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NARRATIVE FUNCTIONS OF ILLUSTRATIONS IN W. M. THACKERAY'S NOVEL "VANITY FAIR"

НАРАТИВНА ФУНКЦІЯ ІЛЮСТРАЦІЙ У РОМАНІ В. М. ТЕККЕРЕЯ «ЯРМАРОК МАРНОТИ»

НАРРАТИВНАЯ ФУНКЦИЯ ИЛЛЮСТРАЦИЙ В РОМАНЕ В. М. ТЕККЕРЕЯ «ЯРМАРКА ТЩЕСЛАВИЯ»

The article concentrates on the drawings to the novel 'Vanity Fair' in the context of the new literary tendencies. It studies the illustrations functioning in the narrative text structure and their influence on the perception of the novel integrity.

The narrative discourse of the novel "Fair of Vanity" is complemented by drawings, which VM Thackeray used his work. The "accompanying" function of illustrations is so great that reading this work without illustrations inevitably leads to the loss of a certain meaning and a holistic understanding of the idea laid down by the author. In addition, VM Thackeray uses drawings-letters that represent the characters and set the mood of the story. Most of the illustrations of the "Vanity Fair" are life scenes on the full page and titled by the author. The analysis of genre illustrations convinces that the pictorial element not only informs as verbal, but also through associations expands the semantic plan of the story.

Keyword: author's drawing, illustration, visualization, visual and graphic method, verbal text, iconic component, narration.

Розглянуто ілюстрації до роману «Ярмарок марноти» у наративній структурі роману у руслі нових літературознавчих тенденцій. Вивчено функціонування ілюстрацій у наративній структурі художнього тексту, а також їх вплив на розуміння цілісності всього твору.

Оповідний дискурс роману «Ярмарок марноти» доповнюють малюнки, якими В. М. Теккерей наповнив свій твір. «Супровідна» функція ілюстрацій є настільки великою, що читання даного твору без ілюстрацій неминуче призводить до втрати певного змісту та цілісного розуміння задуму, закладеного автором. Крім того, В. М. Теккерей використовує малюнки-літери, які представляють персонажів і завдають настроїв оповіді. Більшість ілюстрацій «Ярмарку марноти» є життєвими сценами, розміщеними на повну сторінку та озаглавленими автором. Аналіз жанрових ілюстрацій переконує у тому, що зображувальний елемент не лише інформує як вербальний, але й через асоціації розширює змістовий план оповіді.

Ключові слова: авторський малюнок, ілюстрація, візуалізація, візуально-графічний прийом, вербальний текст, іконічний компонент, оповідь.

Рассмотрены иллюстрации к роману «Ярмарка тщеславия» с учётом новых литературоведческих тенденций. Изучено функционирование иллюстраций в нарративной структуре художественного текста и их влияние на понимание целостности всего произведения.

Повествовательный дискурс романа «Ярмарка тщеславия» дополняют рисунки, какими В. М. Теккерей наполнил свое произведение. «Сопроводительная» функция иллюстраций есть настолько большой, что чтение данного произведения без иллюстраций приведет к потере некоторого смысла и целостного понимания авторского замысла.

Кроме того, В. М. Теккерей использует рисунки-буквы, которые представляют персонажей и задают настроение повествованию. Большинство иллюстраций «Ярмарки тщеславия» являются житейскими сценами, которые размещены на полную страницу и озаглавлены автором. Анализ жанровых иллюстраций убеждает нас в том, что элемент изображения не только информирует как и вербальный, но и через ассоциации расширяет содержательный план повествования.

Ключевые слова: авторский рисунок, иллюстрация, визуализация, визуально-графический приём, вербальный текст, иконический компонент, повествование.

Introduction. In recent years the problem of visualization in literature draws more and more attention. The special interest is influenced by the fact that the literary text has undergone the main influence of the visual arts – painting and the cinema. This fact led to the violation of the ordinary textual form. [7]. At the turn of the 20th–21st century there appeared new methods and approaches to their analyses, one of them is the study of the literary text through its visual and graphical outlook.

There is a lot of research about the visual aspect of the poems (Yu. M. Tynyanov, V. M. Zhyrmunski, Yu. M. Lotman, D. O. Suchovy) [12; 5; 6; 10]. Today a lot of researchers refer to the problem of visual representation of the literary prose. In some works the investigators research the author's pictures (M. P. Alekseyev, J. L. Fisher) [1; 13], book illustrations (O. B. Borsch) [3], text graphic arts of the short story (T. F. Petrenko, M. B. Slepakova) [7] and so on.

In addition, dissertations on the theme of literary visualization enjoy popularity during the last years (T. F. Semian, D. O. Suhovii, N. A. Temyrakaeva) [8; 10; 11]. So, for example, N. A. Temyrakaeva is an author of the work the “Visual type of modern French artistic text. Gender aspect” (Voronezh, 2009). She finds out facilities of visualization and determines their role in the process of creation of maintenance depending on sex of the author [11]. And the doctoral dissertation of T. F. Semian “The Visual type of prosaic text as study of literary problem” (Chelyabinsk, 2006). It is a fundamental system of the theoretical research of the visual aspect of prose. It contains a developed terminology, reveals the story of the development of the processes of visualization, formation of functions of the visual and graphic means in the prosaic text.

T. F. Semian distinguishes three types of the visual and graphic means that form the visual type of the prose: 1) the means to place the text on the page; 2) the means of the type accentuation; 3) the integrations of the verbal and iconic components [8, p. 292]. The subject of the research in this article is the third type of the classification, i. e. the pictures of the author as the principle of the visualization. The object for the analysis is the novel of the key novelist of the W. M. Thackeray “Vanity Fair” (1848). This choice is predetermined by the role of the pictures for the understanding of the literary work. It is underlined by the author himself in the initial title of novel ‘Pen and Pencil Sketches of English Society’.

At present there several works on the research of the illustrations by B. M. Thackeray. However, the relevance of the article in an attempt to consider pictures to the novel as the visual elements that “undertake the functions of narrative components” [8, c. 25].

The aim of the article is to reveal the correlation of the author's pictures and verbal text of the novel “Vanity Fair”. The aim predetermines the solution of the definite objectives, i.e., to analyse the illustrations to the novel “Vanity Fair” with reference to the pictures of W. M. Thackeray with the text of the novel and to figure out their functions in the narrative structure of the novel.

Discussions and results. In the novel “Vanity Fair”, as in any classical literary work “linear visuality and the density of the page filling could not be violated. That is why genetically existent necessity of combination of the verbal and iconic was expressed in pictures on the margins of the manuscript and illustrations [8, p. 227].

It is worth mentioning that in the 19th century the illustrations of the English attained their bloom. Thus, the drawings of the poet and artist W. Blake, which mostly depict mythical creatures and biblical characters, are symbolic. This is quite consistent with the romanticism in the context of which W. Blake created. We see the symbolism and metaphor in the illustrations of V. M. Thackeray. In an allegorical, metaphorical game with the reader, the writer creates a mixture of fiction and reality, which is a consequence of the influence of the romantic tradition, with which he seems to argue. At the same time in the first half of the 19th century, illustrators mostly imitated allusive and allegorical drawings by Hogarth and caricatures by J. Gillray and T. Rowlandson and created “talking” drawings [13, p. 60]. Illustrations to the novels of W. Thackeray’s contemporary, Charles Dickens, belong to this type.

As for the novel “Fair of Vanity”, the fact that the author and illustrator is one person who expresses his own thoughts verbally and visually is extremely important. In view of this, we use the terms “author’s drawing” and “illustration” as synonymous. Considering these drawings-illustrations by VM Thackeray, we take into account the work of R. Bart’s “Rhetoric of Image”, which deals with the need to study the illustration from a structural point of view and answer the question “Is the image excessive in relation to the text or it duplicates the information contained in the text, or vice versa, the text contains additional information that is missing in the image [2, p. 302].

The narrative discourse of the novel “Fair of Vanity” is complemented by drawings, which V. M. Thackeray filled his work. Since in modern editions of the novel “Vanity Fair” the author’s drawings are virtually absent, we can talk about the predominance of the verbal component and the accompanying role of illustrations. Indeed, in the first editions the spatial arrangement of verbal and iconic elements is due to communicative, aesthetic and semantic tasks [8, p. 190]. Yes, the first letters of the sections are designed as pictures. Almost every section has illustrations for the entire page with the caption, as well as one or more drawings of different sizes. Thus, there is an external correlation between the verbal components and the drawings, ie a deictic connection without close cohesion.

Let’s start with the pictures that “encode” the first letters of the sections. So at the beginning of the third chapter we see Joseph Sedley standing under the English letter ‘A’ with his legs wide apart, as if for greater support on the ground. This image hints at a description of the character himself, which begins the section: ‘A very stout, puffy man, in buckskins and Hessian boots, with several immense neckcloths, that rose almost to his nose, with a red striped waistcoat and an apple green coat with steel buttons almost as large as crown pieces, (it was the morning costume of a dandy or blood of those days)...’ [14, ch. 3]. In addition, the picture correlates with the title of the section ‘Rebecca Is in Presence of the Enemy’, because readers immediately see in front of them the ‘enemy’ that Joseph Sedley is to Miss Sharpe. After all, the girl is doing everything possible to “enemy” capitulate to her charms.

Some pictures-letters not only give further meaning to the story, but are also a metaphorical embodiment of it. Before the fourth chapter, the girl sits on a tree (which has the shape of the English letter ‘P’), throwing the rod into the water, and a rather fat fish swims by, which she is probably trying to catch. Rather, it is Becky trying to

catch Joseph Sedley. A continuation of the “fish” metaphor is found in the words of the elder Mr. Sedley to his wife: ‘That man is destined to be a prey to woman... But, mark my words, the first woman who fishes for him, hooks him’ [14, ch. 4]. The title of this section, ‘The Green Silk Purse’, is also symbolic and metaphorical. After certain circumstances ‘... left Mr. Joseph Sedley tete-a-tete with Rebecca, at the drawing-room table, where the latter was occupied in knitting a green silk purse’ [14, ch. 4] “green silk wallet” becomes a mediator between the characters, that is, turns into a “fishing rod” on which Miss Sharpe tried to catch Joseph.

V. M. Thackeray uses drawings-letters that represent the characters and set the mood of the story. For example, the beginning of the ninth chapter depicts Sir Pete Crawley, sitting on the letter ‘S’, smoking a pipe. The character’s glasses have fallen, he does not look at the world, but is completely immersed in himself. The first sentence of the section: ‘Sir Pitt Crawley was a philosopher with a taste for what is called low life’ [14, ch. 9] is fully correlated with the philosophical mood of the character. In addition, this image interacts with the title of the section ‘Family Portraits’, because it represents one of the characters.

Internally textual illustrations form a “dialogue” with the verbal text of the novel. Researchers mostly pay attention to the narrator’s image between the ninth and tenth chapters. We agree that “the face of a melancholy clown under a mask is Thackeray himself” [13, p. 61]. This illustration reinforces the image of the narrator, because readers not only feel but also see the narrator of the story, which is ‘brilliantly illuminated with the Author’s own candles’ [14, p. 7].

Most of the illustrations of the *Vanity Fair* are life scenes on the full page and titled by the author. Such drawings mainly reflect the content of individual episodes and help to better understand a certain fact or event in the life of the characters. The presence of such illustrations in the pages of the book can be explained by the influence of painting on the work of the writer. Thus, reflecting on the interaction of two types of art in the work of V. M. Thackeray, M. P. Alekseev points to the “monotony of his novels, which are easily broken down into separate parts, centered on genre scenes and detailed portraits, lack of dynamics.” [1, p. 22].

The analysis of genre illustrations convinces that the pictorial element not only informs as verbal, but also through associations expands the semantic plan of the story. The visual image “agrees” what is not said in words. Yes, viewing all the pictures forms a kind of “slide show” of the novel. Silhouettes of various characters are visible in one-color illustrations-engravings. This is fully consistent with the writer’s intentions to show a panorama of English society in the nineteenth century.

It is known that the novel “*Vanity Fair*” was published in two volumes in 1848, and the cover depicted a man looking in the mirror. J. L. Fisher believes that the Thackeray clown looks at his own reflection, because the world around him, represented by characters and history, is reflected and illuminated by the “lamp” of the author’s “I” [13, p. 67–68]. Undoubtedly, the presence of a mirror on the cover of the book promotes a dialogue with Western European literature of the 19th century, for which the image of the mirror is decisive [4, p. 458]. In 1830, Stendhal wrote: “The novel is a mirror with which you go on the main road. Then it reflects the blue of the sky, then dirty puddles and potholes” [9, chap. 19]. Thus, the illustration encourages readers to perceive the “Fair of Vanity” as a mirror in which they will see the English society of the nineteenth century. and themselves.

In our opinion, the man depicted on the cover can be perceived as an image of the reader, who “reflecting” in the novel becomes one of the participants in the events. The image of the reader is accentuated in the author’s numerous appeals: ‘Has the beloved reader, in his experience of society, never heard similar remarks by good-natured female friends...’ [14, ch. 12], ‘Ah, my beloved readers and brethren, do not envy poor Becky prematurely – glory like this is said to be fugitive’ [14, ch. 51] and so on. The image of the mirror correlates with the words of VM Thackeray: ‘The world is a looking-glass, and gives back to every man the reflection of his own face. Frown at it, and it will in turn look sourly upon you; laugh at it and with it, and it is a jolly kind companion; and so let all young persons take their choice.’ [14, ch. 2].

The statement “world is a looking-glass” is actualized by means of other drawings on which the mirror is present. Yes, the handsome George Osborne admires his reflection (Chapter 13), the large mirror is depicted in the illustration ‘Venus preparing the armor of Mars’ (Chapter 30), in which Mrs. O’Dowd puts her husband’s things in front of Waterloo, and in the picture where Rodon informs Rebecca of his father’s death (Chapter 40). In our opinion, the mirrors in VM Thackeray’s illustrations hint that these life scenes reflect the dominant character traits of the depicted characters. Thus, about Mrs. O’Dowd the narrator says ‘And who is there will deny that this worthy lady’s preparations betokened affection as much as the fits of tears and hysterics by which more sensitive females exhibited their love...’ [14, ch. 30]. And Becky, learning of Sir Pete’s death, found incredible joy: ‘She took up the black-edged missive, and having read it, she jumped up from the chair, crying’ Hurray! ‘And waving the note round her head’ [14, ch. 40].

V. M. Thackeray portrays his potential recipient not only on the cover with a mirror. Among the illustrations to the first chapter, we find a gentleman reading a book, sitting in a chair and putting his feet on a chair. This is the reader whom the author calls Jones: ‘All which details, I have no doubt, Jones, who reads this book at his Club, will pronounce to be excessively foolish, trivial, twaddling, and ultra-sentimental. Yes; I can see Jones at this minute...’ [14, ch. 1]. The motif of reading the novel is accentuated in illustrations depicting characters with books, for example, the boy Dobin leaned over the fairy tales “One Thousand and One Nights”, alone in the bosom of nature (Chapter 12), Mr. Bowles flips through the pages of ‘The Frying Pan and the Fire’ (Chapter 34) and so on. And in *The Ribbons discovered in the fact* (pos. 39), the silhouettes of Mrs. Butte Crowley and Miss Horax are depicted against the backdrop of a bookcase, consolidating the role of books in the life of the novel’s characters.

In addition to the books, in the background of some illustrations to the novel are paintings: two female portraits “witness” the dramatic scene of Sir Pete Rebecca’s testimony (Chapter 14), a portrait of a man “listening to the conversation” of St. Beanie with Emilia and Georgie (Chapter 38), etc. . In ‘An Elephant for Sale’ (Chapter 17), a portrait of a gentleman on an elephant is the central figure: he is offered to the crowd at the sale of things to the bankrupt Saddle family. The presence of these paintings hints at the interaction of fine arts and literature in the work of the writer. In the illustration to Chapter 62, V. M. Thackeray depicts Dobin, who observes how he draws sketches of Emilia, whom the author calls ‘the good-natured little artist’ [14, ch. 62]. Thus, Emilia combines the roles of writer – author of letters – and artist, as well as V. M. Thackeray.

The final illustration of the novel depicts two girls who collect dolls in a box, i.e. carry out the narrator’s order: ‘... come, children, let us shut up the box and the puppets, for our play is played out’ [14, chap. 67]. Thus, there is a statement of the metaphor of

the doll presented in the preface "Before the curtain". However, the character dolls can also act as puppets, such as Becky Sharp, who in the illustration to the second chapter directs the dolls that copy Miss Pinkerton and Miss Jemima. Thus, V. M. Thackeray hints at the relativity and variability of human existence.

In addition, the illustrations "give a visual perspective of the character and without words create an understanding of the emotional state of the story" [13, p. 62]. The drawings at the beginning of the novel help the reader to empathize with Emilia Sedley. Yes, the painted faces of both Miss Osborne and Miss Wirth, to whom Amy went on a visit (Chapter 12), mean how sweet it was for the girl during this meeting. At the same time, the text of the novel only hints at the defiant behavior of Emilia's interlocutors: "How was she to bare that timid little heart for the inspection of those young ladies with their bold black eyes?" [14, ch. 12].

Conclusions. Thus, all illustrations form the system of images of narrative and allegoric character in unity with verbal space of work. Pictures convincingly present separate episodes and pass to an author's point of view on an event. They explain the contents of the text. There some symbolic objects on the illustrations. The features of the visualization of the novel "Vanity Fair" can be the following: 1) the author's pictures assist the understanding of text; 2) they give some additional information in a symbolic and metaphoric form; 3) illustrations help the reader to be orientated in the ideas of the writer, in particular in the emotional atmosphere of story. A basic function of the author's pictures is visual embodiment of the text, that exposes the contents of the book. It refers to the traditions of the Victorian literature.

The prospects of further research are in the study of the pictures by W. M. Thackeray to other works and in determination of his author's visual standards in correlation with the mentality of the epoch. The comparative analysis of the illustrations to the novels by W. M. Thackeray and Ch. Dickens will assist deeper penetration in "nature" of principles of the visualization of the Victorian literature.

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