home is rather common and would correspond to the main characteristics of an average picture of an ideal house. Norma explains that this house is a blueprint of the perfect home

every woman would want to live in. The female magazines of 1960s propagated a perfect life of a perfect housewife that could not be possible without a perfect home. The picture displays a chimney with smoke coming out of it. This demonstrates that the author's choice was intentional. The chimney symbolises the warmth that women are supposed to induce being stay-at-home wives. This is Rawle's way to mock the mass production of the 1960s dream life. Norma's statement that she is "really not much different from other women" sets the mood of the novel and explains that there was nothing special that women of the 1960s dreamed about. The picture of the house may not fully coincide in a mind of a given person with the description given in the text. However, due to its common features it corresponds to the average person's expectations of how an ideal house should look like. This prevents the reader's imagination to generate its own image of a perfect home.



Figure 7.1.1 (Rawle 3)

Proceeding with the topic of what it takes to be a perfect woman, the next example of an image-word combination displays a picture of a lipstick and the word 'look'. It is placed within the frames of the shape, which resembles the form of an eye

(see figure 7.1.2). In the following passages Norma explains in details how make-up should be put on and what brands of cosmetics suite her the best. In this case the picture of the lipstick supplements the depiction of the cosmetics abundance that women usually need to put on every day. The presence of the lipstick image along with the text visualizes numerous items that women usually have on their dressing table or in their make-up kit. This word-image formation is achieved through inserting the word 'look' into the eye-shaped frame. This is a distinct example of a mixed-medial relationship between word and image. The word 'look' provokes an image of an eye and a striking make-up that makes it look more distinctive. It can be stated that the author reached the required effect by putting the word 'look' in the centre of an eye. The word 'look' is to substitutes the real look which can possess particular emotions, which women wishe to create or enhance using diverse cosmetic products.



Figure 7.1.2 (Rawle 6)

When Norma talks about self-confidence, she is always clear that she is a self-sufficient woman. For instance, when she embarked on the job interview she felt so self-confident and self-balanced that her step was so light “as if she was walking on pillows”. The picture that the author puts nearby, displays female legs on pillows that imitate walking (see figure 7.1.3). Therefore, it cannot be stated that the characteristics

of complementary image suits this kind of word-image combination. The denotative meaning of the text correspond to the denotative meaning of the image. But this is not the message that the author intended to deliver. Putting it into words, the author meant that Norma's step was so graceful that it seemed that she was walking on pillows. This image illustrates the denotative meaning of 'walking on pillows' and neglects the connotative meaning of a light step. After reading this passage the verbal image that will probably, emerge in the readers' imagination will be Norma walking confidently to the job interview and not female legs on pillows. This is the example of the trans-medial relationship, in which the image deprived of its own connotative meaning is irrelevant to the narrative context of the passage. In this case the text serves as the supplementary tool to the image and not vice versa. Furthermore, Rawle might embed the image into the text to emphasise the fact that when it comes to self-explanation the image will always require verbal facilitation, while word can deliver an accomplished message without any assistance.



Figure 7.1.3 (Rawle 39)

As mentioned, Norma finds herself to be a perfect woman and as every other woman she needs to be admired. When Norma went window shopping she noticed a shop that offered photography services. She stopped for a moment to examine the photos, which hung outside to attract new customers. Norma payed attention to "One

particular woman, though not especially beautiful, had an air of charm about her” (Rawle 61). The author included several photographs of women in this paragraph. Although, there is no indication which photo Norma found particularly special, after looking at both of them it becomes clear that she meant the larger one (see figure 7.1.4). The photograph of a young woman who holds her head slightly up and has a captivating look from above. By inserting two photos into the text, Rawle gives the readers an opportunity to decide which photo matches the description best. The presence of two pictures might be considered as a break of frame, which the proposed image forces on the readers’ imagination. On the other hand, it might be regarded as an extension of the frame that instead of providing only one direction for imagination to follow it proposes two options. In this case the relationships between image and word is mainly supportive with a slight dominance of the word.

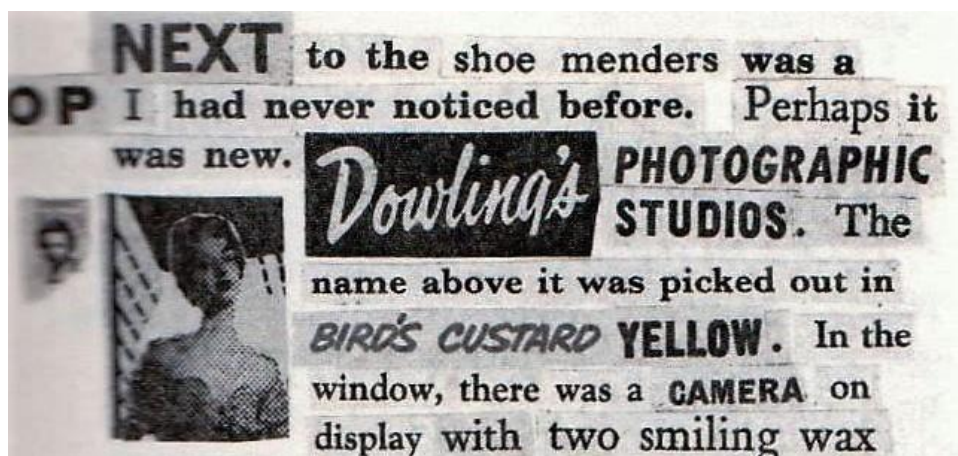


Figure 7.1.4 (Rawle 61)

The word-image trans-medial cooperation in which comprehension of the message that picture transfers would be not possible without a verbal interpretation, displayed by the following example. When Norma talks about Roy having a new job, which deprived her and her “frocks” of day walks, Rawle inserts the picture of a smiling sun after the phrase “the light of day” (see figure 7.1.5). It is hard to grasp the meaning and relevance of the picture without the context that was provided in the passage

above. The phrase “the light of day” alluded to Norma dreaming of going out and not staying at home behind the closed curtains. The previous descriptions of Norma’s everyday life enable the reader to discern Norma’s misery, despite her ‘sunny’ way to perceive the world around her. It is not only about showing off her dresses during the day but also about going out and meeting people. Norma craves for adventures and wishes to explore the world. Although, at this point the reader is not aware of the fact that Roy suffers from personality disorder and Norma is his other self, the picture of a smiling sun emphasises how happy Norma becomes when she is allowed to go out during the day.

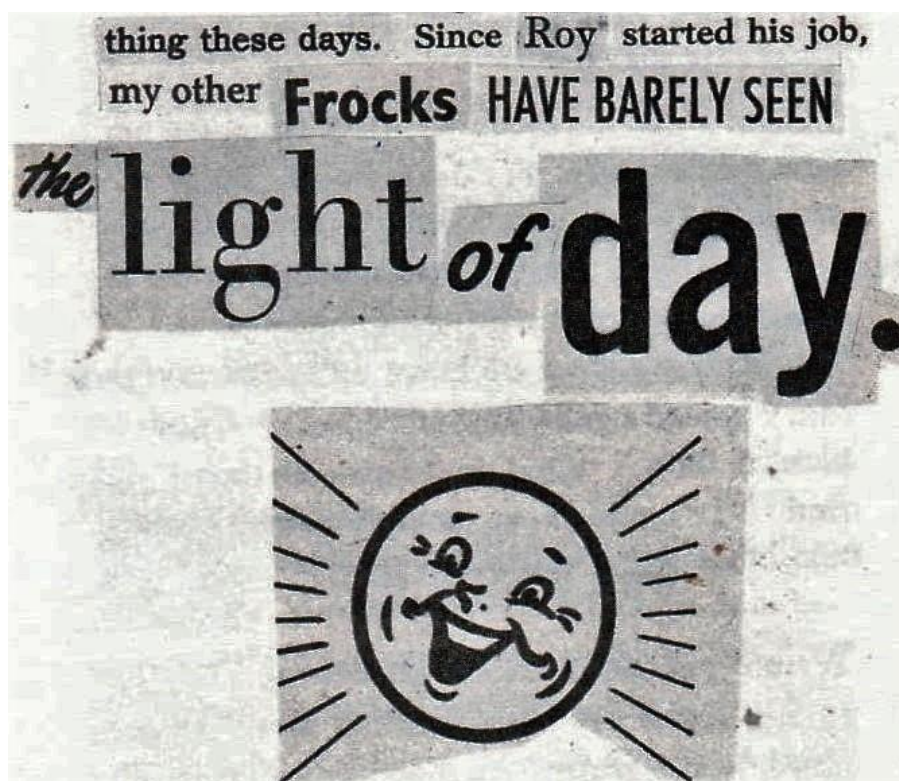


Figure 7.1.5 (Rawle 138).

The following example displays how Rawle uses the supplementary image in order to direct the reader’s imagination by inserting the picture that reflects the character’s vision of the narrative. In the scene when Eve invites Roy to have dinner with her and her aunt, they have a moment of realisation that they are in love with each



other. There is an instant when Roy looks at Eve from above and does not see her eyes from this perspective. Nevertheless, he finds her forehead the most beautiful thing he has ever seen. The text presents a simile to Eve's appearance comparing her to the actresses from the film *North by Northwest* who climbed on "top of Mount Rushmore, looking down at the faces of the American presidents carved into the rock, just as he was now, looking down at Eve's face" (Rawle 170). The picture that was added to the description illustrates the angle from which Roy admires Eve (see figure 7.1.6). The reader is provided with the visualisation of what Roy might see and not how the author sees it. Perceiving the narrative through the eyes of a character can be regarded as a metafictional technique. However, the author applied it to brake the boundaries between the discourses of the novel and its audience. The picture still puts the reader's imagination into a frame and forces it to accept the provided image as one of its own production.

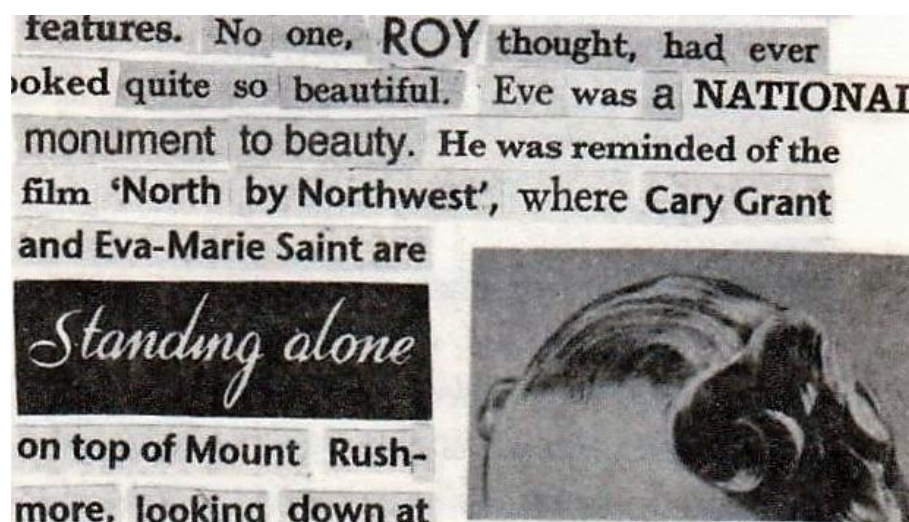


Figure 7.1.6 (Rawle 170)

There is an episode in which Mary measures Norma for a new dress that they decided to make together. "I bought this pattern to fit me, so we're going to have to try it on a few times, I expect" (Rawle 190). When Norma goes into detail and tells the reader that her mother never touches her and that it is really strange for her to have

Mary so close during the process of measuring. There are two images that support this paragraph. They bare no visual or narrative connection to each other and can be both characterized as supplementary images. The first picture delineates a flying airplane which refers to Norma's position "I held out my arms like an aeroplane" (Rawle 191) (see figure 7.1.7). The second picture displays measures of a dress in the shape of a female body (see figure 7.1.8). As the images refer mainly to the position of Norma when Mary measures her, it can be stated that the main reason why pictures are inserted into the text is to visually illustrate the verbal description of the uncomfortable situation. Norma had to be unrestricted in her moves and open herself to her mother as on the picture number one. She felt so perplexed that she just stood still and let Mary measure her like on the picture number two. The images, which Rawle found suitable for this scene supposed to transfer the ambiguity of the situation to readers: Norma wanted to be open and fly like an airplane as depicted on the first picture, instead she stood there as a mannequin supressing her emotions and with no single impression on her face as displayed on the second one.

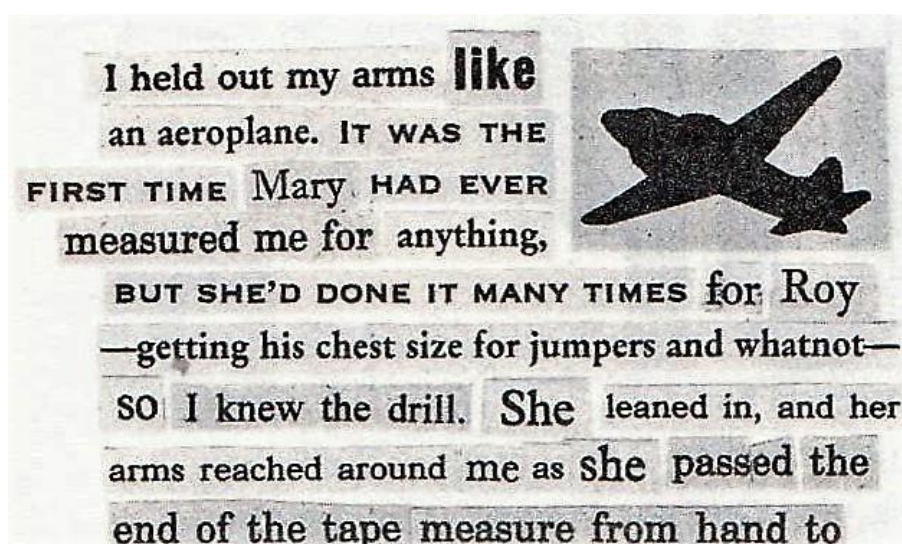


Figure 7.1.7 (Rawle 191)

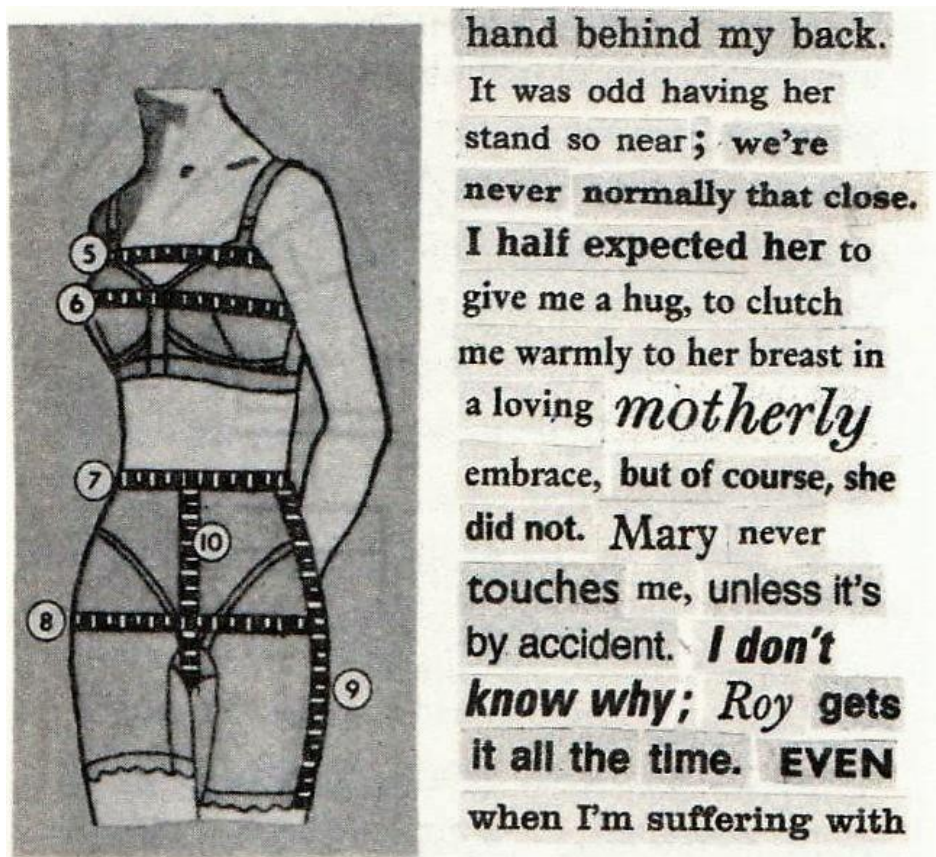


Figure 7.1.8 (Rawle 191)

There are visual devices in *Woman's World*, of which the main function is to add a humorous effect to the text. For instance, Norma's description of London's pavements is accompanied with the picture of a chubby woman who misses her train (see figure 7.1.9). Due to the typographical technique, the phrase "Can't hurry - too fat!" distinguishes from the rest of the text and is the second piece of information, which the reader's eye grasps. The juxtaposition of these two fragments brings a sarcastic context of an overweight woman having her body as an obstacle to fast movement. The first layer of this word-image composition proposes the denotative meaning of the image, which coincides with the denotative meaning of the word. However, when the reader rereads the whole page from the beginning the second layer of the meaning of the word-image combination reveals its connotative meaning of women's clumsiness when they cautiously walk on high heels on the bumpy London pavements. The author

mislead the reader by making a visual accent on the collage elements that were not relevant to the narrative of the page. This case demonstrates how visual devices and typographical techniques are able not just to guide the reader's imagination in the right direction but also to disorient readers in their perception of the story and even present a new meaning of the narrative.



Figure 7.1.9 (Rawle 199)

Rawle's intention to focus the reader's attention on the image before they start reading the text can be also identified in the following example. There is an image of a big pair of scissors placed in the middle of the page. The scissors are placed in a way that it might seem that they cut the text into two pieces (see figure 7.1.10). The image and text are in the trans-medial relationship, which denotes an equal collaboration of image and word. Here the image serves as a supplement to the text, even though it is the first thing that captures the reader's attention the moment they turn over to the new page. It can be argued, that there are two main motives for the author to include this image into the text. Firstly, to illustrate the denotation of scissors by visually displaying them in the process of splitting the page into two halves. Secondly, to underline the focal point, which determines the further development of the plot. While Mary was

cutting the fabric for the dress using her big scissors, Norma was deciding whether she would be able to leave the house unnoticed for her meeting with Mr. Hands. This instant can be considered as the significant point of the story. The moment Norma left the house the readers realise that she would not return home the same as she was before: “[...] I could hear the kronking and chomping of the big, heavy scissors reverberating through the table as they cut through the material, but I knew that Mary might at any moment decide to down dressmaking tools [...]. I had no choice: I had to make a dash for it [...].” (Rawle 196). The picture of scissors in size of the whole page was inserted into the text in order to signal the significance of the page without the reader even starting to read it. The image is notable for having influence on the visualisation process. When the reader starts to visualise the scene of Norma being about to change her life, the sound of scissors cutting the material might symbolize the rushing beats of Norma’s heart as it is usually portrayed in slow motions scenes of action films.

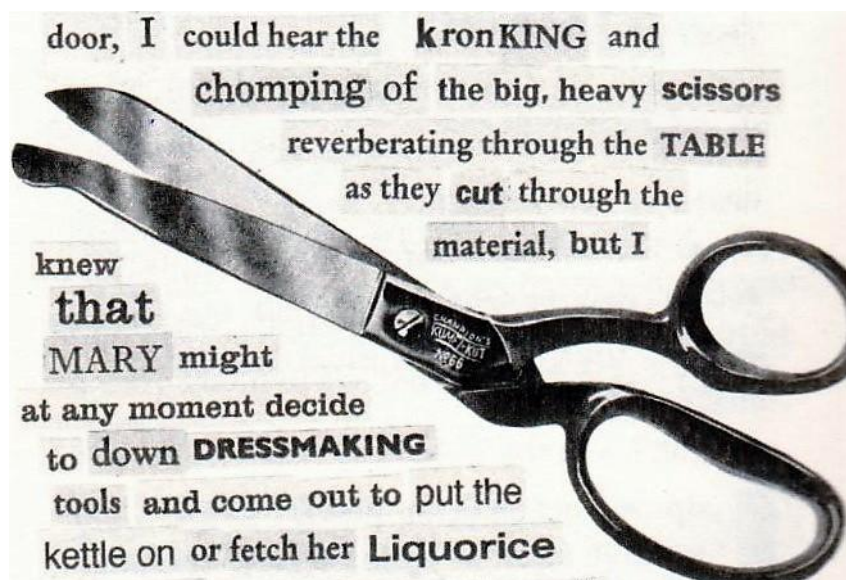


Figure 7.1.10 (Rawle 196)

The next instance which displays trans-medial collaboration of text and image is exemplified in the end of chapter 12. This combination illustrates a house and hands

with the text “house of hands” placed inside of the image frame (see figure 7.1.11). This image occurs in the scene in which Norma arrives to the house where Mr. Hands lives. This picture represents the denotative meaning of the house where Mr. Hands lives – ‘the house of Hands’. It also contains the connotative meaning of the place where hands operate, which will lead to no good. And this is what the reader will experience in the following pages. The sense that something might happen to Norma was sustained by Norma’s statement that her “warning system” gives no signal of a threat when she arrives to meet Mr. Hands. The image of the house placed in the back of the picture and hands drawn in the position as if they are about to catch the house, evokes an even stronger sense of danger. When the readers start to read the following chapter they realise that the leads that were provided by the author before were preparing them for the unfortunate incidents that would happen to Norma. Instead of being immortalised on the camera film as Norma had dreamt about, she is attacked and almost raped by Mr. Hands. Taking into consideration the previous arguments, it can be stated that by embedding the image of ‘House of Hands’ at this point, the author alludes to the concept of ‘house of cards’. The concept embraces the meaning of something fragile and unstable that can collapse any moment. It is based on the literal meaning of the small construction made of playing cards. When Norma is about to enter the house of Hands she is not aware yet that this place will be her ‘house of cards’ where all her dreams to be a model will be tumbled.

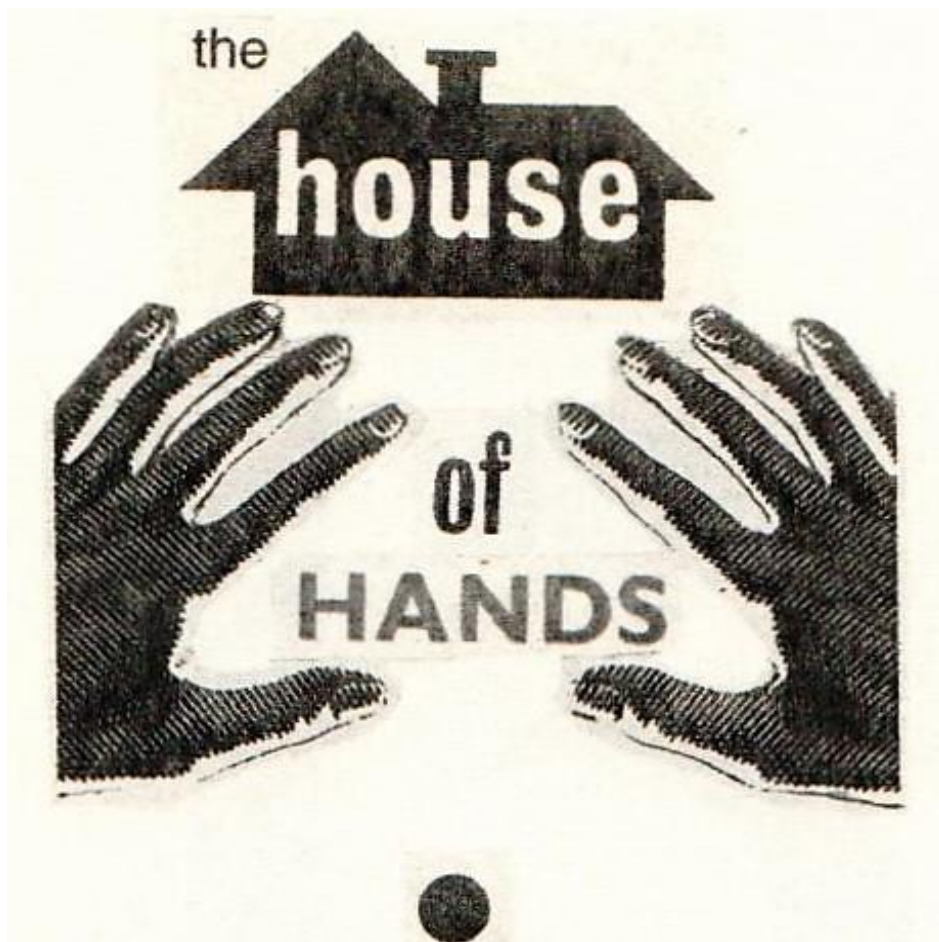


Figure 7.1.11 (Rawle 205)

After almost being raped and committing a self-defence murder Norma escaped from Mr. Hands' apartment. Mary found her in her room signifying the moment when the reader learns that Roy and Norma is the same person. Roy attempts to hide his connection to Mr. Hands' death or any connection to him. Roy decides to hide the suitcase with Norma's clothes. He sits in his van and thinks about the evidences he left in Mr. Hands' apartment and how many people saw him coming in and storming out of the house. "Roadside witnesses would furnish them with descriptions of the before and after versions, which together with the canary yellow skirt found at the scene of the crime, would paint a complete picture in oils or watercolour" (Rawle 257). The portrait of a young woman that goes along with the paragraph guides the reader in imagining the woman who Roy thinks about, i.e. himself being Norma (see figure 7.1.12).

Although, the supplementary image is expected to correspond to its verbal description, based on the descriptions provided throughout the novel, the picture does not mirror how Norma would be imagined by readers. It can be stated that the portrait does not assist the reader's imagination but on the contrary confuses it and pushes it into the opposite direction. Due to the analysis contributed above, it is assumed that the picture does not aim at supplementing the text, it just embodies the concept of a portrait as a representation of a person's look. It can be also argued that the portrait of a woman was chosen by the author in order to implement the visual pattern of a portrait that can be substituted by any other which the reader's mind will produce while reading the text.

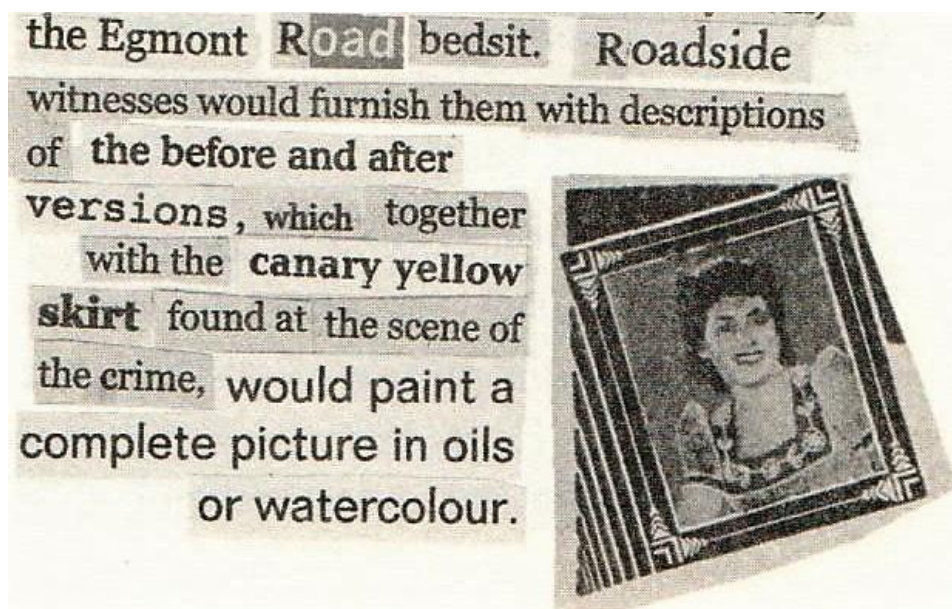


Figure 7.1.12 (Rawle 257)

*Woman's World* is a multimodal book as it demands simultaneous application of reading and viewing skills to one concept. However, there are instances when the image has also other functions besides visualising the verbal part of the text. For example, when Roy and Eve went on a picnic, Roy became aware that he is deeply in love with her and that he finds her unbelievably beautiful. He is so happy that his "heart sang a song from the hit parade". There is an image of musical notes along with the description of the feeling that Roy experiences in this moment. The music notes are



stretched horizontally along the text and resemble a cut-out from the music notebook (see figure 7.1.13). The image of the music notes represents the music that plays in Roy's heart. This is the special case of the multi-medial relationship of image-word combination when more than one medium is activated in the process of reading. For the reader who happens to be a musician it is possible to actually read the notes and 'hear' the music, which Roy hears in this episode of the novel. This creative move of Rawle establishes a new type of the reading experience, when the boundaries between types of media are erased. This technique displays how the one word-image composition involves reading, viewing and hearing skills.

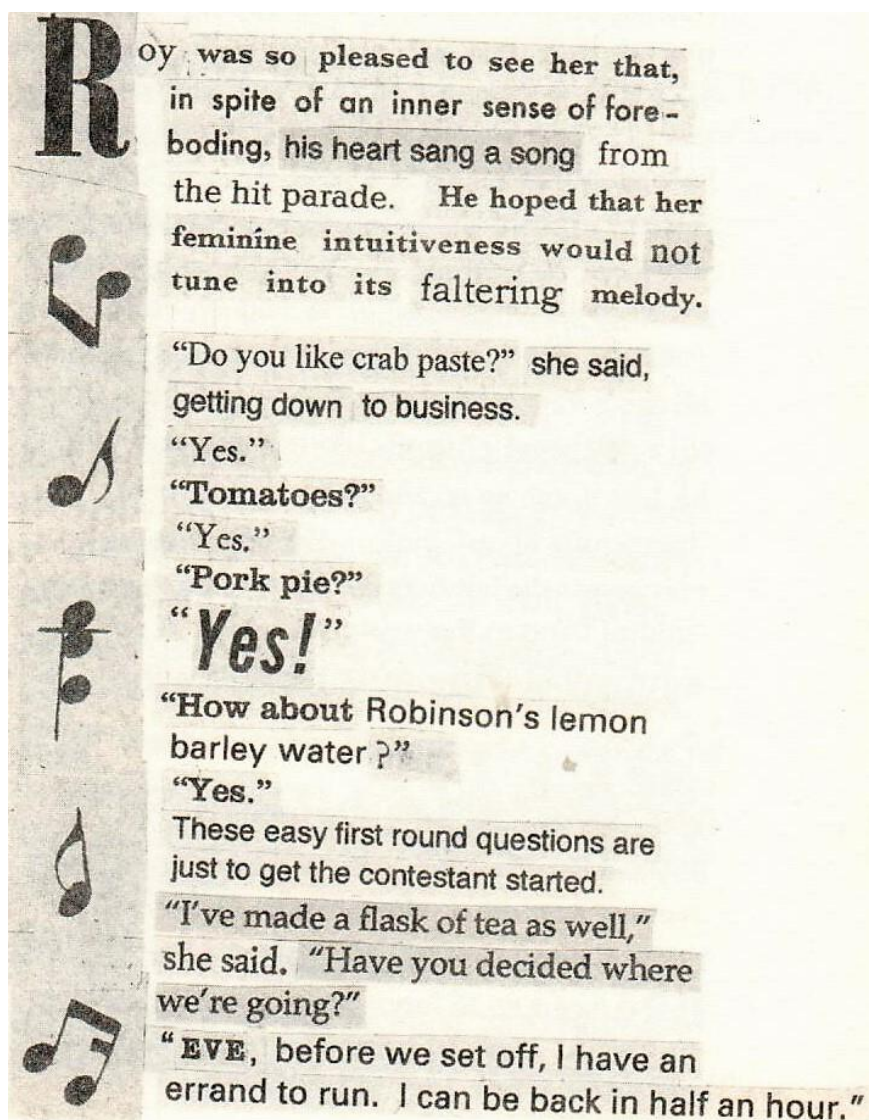


Figure 7.1.13 (Rawle 284)

The next image, which will be analysed is included in the episode in which Roy decides to grow a moustache. After Eve seeing Roy unshaved and not being fond of it, Norma explains the reasons of Eve's reaction to Roy's moustache. Being a lady expert, Norma contributes with the argument that women would never be keen of it as "[...] when one of their favourite men grew a moustache, he turned out to be Jimmy Edwards or Adolf Hitler, and they have never quite recovered from the shock" (Rawle 340). The picture that accompanies Norma's claim illustrates the lower part of three male faces with the black line crossing out their upper lip zone (see figure 7.1.14). At first sight, it might look like a moustache and not a black stripe. It can be stated that this is an effect, which the author sought for. Based on the arguments provided by Norma about how unattractive a moustache is to women, the black line that imitates the moustache on the men's faces adds the illusion of crossing out the men who have a moustache. This black line serves as both the object that is needed to be obliterated and as the tool that obliterates the very object.



Figure 7.1.14 (Rawle 340)

There is a scene in the novel, which describes Roy and Eve going to a cinema. After the movie Roy believes he has just seen Mr. Hands who sits on the back seat behind Eve and him. Although, he is not sure whether it is really him, the thought that Mr. Hands might recognize him disturbs Roy so deeply that he asks Eve to leave. Eve refuses to leave the cinema without seeing the ending of the film. This forces Roy to constantly keep an eye on his 'target' and not on the film. The picture of a bust of a

man with a shooting mark instead of his head is included in this scene (see figure 7.1.15). The picture alone represents the man as a target that needs to be eliminated. In the composition with the text the reader becomes aware that the picture embodies Roy's fixation on Mr. Hands and the fear not letting Mr. Hands off his sight. However, the meaning of elimination the target remains not completely irrelevant to the context. After the night when Roy was abused by Mr. Hands, he wished Mr. Hands had never existed as Roy sees him as the source of all his miseries. Moreover, Mr. Hands was the only person who knew the truth about Norma and Roy being the same person apart from himself and Mary. In Roy's case his target was not to be aimed at but to be avoided, which puts the meaning of the text in confrontation with the denotative meaning of the image. In order to understand the trans-medial nature of this word-image combination the reader is requested to be acquainted with the word first as the superior unit of the combination. Only afterwards the audience is supposed to interpret the implication of the word-image union as a whole.

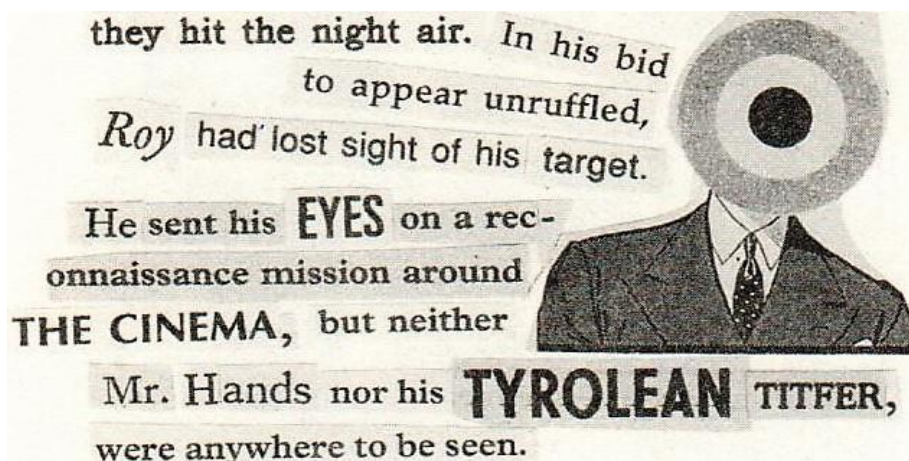


Figure 7.1.15 (Rawle 348)

The last instance of 'supplementary image' appears when Eve and Roy came to Eve's place after their date. "There were no curtains at the little window. They sat on the sofa together, looking up at the night sky" (Rawle 379). Roy started inventing the constellations in order to impress Eve but "he didn't know anything about the stars".

There is a picture of an astronomical tower with a sky of stars on its background (see figure 7.1.16). Having Eve and Roy talking about the stars during their romantic moment prompted the author to include the picture into the passage. Rawle attempted to transfer the romanticism and mystery of an astronomical tower on the reader to facilitate the reading process and to intensify the emotions that the reader might experience from it. The narrative of the novel does not fully coincide with the narrative of the image. Nevertheless, the picture was inserted into the text to supplement the mood of the verbal description not its content. This kind of image that belongs to the multi-medial relationship between word and image, appears to be more powerful in terms of visualisation, than the one that illustrate a literal meaning of the word. This instance exemplifies that the image is not necessarily obliged to reflect the denotative meaning of the text. It can also visualise its connotative meaning that can have a stronger aesthetic effect on the readers as it reproduces what can be experienced more through readers' feelings than their reading skills. As displayed, the connotative meaning of the text surpasses the denotative meaning, especially when it is supplemented with the image that reflects it.

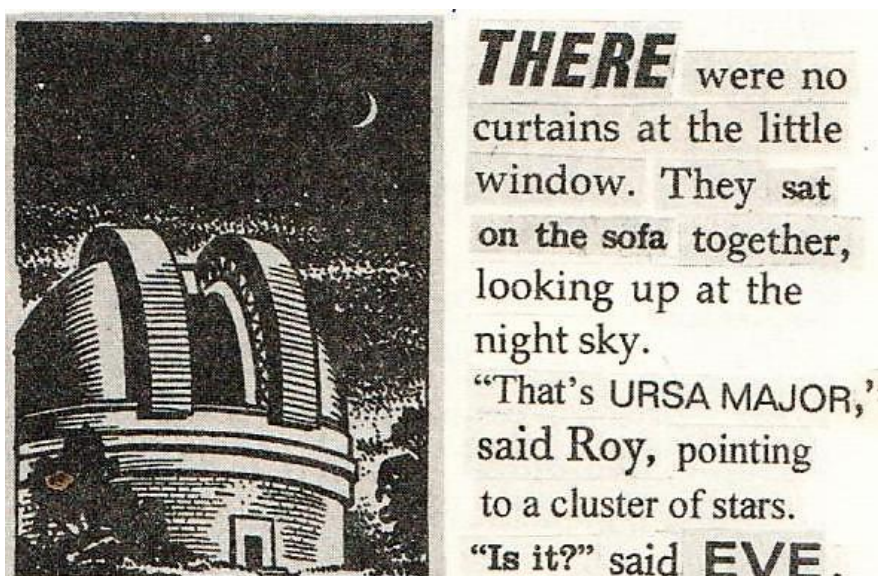


Figure 7.1.16 (Rawle 379)

## 7.2. Narrative Images

As explained in the introduction to this chapter, narrative images belong to a word-image combination in which the separation of image from word leads to the loss of the primary meaning of the combination. The first example of the application of the narrative image in the text is the picture of the light bulb and the word 'GO' written within the frames of the bulb (see figure 7.2.1). This image accompanies the paragraph when Norma waits for her job interview with Mr. White. "Above it [door], fixed to the wall, was a bare light bulb painted green" (Rawle 44). Norma assumed that this was the way how Mr. White let the visitors know that he is ready to see them. By including the image of the light bulb into the text the author intended to embody the bulb that hung over Mr. White's door. As the edition of *Woman's World* that is used in this analysis is in black-white colours, the word 'GO' stands for the green light mentioned in the verbal description. It can be stated that the image expresses the connotative meaning of the light bulb in the text, which for Norma means to go into the office and get the job she came for. Even though, Norma had concerns that there might be a problem with her being a woman applying for a job meant for men, she went for it anyway. In this case 'GO' represents not only the allowance to enter Mr. White's office but also Norma's self-confidence and courage in attempting to obtain something she presumed she might not gain in the first place.

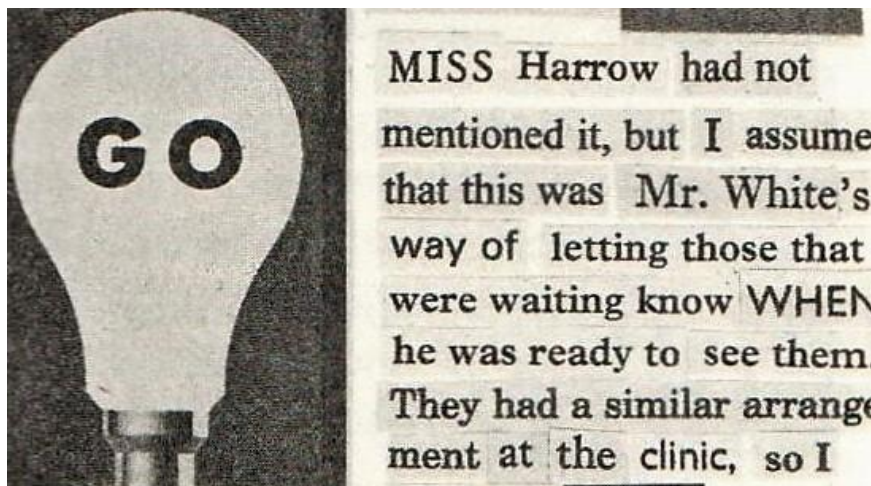


Figure 7.1.2 (Rawle 45)

The postmodern nature of the novel is often exemplified by the images the author inserts into *Woman's World*. For instance, there are plenty of pictures from advertisements that possess a demonstrative character and the intention to constantly indicate how absorbed Norma is with what female magazines mean to sell. The examples of this is Norma waiting for a job interview with Mr. White and meeting another visitor in the waiting room. The man reminded Norma of a quiz show presenter Michael Miles. Additionally, there is a picture of a television set, which has the inscription "As shown on T.V." (see figure 7.2.2). The objective of this image is to illustrate Norma's obsession with television and mass printed media. Everything what she encounters in her life is looked at through the lenses of what is shown on the television and is written in the magazines. The mass media of that time propagated the main job of a descent woman is to be a perfect housewife. The only sources of information for women at that time were television and periodicals. This is the author's manifestation of how 'shallow' women's life was and an attempt to depict Norma as "really not much different from other women". It can be argued that this is the word-image combination of a mixed-medial relationship. The major characteristics, which define the mixed-medial relationship is that the meaning of the word-image

combination is equally built on the two constituents which form it. Furthermore, the removal of one of the components alters and even makes it impossible to understand the original meaning of the word-image combination.

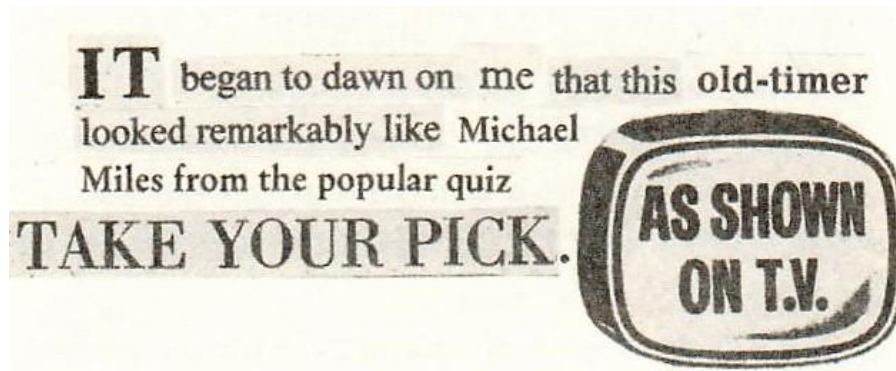


Figure 7.2.2 (Rawle 46)

There is a word-image combination in the novel, which is difficult to categorise. Its primary function in the text cannot be defined. There is an episode in *Woman's World* that describes Norma opening the door and seeing Mr. White at his office desk. She points out, that "He was not disconcertingly handsome, nor did he have dark, crisp hair and piercing blue eyes. Though, despite that, I must admit that he had a special appeal" (Rawle 48). As described in the quotation, the author does not contribute any details to Mr. White's appearances adding mystery to the character. The image, which appears in this paragraph illustrates a man sitting at the office desk with no face and with the letter 'x' instead of his head (see figure 7.2.3). It is commonly accepted fact that 'x' is usually used to designate the unknown, especially in applied sciences. On the one hand, the picture serves as a supplementary image to the text as it reflects the mystification around Mr. White's personality and exemplifies how concealed he looked to Norma when she first met him. On the other hand, the image can be also considered as a narrative image as it appends the meaning of Mr. White's irrelevance to the story and thus Norma's existence. With the help of this picture the author states that this character does not deserve the reader's attention and they should not be bothered with

the visualisation of Mr. White. Indeed, Mr. White is a supporting character that hardly contributes to the plot or causes any turning points in the story. This technique allows the reader to choose the function of the image by themselves as it provides two narrative meanings that can change the context of the passage.

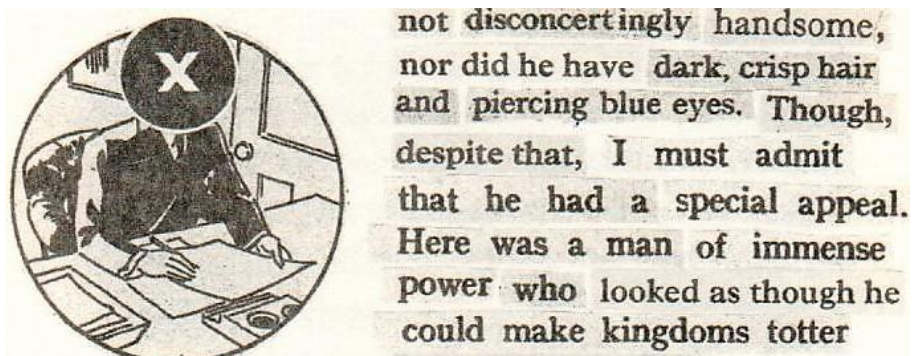


Figure 7.2.3 (Rawle 48)

The image that will be scrutinised in this paragraph deals with the general process of the visualisation rather than with the contribution of the new meaning to the narrative. For the most part, the pictures that are inserted into the text ought to enhance the narrative or are positioned as the narrative themselves. In the scene when Norma meets Mr. Hands he invites her for a cup of tea to the café nearby. While waiting for Mr. Hands ordering the tea for them, Norma notices “[...] a man at the next table who was eating a plateful of pie and gravy with a spoon” (Rawle 65). There is a picture of a table ware set consisting of a fork, a knife and a spoon with an arrow pointing at the spoon (see figure 7.2.4). The image might be considered as a supplementary image that assists the reader in the process of visualising the spoon. This assumption is regarded as unsubstantiated because the episode is not important to the narrative and serves as one of the many details that compose the scene. There are three items on the picture and the author included the pointing arrow that directs to the spoon. Therefore, it can be argued that the picture does not represent the same spoon, with which the man was eating the pie. The narrative behind the image goes beyond the



frame of the novel and reflects the procedure of how reader's mind might come to the verbal image of a spoon. The information of a man eating a pie and gravy precedes the information about the tool he uses. The human mind separates a category of cutlery and singles out the image of a spoon, after it was mentioned in the text. The picture can be viewed as a projection of the reader's mind processing the word-image combination in general and as a narrative image in the context of the whole book and not specifically this one scene.

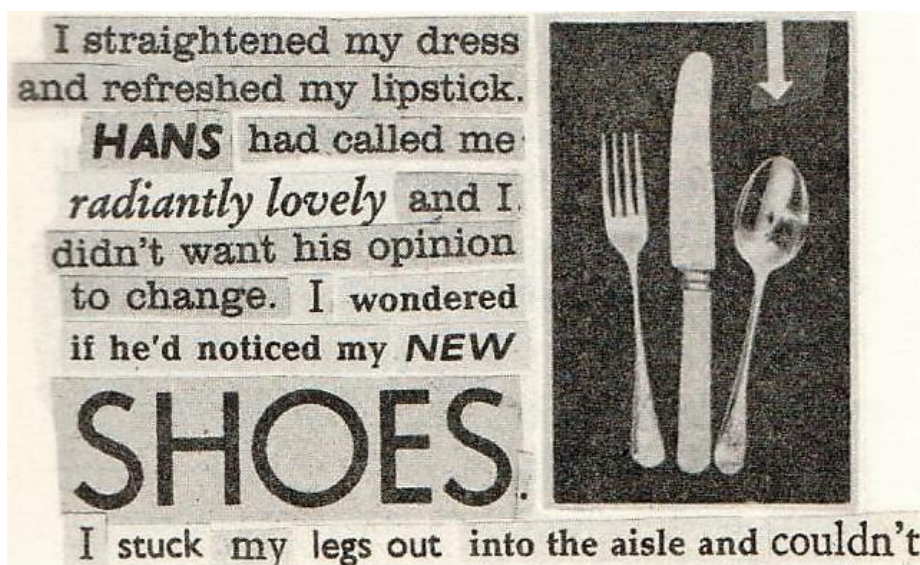


Figure 7.2.4 (Rawle 65)

As described previously, Norma was extremely excited to have a photo shoot with Mr. Hands. She agreed to have a meeting at his place and could not believe that she would be one of the lucky ones, who had an opportunity to be a photo model. “Was I really going to be immortalised as a glamorous woman? A real photographic studio with a professional photographer? Would Diana Dors be there? Did Hans really know her? I wondered whereabouts his studio was located and whether it had a name” (Rawle 73). The picture inserted into this excerpt displays a woman wearing a swimsuit and performing a headlong dive (see figure 7.2.5). The quotation above demonstrates Norma's longing for being “immortalised as a glamorous woman” and male-gazed as

the popular actresses she admired. Norma was so over the moon about the encounter with Mr. Hands that she 'dived' into it and could not wait for it to happen. Obviously, the author attempted to transfer Norma's state of self-absorption by illustrating a female swimmer who is about to dive into the water. When the human's body is fully immersed in water, all five senses become torpid and body cannot feel anything but water. This symbolic movement of a woman on the image reflects Norma being up to the hilts about being photographed and not paying attention to the warning signals that her mind and body has been sending her. In this case, the image and word exist in a multi-medial interaction. It entails the supreme function of the image, which carries the connotative meaning of the word-image composition.

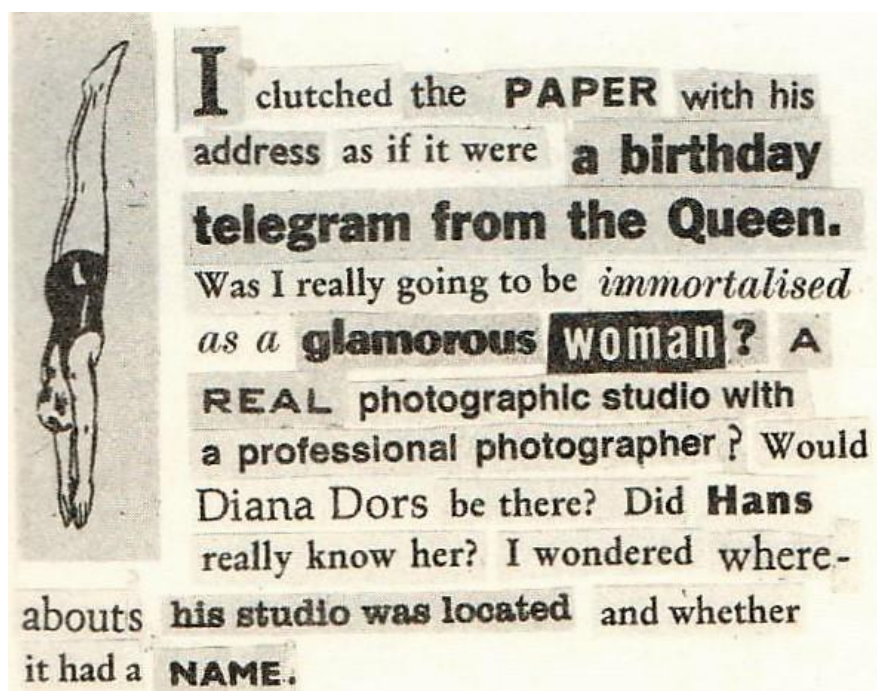


Figure 7.2.5 (Rawle 73)

After her job interview with Mr. White, Norma accidentally left her scarf at the waiting room of his office. When Roy meets Eve for the second time, he notices that she picked up Norma's scarf. Eve decides to keep it and asks Roy whether it suits her. Roy knows that the scarf belongs to Norma but he is so into Eve that he chooses not to say anything and let Eve wear the scarf. "It wasn't her scarf, it was mine, and Roy

should have told her so. I don't know why he didn't" (Rawle 89). As can be seen from the quotation Norma is confused with Roy choosing Eve over her. Even though, Norma perceives herself as a self-sufficient woman, Roy is the only person who seems to understand her, the only person who accepts her as who she is. With Eve's appearance in Roy's life he seems distant and does not spend so much time with Norma as he did before he met Eve. Norma feels betrayed as the only close person she has in her life does not stand up for her. The episode includes the image of a rat 'sneaking in' to the printed text (see figure 7.2.6). The picture illustrates a cut-out of a rat in black and white colours. The image clearly signifies Roy as a traitor in Norma's eyes. The picture neither supports nor neglects the excerpt from the novel. Its main function is to exemplify Norma's feelings about this episode. The author's technique allows to abstract the reader's mind from the words and focus on the image, which contains its own narrative meaning. When the reader perceives only the verbal part of the narrative they presume that Norma might feel disturbed about Roy's behaviour. The presence of the image directs the reader into the desired interpretation of the instant. Moreover, it also favours the reader's sympathy with Norma as it demonstrates the cause of her anguish.

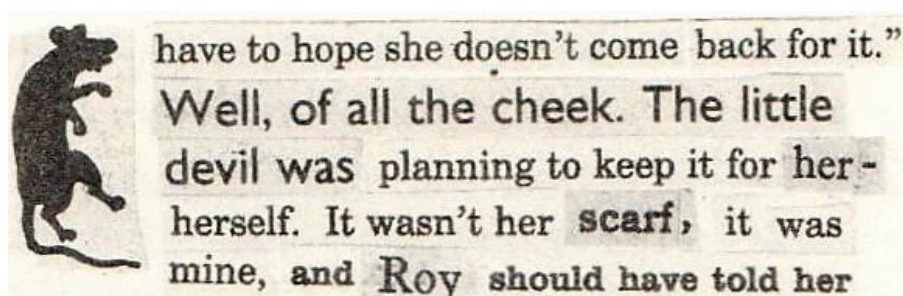


Figure 7.2.6 (Rawle 89)

Another scene in the novel includes Roy and Eve being at Eve's apartment after Roy "was nearly involved in a road accident". The episode is delivered as a romantic moment between two people in love. Roy intended to kiss Eve but he was interrupted

by her aunt. There is a picture of faceless man in a suit drinking tea in this paragraph (see figure 7.2.7). As the text does not contain any incidents of Roy drinking tea or any other male characters wearing a suit and having a hot beverage, no obvious connection between the text and the image can be made. Considering the fact that the romantic moment between Roy and Eve was interrupted by Eve's aunt, it is assumed that the picture signifies how Roy wished he looked when "Auntie bustled into the apartment". Every aunt would appreciate a man who courts to her niece looked like the man on the picture provided by the author. The fact that the man appears without a face might be interpreted as how meaningless the beauty of the admirer might be to the aunt, what matters is that he appears presentable. Another theory could be that Roy as a character and personality possesses no clear identification. Firstly, the reader receives information about Roy only through Norma's perspective, who is considered as an unreliable first-person narrator. Secondly, the author implies Roy's split personality, which will be revealed in further chapters of the novel. In both cases, the image delivers its meaning, which neither supplements nor coincides with the meaning of the text. It exists individually as an appended narrative for those readers who prefer to go into the deeper meaning of the text. The connotation of the image can be only perceived by considering the context of the whole novel.



Figure 7.2.7 (Rawle 162)

Another instance of multi-medial interaction of word and image is displayed by the scene in which Norma goes to Mr. Hands apartment. When she is already in the apartment she starts to look around Mr. Hands' place in order to familiarise herself with the new surroundings. Being so obsessed by the idea of having a portrait made by a professional photographer she quickly decides that this is the thing she needs to focus on: "Perhaps I was being silly. As long as I got my portrait, what did it matter about the surroundings?" (Rawle 214). This instance exemplifies how different the narrative meanings of word and image might be, even though they belong to a word-image combination. The verbal part of the combination emphasises how concentrated Norma is on gaining the portrait from Hr. Hands. She has no interest in exploring the man's apartment or to pay attention to him as a personality. Albeit, Mr. Hands is a total stranger to Norma, she accepts that. The image that is embedded into the text illustrates a portrait of a woman put into frame (see figure 7.2.8). The features of the woman's face are hard to single out as the photograph is darkened and vague. The only features that are noticeable on the face are the eyes and mouth which appear as three white dots on the portrait. It can be argued that the intention of the author was to let the reader know beforehand that Norma will gain no portrait from Mr. Hands. The

photograph facial mimics or features were washed out. This might specify the moment as a crucial point of Norma's life, the moment when she loses herself. Moreover, the portrait is in black and grey colours that might symbolise Mr. Hands' apartment as Norma's dark place.

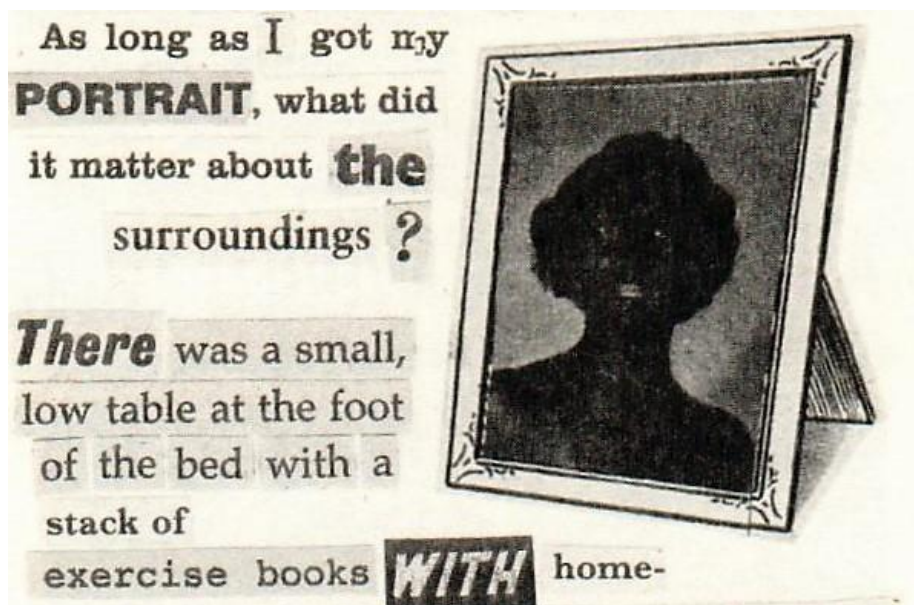


Figure 7.2.8 (Rawle 214)

The next example of the multi-medial cooperation between word and picture comprises the picture of a magnet in a combination with the description of Norma's sexuality (see figure 7.2.9). During the photoshoot at Mr. Hands apartment Norma exposed her sexuality and behaved like a photo model posturizing and mesmerizing her audience. Norma saw her reflection in the mirror being able to observe the picture Mr. Hands was enjoying while taking the photos. This was the chance for Norma to establish her status as a perfect woman with her appearances as a photo model. Especially when Mr. Hands constantly pointed out her looks and sexual magnetism: "“Lovely BOSOMS. You could be on television with a figure like that”" (Rawle 217). Norma was mesmerized by her status as a model. This induced her to watch herself in the mirror and thus not noticing the details that would save her from the horrible incident. The image of the magnet symbolises the magnetism Norma saw in her

reflection in the mirror. Norma was the only one who believed in her talents of a photo model. They were not the reason why Mr. Hands invited her to his apartment. When the reader sees the image without reading the complementary text, it might seem that the image represents the attraction between Mr. Hands and Norma or the force drew Norma up to Mr. Hands' apartment. After revealing the content of the passage it becomes evident that the magnet embodies Norma's magnetism and sexuality which is evident only to her.

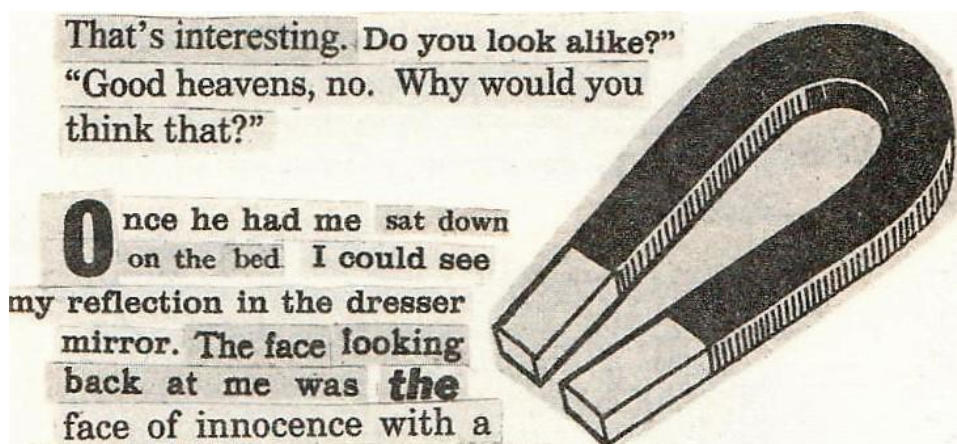


Figure 7.2.9 (Rawle 217)

There is an episode in the novel when Roy was caught by Mary in Norma's clothes after he returned from the photo shoot. Seeing Roy deeply distressed after the incident Mary attempts to find out the details of the unfortunate occasion. Roy tries to expose all the circumstances that lead to Mr. Hands' presumed death and finishes the account of events with the words: "'Should I go the police?' 'Don't be stupid. They'd have you for murder.'" (Rawle 249). The fact that Roy mentioned the police and his desire to turn himself in builds the connection to the images of fingerprints in the text (see figure 7.2.10, 7.2.11). The pictures of fingerprints appear on two pages where Roy recounts to his mother how he tried to defend himself from Mr. Hands and hit him so hard that he believes he killed the offender. In this case the image and word coexist in a multi-medial cooperation where image functions as the main narrative

encompassing the meaning of the composition. Firstly, the image of a fingerprint implies an investigation and is usually used as a proof of someone's guilt. Secondly, the episode where Roy gives the precise description of how everything has happened is reminiscent of an accused revealing the details of a crime to the police at the crime scene. The author's intention is to focus the narrative of the passage on the image and not on the text. Thus, Rawle made an image as a carrier of the meaning allowing the reader to comprehend the verbal part of the page without even reading it.



Figure 7.2.10 (Rawle 248)

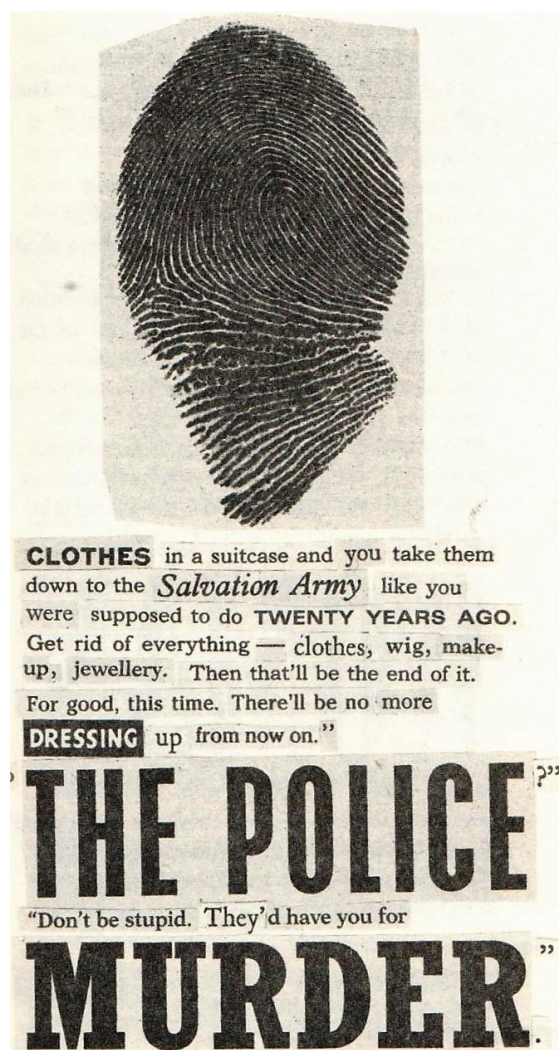


Figure 7.2.11 (Rawle 249)



The next example of the image-word combination, which demonstrates a multi-medial relationship expresses Roy's doubts about dropping the suitcase with Norma's clothes. At this point he realizes that this is the right thing to do as being Norma has gone too far and people who surround him suffer from him not being able to let Norma go. "But it wasn't about getting the timing right; it was about not being able to let go. Even to Roy, who often failed to recognise symbolism, the metaphor was as plain as a hard-boiled egg. He had not been able to let go all those years ago either, when Mary had told him to take my clothes to the The Salvation Army" (Rawle 264). The image of the train that cuts the page into two pieces does not represent the train that was passing under the bridge from which Roy intended to throw down the suitcase (see figure 7.2.12). It embodies Roy's doubts about letting Norma go. The citation mentions symbolism in Roy not letting the suitcase go. The symbolism in the verbal description reflects the symbolism behind the image of a train cutting the page into two pieces like the doubts, which are cutting Roy's mind between two opposite actions. Roy realises that he has to make a decision before the train vanishes and as soon as it does there will be no decision to make. The train in the centre of the page epitomizes the culmination of the crucial moment for Roy and the readers as well as adds the dramatic effect to the text.

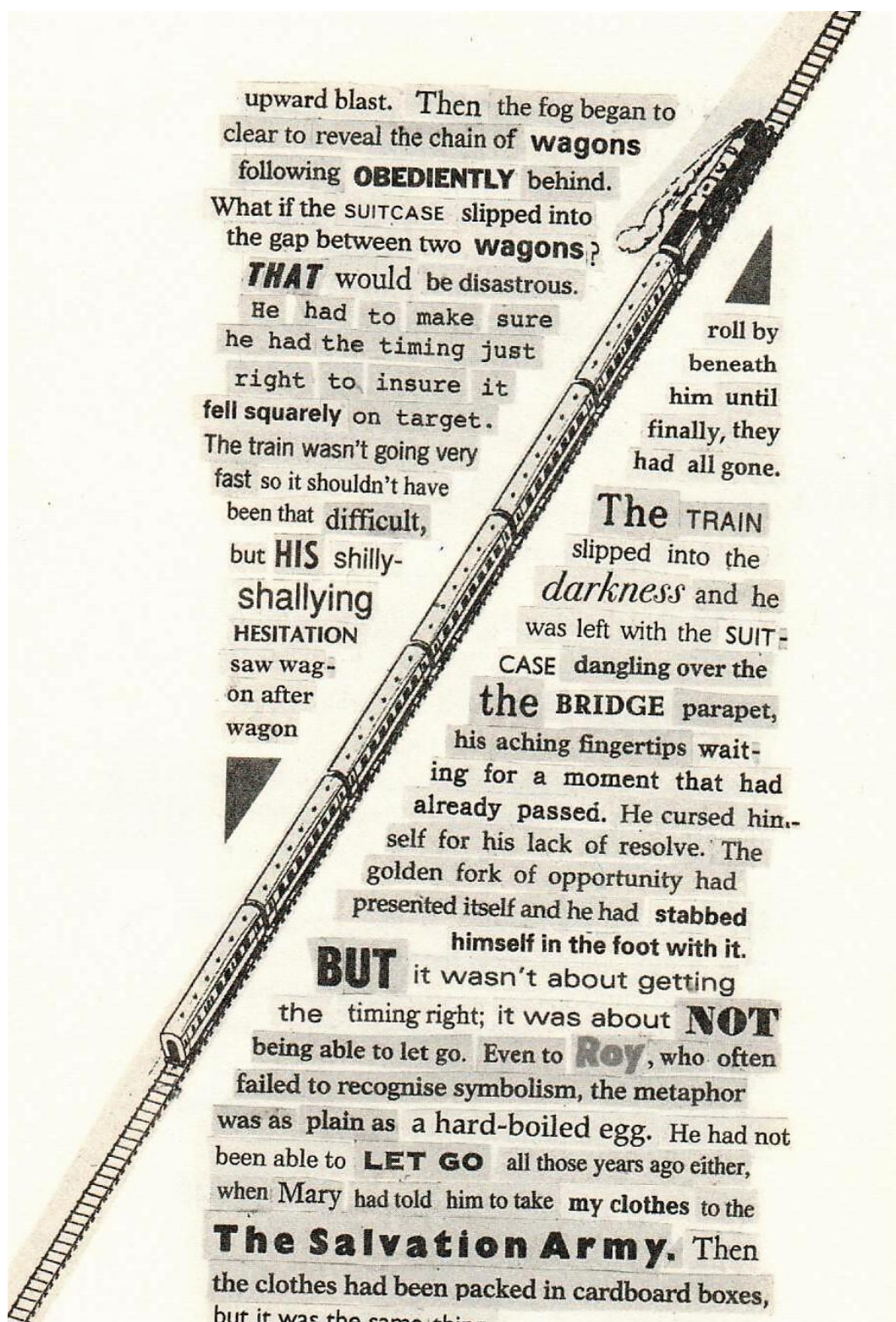


Figure 7.2.12 (Rawle 264)

The next episode displays Eve and Roy going on a picnic and meeting an acquaintance of Eve. She is asked whether she is off today: ““Yes. We’re going on a picnic,” said Eve, with girlish excitement bubbling up to the boil beneath the calm,

assured smile of the beauty contest winner”” (Rawle 287). The phrase ‘Beauty Contest Winner’ is a part of the picture that is included into the text (see figure 7.2.13). The image displays the lower part of female bodies lining up as during a beauty pageant. Moreover, they are wrapped with a winner’s tape having ‘Beauty Contest Winner’ on it. This is an instance of a mixed-medial relationship of the word-image combination illustrating how the word can be an intrinsic part of the image. It is not vividly connected to the text in whole, as the image contains the self-explanatory word in its domain. This makes the image more independent in its relationship with the verbal part of the page. Nevertheless, the image correspond to the connotative meaning of the text referring to Eve, the acquaintance and her daughter competing with their appearances as the contestants do participating in the beauty pageants. This argument is supported by Roy’s attention to the looks of Eve’s acquaintance and her daughter and comparing them to Eve’s appearances: “A young mother with a dog and a little ‘good as gold’ girl of about ten approached, [...]. [...]. She had an attraction of sorts, but was not in Eve’s league” (Ralwe 286). Roy was the only one who made a beauty contest out of an encounter. The image is used to indicate the author’s intention to emphasise how important Eve is to Roy and how incredibly beautiful he finds her. The author’s technique assists the reader in the visualisation of Eve with an image that might be associated with the looks of a beauty contest winner. This instance illustrates how without a detailed description and an image that accommodates a particular connotative meaning of the word, a portrait of a beautiful woman might be constructed without even providing it.



Figure 7.2.13 (Rawle 287)

The episode that will be analysed in this paragraph illustrates the intention of Roy and Mary to burn Norma's skirt and her other things to destroy any evidence of her existence: "Photographs mostly, but also stories and drawings I'd done at school" (Rawle 365). It can be speculated that the picture included into this passage represents one of Norma's drawings. It displays a creature, which holds a weapon in the form of a bow, wears a uniform with stripes and a hat with a feather (see figure 7.2.14). Based on the description and the posture of the creature, it can be concluded that the drawing

demonstrates a brave warrior who is ready to fight. Considering how hard Norma fights against Roy's desire to throw her possessions and memories, which remind him of her out of his life, it can be stated that the warrior on the drawing embodies Norma and her constant endeavour to exist. On the one hand, the drawing supports the text by illustrating one of the drawings from Norma's childhood. On the other hand, it bares the connotative meaning of the struggle between Roy and Norma, the struggle between being yourself and following the conventions, in which Norma vindicates her right for existence. Despite the fact that Norma is just an illusion created by Rawle, her character seems realistic enough to sympathise with her and to root for her victory. This example of word-image relationship illustrates how complex the relationship between image and word can be. In this case the image is supplementary to the text. Yet, at the same time, it can be categorised as the narrative image the moment readers grasp what it stands for.

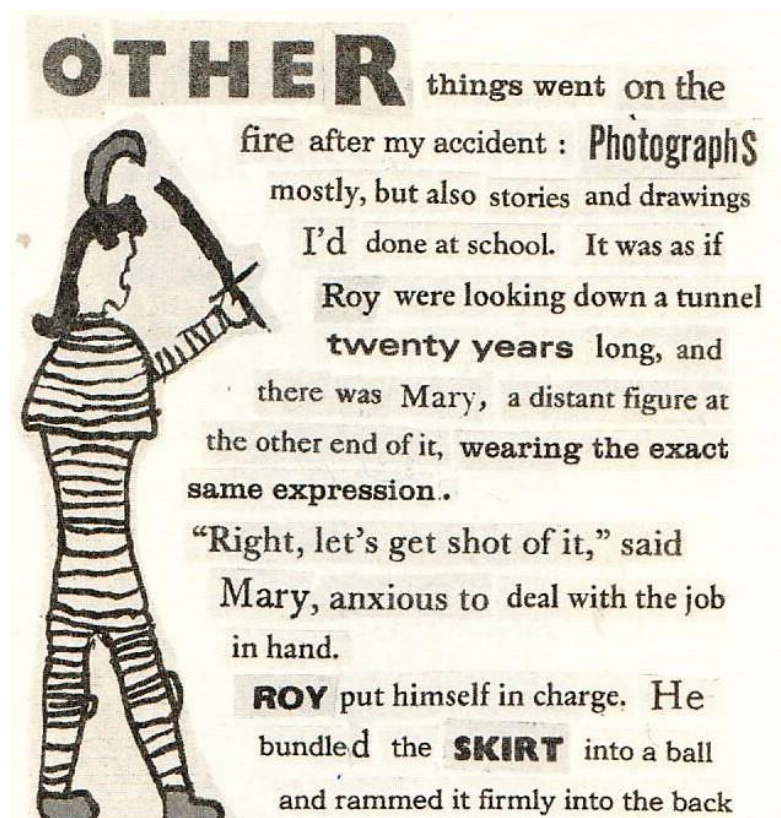


Figure 7.2.14 (Rawle 365)

The next instance of how an image can function as a separate unit within the text and the narrative itself is exhibited in the episode which is analysed below. The image exemplifies the silhouettes of a man wearing a hat having an 'x' on his face (see figure 7.2.15). The x-man displayed on the image can refer to Mr. Hands who came looking for Roy at the store where Eve works. The image is self-explanatory and the reader knows immediately what meaning it carries. Nevertheless, there is no clear indication to which character the picture actually refers to. At first, it seems that that the image of an x-man embodies Mr. Hands as the dialogue which precedes the picture directs the reader's attention to an unknown man who was looking for Roy. The image may also embody Roy being an incognito to Mr. Hands and yet he still manages to trace the strings to Roy and find out who Roy is. It is hard to denote which character the image represents. However, it can be argued that it demonstrates both the characters and the mysterious 'film noir' atmosphere, which was present in this part of the novel. There are plenty of questions at this point that remain open: Is the x-man Mr. Hands? Is he not dead? Does he really know who Roy is? The image adds the tension of the unresolved issues into the narrative and moreover serves as the main tool to create tension.

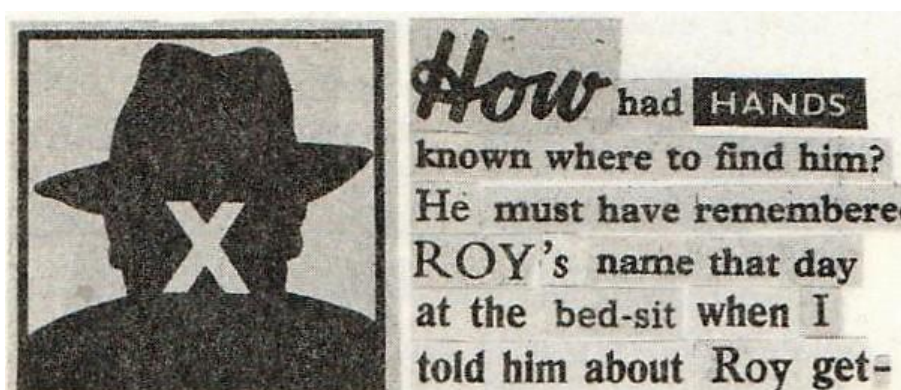


Figure 7.2.15 (Rawle 399)

In the episode when Mr. Hands and Roy meet, they start to accuse each other of being guilty of the situation that happened. Their arguing is accompanied by the

picture of a dog that aggressively shows its teeth before buckling with its adversary (see figure 7.2.16). This action signals that the dog demonstrates its strength, dominance and readiness to attack. By including the image into the argument between Roy and Mr. Hands the author intends to intensify the atmosphere of a conversation and to illustrate how furious it actually was. The image of a dog showing its teeth and being ready to pick up a fight represents both Roy and Mr. Hands trying to win this conversational battle. Both of them knew that there is no way back as one of them would go to prison. This word-image coexistence shows that often image might carry stronger connotations than the text itself. The verbal description depicts the conversation between Roy and Mr. Hands as with no signs of aggression or violence. Whereas, the image exposes the inner state of both characters that cannot be always explained with words. The image has the power to exemplify the feelings that both of the characters were experiencing at that moment. In this word-image combination the image exists as a separate unit, which expresses the meaning of the whole paragraph.

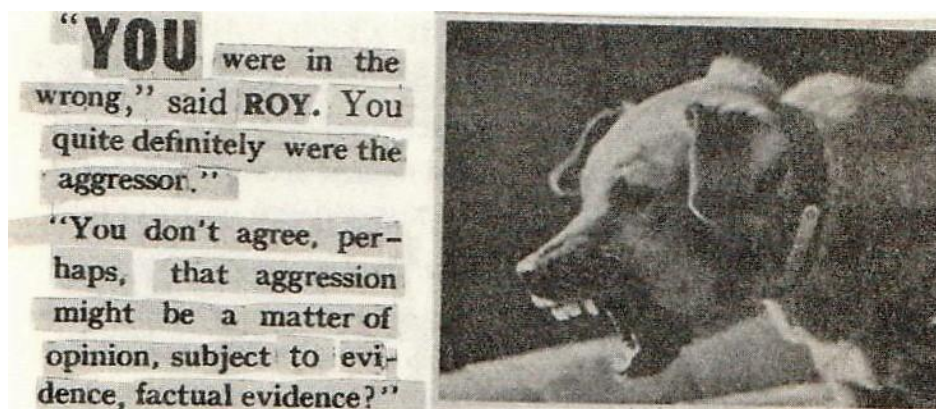


Figure 7.2.16 (Rawle 401)

There is a scene in the novel, which presents Roy in Eve's apartment. There he had a moment of realisation that there is no chance will be happy again. Many unfortunate things happened to Roy. Not only during the last months but in the span of his whole life. It was too much and he could not cope with it. "It was hard to just it

all, to take the needle off the record halfway through the overture. He had been attending to my needs ever since the accident. It had not been an easy time for him at the beginning” (Rawle 415). The text is accompanied with the image of a ‘STOP’ sign, which represents the connotative meaning of the text (see figure 7.2.17). It is obvious that Roy is depressed and does not know how to resolve the situation he finds himself in. The sign intensifies the feeling of hopelessness that Roy experiences. The author chose the image in order to illustrate the state of Roy’s mind and the unbearable pain which he wishes to ‘STOP’. The image plays the main role in the word-image composition as it articulates the connotative meaning of the incident. The image serves as the visual aid for the reader. It helps to understand what the author meant in the verbal part of the text.

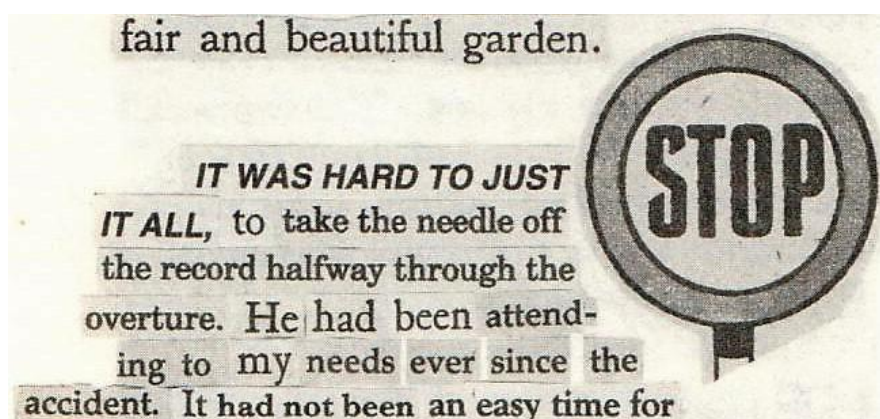


Figure 7.2.17 (Rawle 415)

The next scene illustrates Roy wearing make-up and Norma’s clothes again and admiring himself in the mirror. This episode is considered as one of the most significant episodes in the novel. This scene determines that Roy will never be able to let Norma go and that Norma is just an illusion, which existed all that time in Roy’s head. There is an image inserted into the paragraph that displays a young woman in a dress turning the mirror to the chest of drawers which has a smiley face on it (see figure 7.2.18). The paragraph that picture relates to attempts to describe Norma choosing an outfit for



herself among the clothes she could find in the suitcase Roy once hid in Eve's closet. It can be stated that the smiling drawers symbolise Norma being an unreal person and just the set of garments and accessories. The cheerful face represents Norma's favourite activity – to assemble her outfits and to admire herself wearing them in the mirror. The decision of the author to put a 'glowing' chest of drawers, which looks into the mirror held by a real woman can be considered as a tool to bring ironical effect to the episode and to the book. This image appears on one of the last pages of the book manifesting the power of literature to create reality out of illusion. The fact that the image plays an indispensable part in this manifestation illustrates that not only words can manipulate the readers. Images are able to guide or confuse the reader's perception as well.



Figure 7.2.18 (Rawle 417)

### 7.3. Typographical Instances

This section contains the samples of occasional typographical techniques, which the author applied in *Woman's World*. It is specifically denoted that the instances are occasional as there is no accepted procedure or method to implement typography

into the text. The first example encompasses the independent pieces of words hanging down like a chain (see figure 7.3.1). In order to finish the sentence the reader needs to read it from upside down by putting the letters together into words. It is assumed that the reason to establish the letters and words in such a way is the lack of primary material. However, considering that the sentence reflects Norma's thoughts about the reaction of the postman, it can be also argued that the author attempted to illustrate the randomness of Norma's thoughts. This example appears on the first pages of the novel and it becomes obvious that Norma is the kind of a person, who sees the world through rose-coloured glasses. The sentence that reflects Norma's thoughts presented in the chaotic way demonstrates how unsettled Norma's inner world is which allows readers to experience this state of chaos not only mentally but also visually.

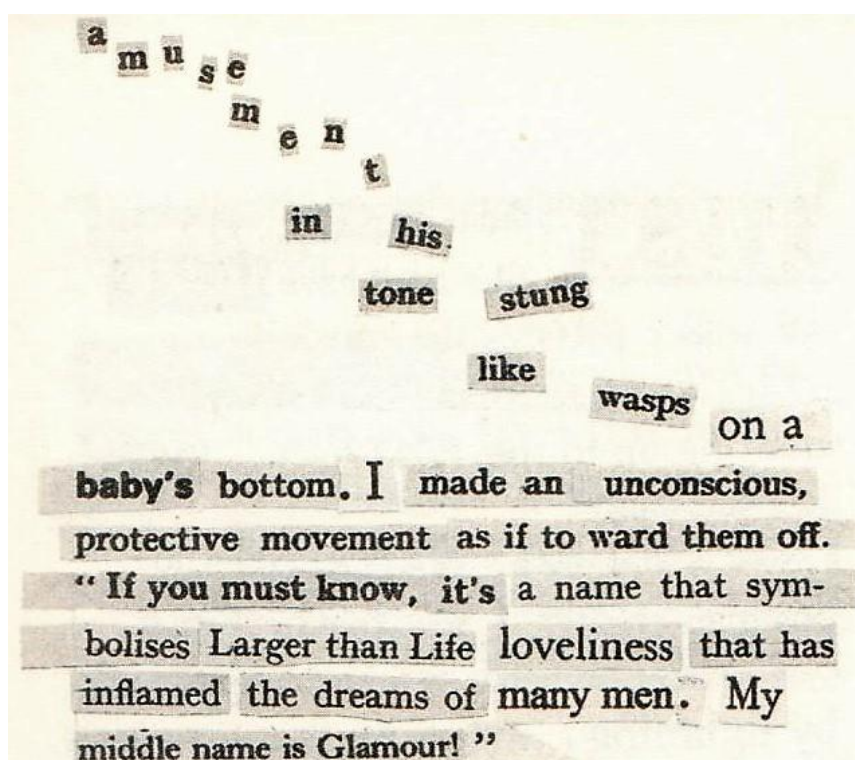


Figure 7.3.1 (Rawle 21)

The next example of how form and size of the font can contribute to a particular meaning into the text is exemplified in the figure 7.3.2. The chapter begins with the sentence: "Roy is home" (Rawle 83). The words 'Roy' and 'Home' are visualized in

block letters and occupy the one third of the page. It must be noted that the readers did not have a chance to meet Roy until now and only heard about him from Norma. This point can be regarded as a crucial moment for the audience as it can finally meet Roy. Norma stated very clearly that her brother is the most important person in her life. Finally, the time has come to meet him. The fact that the sentence is so distinguished from the rest of the text signals that something significant happened that will provide a twist to the plot. The fact that the sentence is written in block letters and captures the sufficient part of the page underlines its relevance to the story. The reader realize this when s/he turns over the page without even reading the text. This example demonstrates how a typographical method invokes the desired effect of focusing on visual effect of the text rather than on verbal one. It can be stated that the visual message of the sentence is stronger than the verbal one and thus bears the connotative meaning of the statement.



Figure 7.3.2. (Rawle 83)

The following example illustrates how the form and look of the letters can assist in understanding the meaning of the word without compiling letters together and matching the 'signifier' and 'signified'. The typographical instance displays the word

'music' presented by letters in the form of musical notes (see figure 7.3.3). These are not the real musical notes that constitute musical composition but the letters that create an illusion of having notes composing the word. The fact that the word 'music' excels from the primary text and its appearances correspond to its denotative meaning gives the reader an opportunity to scam the meaning of the word without reading it in a conventional way. The decision of the author to implement the signs of the music system could be triggered by the desire to show that both music and language systems consists of signs and rules according to the commonly accepted regulations. The instance illustrates that not only the implementation of images can be a trans-medial process but that the typography can erase the borderline between types of media too.

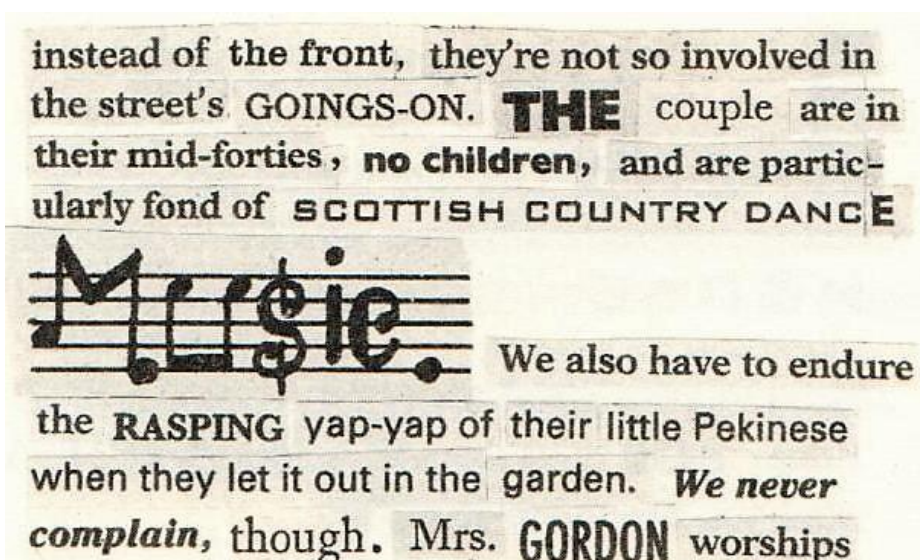


Figure 7.3.3 (Rawle 131)

As mentioned, there are plenty of typographical examples in the novel that express their meaning by both 'signifier' and 'signified'. These cases demonstrate that the 'signifier' is also able to carry the meaning and to assist the 'signified' to deliver the meaning to the reader. In the example on the page 183, the author attempts to illustrate the word 'colour' by compiling it from letters appearing in different colours and patterns (see figure 7.3.4). Although, the edition of the novel *Woman's World* used for this

analysis is a white-black edition, the desire of the author to colorize the word 'colour' is still traceable. As identified before, this technique allows readers to comprehend the meaning of the word without putting the letters together in order to recognise the 'signified'. From an aesthetic point of view, the device creates a unique aspect to the page that expresses the one of the many messages that the text delivers to the reader. This particular example gives the audience a hint that the main topic of the page will be about clothes, fabrics and various colours of it.



Figure 7.3.4 (Rawle 183)

As previously mentioned, the size of the letters can signify the weight of the word for the context they compose. There is an incident where Mr. Hands attacks Norma and starts “grabbing whatever he could get his hands on. I wanted him to stop; I wanted it all to stop” (Rawle 223). The word ‘stop’ was used twice in one sentence and both times it is typed in large block letters (see figure 7.3.5). The fact that the words singled out from the rest of the text by its size and font, demonstrates the author’s intention to emphasize Norma’s feelings during this horrible experience. It can be argued, that by this Rawle attempted to express the scream inside of Norma’s head:

STOP! The text reflects the thoughts and not the dialogue, which can be intensified by the exclamation marks. Thus the author decided to use typographical device of block letters. Obviously, without applying this device the text would look plain and would not produce such a strong emotional effect on the reader.

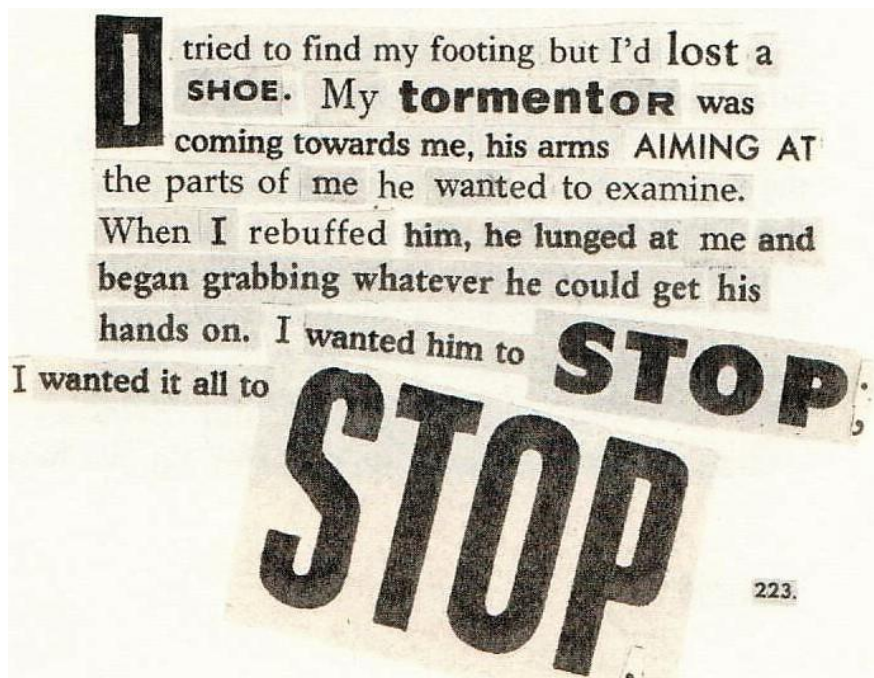


Figure 7.3.5 (Rawle 223)

The first sentence of the chapter fourteen of the novel starts with “I hadn’t wanted to touch the trousers at all [...]” (Rawle 233). The word ‘touch’ distinguishes from the rest of the text by its size and font (see figure 7.3.6). The ending of the previous chapter shocked the reader with an unfortunate incident that happened to Norma. After a giving the reader a moment to recover from it and start with the new chapter, the author decides to familiarise his audience with the emotional experiences that Norma lived through at that moment. She was disgusted with Mr. Hands and the situation to such an extent that she did want to touch anything that remotely had any connection to him. This argument can be based on the fact that the word ‘touch’ occupies one-third of the page and is written in block letters on the black background. It is the author’s attempt to draw attention of the reader to how problematic and

unbearable it was for Norma to touch Mr. Hands' trousers. In regard to the visual effect, it should be noted that the word 'touch' is one of the first words of the next chapter. Therefore, it contributes a negative connotation and confuses the reader.

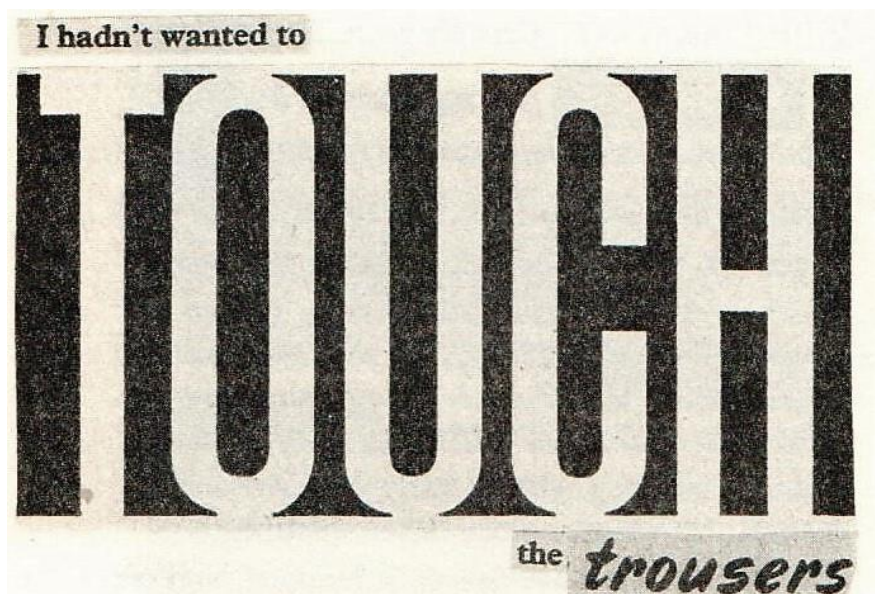


Figure 7.3.6 (Rawle 233)

There are plenty of instances in the novel that demonstrate how the form of the word and text as one entity can reflect the emotions which cannot be produced by the word alone. After realising that she most likely killed Mr. Hands, Norma was horrified with the thought of her being a murderer. The moment she came to her senses and started evaluating the situation, the words and sentences started to flow down to the right corner of the book (see figure 7.3.7). The view of the text in this part completely correlates with Norma's state of mind and body. During the moments of panic human thoughts become disorganised and the legs weak and heavy, which creates the illusion of falling to the ground. This illusion of falling down was transferred into the form and representation of the text, which added dramatic effect to the narrative and visual form of the novel. It should be also noted that the word 'dead' is used several times in the paragraph. Unlike the other words of this section it is the only one, which is written in block letters and once even in bold. This might be explained by the attempt of the

author to create the impression of an echo of the word 'dead' in Norma's head. The first time when the word 'dead' refers to someone else's death. The last time when it is written in extra bold it signifies the death of Norma: "Then I'd be really, properly dead too" (Rawle 234).

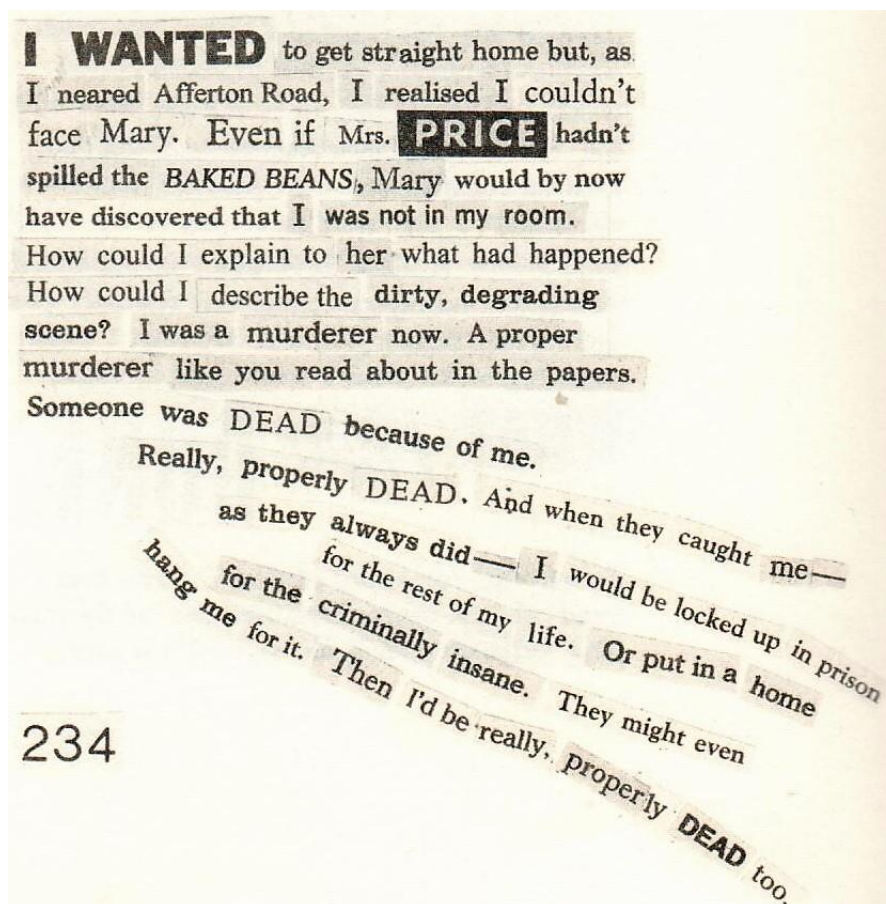


Figure 7.3.7 (Rawle 234)

The following typographical instance exemplifies how typography can contribute to the meaning of the narrative. There is an episode in the novel which is regarded as the turning point of the novel as it reveals that Norma is her brother Roy. Before Mary opens the door, Norma narrates the story as the first person narrator. However, after Mary enters the room, the narrator switches to the third-person narrator. By opening the door Mary breaks the boundaries between the two worlds that existed in parallel – the world of Norma and the world of Roy. She serves as the 'the point of tangency' between these two worlds as she is the only person that has a connection to both of



them. The border between the worlds becomes vivid due to Norma's statement "I was hunched over the sink, washing the make-up from my face when the knock on the door startled me" (Rawle 244). 'I was' is written in block letters and significantly exceeds the other letters on the page in their size (see figure 7.3.8). It might be explained by the author's tendency to enlarge the words he believes should be paid attention to. By this Rawle indicates that before Mary opens the door to the room, Norma is in charge of the narrative. After the door opens into the parallel reality Roy is the protagonist of the story, which takes place in the same dimension but differs by its perspective. This transition was marked by the same typographical technique – assembling the word 'Roy' in block large letters (see figure 7.3.9). Such an organisation of words on these pages helps to prepare the reader for the turning point of the book. The reader immediately notices that the remarks 'I was' and 'Roy' indicate that Norma and Roy are the same person with two separate characters acting in the same dimension of the narrative.

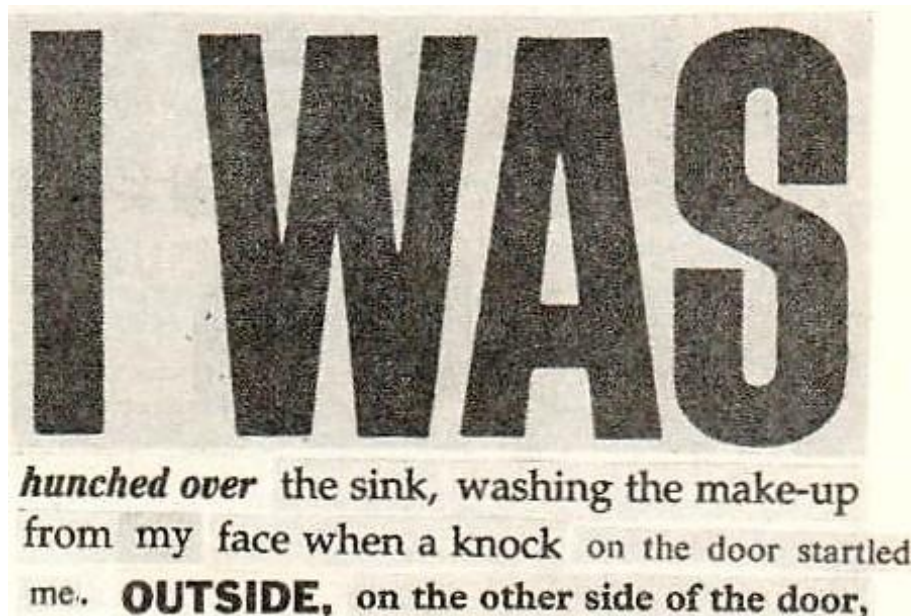


Figure 7.3.8 (Rawle 244)

opened and there stood **ROY**  
 in his dressing gown. His face bore traces of  
 make-up, which was streaked as if he had been  
 crying. **Why do men dislike make-up so much?**

Figure 7.3.9 (Rawle 245)

The last example that will be analysed in this section combines the typographical devices and the implementation of the image into the text. As mentioned before, Rawle tends to apply typography in illustrating the denotative meaning of the words. The author uses various fonts, colours and forms of the letters in such a way, which allows the reader to 'see' the meaning of the word rather than to read it. Figure 7.3.10 displays how the word 'corner' is shaped into the form of the corner and is split up into pieces cor- and -ner. It is noticeable, that this is an image and not just the letters or the completely cut out word from the source material. This case exhibits how unlimited the collage techniques are establishing the immensity of postmodern novel.


As he approached the  
  
 the street seemed to go suddenly quiet as if **all the  
 locals had stepped indoors and were  
 waiting quietly** for *Roy* to make his move.

Figure 7.3.10 (Rawle 327)

## **Conclusion**

The purpose of this study was to determine the effect that different modes bring into the reading process of Graham Rawle's *Woman's World*. The novel includes a large amount of word-image collaborations, which communicate a complex narrative. Therefore, this study was undertaken to design the outline of an analysing procedure, which can be applied in the future studies of multimodal texts.

Based on this thesis' analysis, it is now possible to state that the reading experience of the multimodal work is very individual and could not be categorised and analysed according to a generally accepted procedure. Each reader perceives the text and the image differently and there is no commonly accepted approach, which can measure the scale of the effect that the images have on the reader.

The practical part of the thesis contained the examination of the image-word collaborations. The major emphasis of the analysis lay on the effect that the image has on the reader while reading the text. The study exemplified that the presence of the image in the text did not frame the reader's imagination during the reading process. It can be stated that the reader's imagination was guided by the image provided by the author in the direction that the author intended the narrative to be perceived. Several examples in the novel presented images, which did not correspond with the verbal description of the narrative. In these instances the readers were allowed to reveal the possible connection between the image and the word by themselves. This approach was applied by Rawle in *Woman's World*. It demonstrated the ability of an inserted image not only to direct the reader's imagination but also to open multiple areas of the human's mind, which is then enabled to produce new interpretations of the novel. The most evident finding to emerge from the studies was that the image-word relations are

challenging to categorise as the identification of their function in the text is always subjective.

The borderline between the different modes of communication have become more obscure in modern literature. The tendency to use image and typographical instances in literary writings is considered as the identification of the contemporary approach of writing a novel. The vast usage of multimodality in modern art and literature designates a new era, which will lead to the production of a larger amount of multimodal works. This will result in a growing need to analyse the employment of different modes in one piece of art. Whilst the study of multimodality in the visual arts has advanced, there is no profound research of the multimodality in the studies of literature. The analysis provided in this thesis will serve as the practical basis for the entry-level scholars and young writers, who design their research topic or a book proposal.

A major limitation was that the analysis was conducted without an empirical study. It was solely based on the theoretical part of the thesis and the subjective reading experiences of the researcher. Nevertheless, it provided the basis that will be useful for the future analysis, which can include further research based on empirical findings. An extensive empirical study could assess to what extent the image in the text might frame the reader's imagination in the process of converting the verbal description into a mental image. It is recommended that the subsequent analysis is aimed at the exploration of the links between the presence of the image and the complexity of the narrative. This is relevant because the unusual design of the novel can create disturbances in the full comprehension of the plot.

Another important limitation was the complete absence of a practical and theoretical basis for the typography analysis. The major part of the theoretical basis

was built on the studies provided by Alison Gibbons in the chapter dedicated to *Woman's World*. This chapter did not provide an extensive procedure on how to examine the typographical instances and was rather established on the general theory of few typographical occurrences. Further studies in this field could conduct a statistical analysis and reveal the most frequent set of typographical devices that were used in the most recent multimodal literary works. This will allow to determine a basis for the creation of a generally accepted procedure to analyse the typographical inclusions in the text.

It can be claimed that multimodal works are able to generate new methodologies in the studies of literature. Moreover, they introduce innovative approaches in the reading process, which assists the reader with the perception of the literary work in a new all-embracing way. *Woman's World* exemplifies how multimodal text can combine an unmatched and display invisible in the form of pure art.

### List of Works Cited

- Barth, Roland. *Mythologies*. Trans. Annette Lavers. New York: The Noonday Press, 1991.
- Barton, Simon. *Visual Devices in Contemporary Prose Fiction: Gaps, Gestures, Images*. New York: Palgrave Macmillan, 2016. Web. 12 Oct. 2016
- Baudrillard, Jean. *Simulations*. New York: Semiotext(e), 1983.
- Baudrillard, Jean. "The Precession of Simulacra." Nicol 91-109.
- Best, Steven and Douglas Kellner. *Postmodern Theory*. New York: The Guilford Press, 1991.
- Butler, Christopher. *Postmodernism. A Very Short Introduction*. New York: Oxford University Press Inc., 2002.
- Gibbons, Alison. *Multimodality, Cognition, and Experimental Literature*. New York: Routledge, 2012.
- Klimek, Sonja. "Metalepsis and Its (Anti-)Illusionist Effects in the Arts, Media and Role-Playing Games." Ed. Werner Wolf 169-188.
- Bera, Sunit. "A Rhetoric of Metafiction." *Journal of Research in Humanities and Social Science* 2.4 (2014): 64-69. Web. 17 Jun. 2014.
- Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Minneapolis: University of Minnesota Press, 1984.
- Malpas, Simon. *The Postmodern*. New York: Routledge, 2005.
- Morley, Simon. *Writing on the Wall. Word and Image in Modern Art*. London: Thames & Hudson Ltd., 2003.
- Nicol, Bran, ed. *Postmodernism and the Contemporary Novel: A Reader*. Edinburgh: Edinburgh University Press Ltd, 2002.
- Pfister, Manfred. "How Postmodern is Intertextuality?" *Intertextuality. Research in Text Theory*. Ed. Heinrich F. Plett. Berlin; New York: Walter de Gruyter, 1991. 207-24. Print.
- Plett, Heinrich F., ed. *Intertextuality*. Berlin; New York: Walter de Gruyter, 1991.
- Polasek, Ashley D. "Sherlockian Simulacra: Adaptation and the Postmodern Construction of Reality." *Literature-Film Quarterly* 40.3 (2012): 191-196. Web. 20 Dec. 2015.
- Rajewsky, Irina O. "Beyond 'Metanarration': Form-Based Metareference as a Transgeneric and Transmedial Phenomenon." *Metareference across Media: Theory and Case Studies*. Ed. Werner Wolf. Amsterdam; New York: Radopi, 2009. 134-168. Web. 12 Oct. 2016.
- Rawle, Graham. *Woman's World*. Berkeley: Counterpoint, 2005.

- Trimbur, John and Karen Press. "When was Multimodality? Modality and the Rhetoric of Transperancy." *Multimodality in writing: the state of the art in theory, methodology and pedagogy*. Ed. Arlene Archer. Boston: Brill, 2015. 19-42. Web. 12 Oct. 2016.
- Wolf, Werner. "(Inter)mediality and Study of Literature." *CLCWeb: Comparative Literature and Culture* 13.3 (2001): 1-9. Web. 20 Dec. 2015.
- Wolf, Werner, ed. *Metareference across Media: Theory and Case Studies*. Amsterdam; New York: Radopi, 2009.
- Wurth, Kiene B., ed. *Between Page and Screen: Remaking Literature through Cinema and Cyberspace*. New York: Fordham University Press, 2012