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Illustration and Masking the Text in Charles Dickens's *Little Dorrit*

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Introduction

In a journey through a book it is pleasant to reach the oasis of a picture or an ornament, to sit a while under the palms, to let our thoughts unburned stray, to drink of other intellectual waters, and to see the ideas we have been pursuing, perchance, reflected in them. Thus we end as we begin, with image. (Crane 16-17)

Not long after the printing explosion of the golden era of illustration, the Victorian author Walter Crane wrote of how the mind needs a place of rest to process the thoughts which are stimulated when reading a book. It is in the process of forming these images that the reader can be helped with an image in the form of an illustration. This description sounds quite straightforward if the images have a purely passive and decorative function. However, this contradicts with March and White's research on the relationship between text and image. One of the more demanding, but least popular, relationships to date is the control function of motivation and engagement (table 1). The link between the illustrations and the text shown in this essay are based around 2 illustrations from the novel *Little Dorrit* by Charles Dickens. Dickens working relationship with his primary illustrator Hablot Knight Browne, or Phiz (Landow) spanned 30 years and pioneered new methods in printing technology (Allingham). Dickens works are considered classics and had an impact in arousing social awareness leading to changes in society. It was this cutting edge technology which contributed to an even wider distribution of printed material to the under privileged public. Dickens himself is a prime example of the new stratosphere of readers, having grown up in the debtors prison (Cody). Together with his publisher, they marketed around 10 serialised novels such as the famous *Oliver Twist*, *A Christmas Carol* and *Little Dorrit* (Allingham). These magazines were filled with colourful imagery and comical caricatures based on a variety of characters in his novels.

The question is why original illustrations were not included in the novel form of *Little Dorrit* and ultimately disappeared from adult fiction as a literary aid. It was not until 2003 that the illustrated edition of *Little Dorrit* was rereleased by Penguin publishers, containing copies of the original plates by Dickens's primary illustrator Phiz (Dickens). The drawings, which are slightly satirical, make moral judgements about the characters and contrasts with how they are represented in the text. They demonize Miss Wade, make a mad woman of Tattycoram and turn Mr. Meagles

into a fool. The result of this snapshot moment is that the characters become fixed in the state of their 'otherness' which contradicts with Dickens characterisation.

Novak's touchstone return to Victorian realism shows how realism is used in the text of *Little Dorrit* and the imagination is manipulated through the fragmentation of the body. Dickens describes the *fragmented* parts of the body such as Tattycoram 'plucking at her lip with unsparing hand'. The lip and hand are described in the singular form which stimulates the mind to strive for meaning and piece the parts together. A whole person, once pieced together in this new unique way, becomes an 'unreal' fictional person, otherwise known as the 'novel body' (Novak 62-66). Phiz's illustrations, however, interfere with the mind's ability to piece together fragmented descriptions of the body.

Contrary to popular belief that illustrations interfered with the text, Wilde had taken a more open minded view of the idea of the relationship between illustration and fiction. In *Masking the Text* Frankel notes how Oscar Wilde coined the term that like the masks in a play, illustration in literature enhances hides or changes the text (Frankel 7). This would imply that the choice of illustration is important to the way in which it acts on the fictional text.

Today, illustration is mostly used in non-literary texts such as encyclopaedias, children's literature and media (Marsh and White 649). The moralisation of good and evil continues to be used in children's literature seen in Disney characters as a means of engaging and motivating new readers. It is interesting; therefore, that illustration is rarely used in adult fiction as a tool for new readers, despite generations of a strong visual culture (Ledger).

The purpose of this essay is to look at how the illustrations mask the text of *Little Dorrit* and the effect this has on the literary imagination.

Methodology

Marsh and White have developed a system which classifies 49 ways in which the text relates to the

image. These principles of classification otherwise known as taxonomies are recorded in the *Journal of Documentation* for the purpose of enterprise and business related activity. They are non scientific but provide a vocabulary useful in the analysis of text and image relationship. The purpose is to develop a common language to be used by illustrators of imagery and text in advertising, education, journalism and IT.

Table I

No.	Researcher ^a	Date	Subject ^b	Taxonomy areas		
				A. Little relationship	B. Close relationship	C. Extend beyond text
1	Bodmer	1992	ChLit	A1	B5, B5.1	C1, C2
2	Fang	1996	ChLit		B1, B2.3, B5.1	C2, C2.2
3	Nikolajeva and Scott	2000	ChLit	A2.1	B1.7, B5.2	C2, C2.2, C3.1
4	Schwarzc	1982	ChLit	A2.1	B4.1	C2, C2.2, C3.1, C3.2, C3.3
5	Hancher	1992	Dict		B5, B5.1	
6	Ison	1987	Dict		B1.7, B3.1, B3.2, B5.1	C3.2, C3.2.1
7	Landau	1989	Dict	A1	B1.6	
8	Zgusta	1989	Dict	A1		
9	Brody	1980	Educ	A1.1, A3, A3.2	B1.3, B1.6, B2, B2.1, B3.1, B4	C1.1, C1.2, C2.1, C3.2, C3.2.1
10	Duchastel	1978	Educ	A1	B5, B5.1	C3
11	Levin	1981	Educ	A1	B1, B1.7	C1, C3
12	Levin and Mayer	1993	Educ		B1.1, B2, B4.1, B4.2, B5.1	C3, C3.2, C3.2.1
13	Levin, Anglin and Carney	1987	Educ			C1.2
14	Woodward	1993	Educ	A1		
15	David	1998	Jour	A1	B1, B1.1, B1.2, B2, B5	C1, C3
16	Kress and van Leeuwen	1998	Jour	A2.1	B1, B5.2	C2, C2.2
17	Walma van der Molen	2001	Jour	A2.1	B1	C2.2
18	Wanta	1988	Jour		B2.4	
19	Berenstein	1997	LID	A1, A2	B1.1, B1.5, B2.3	C1.2
20	Hidderly and Rafferty	1997	LID	A2	B1.1.1.1, B2, B2.1, B2.2, B2.3, B3	
21	Peeck	1994	LID		B2.4	
22	Schrivver	1997	LID		B2.3, B2.4, B5.2	C2, C2.2
23	Stam	1988	LID	A2.2	B1, B1.1, B1.2, B1.4, B1.6, B2.2, B3.1, B5, B5.1	C1.1, C2
24	Tanner and Larson	1994	LID	A3.1	B1.4	

Notes: ^a Complete bibliographic references are given in References. ^b ChLit= children's literature; Dict = dictionary design; Educ = education; Jour = journalism; LID = library or information design

Source: Emily E Marsh., Marylyn D White. (649)

Research shows that all these functions can be interchangeably used by illustrators of literature. It is these terminologies which will provide the vocabulary for the analysis of the illustrations and how they influence the understanding of the text. The main categories have been divided into 3 functions; those which have little or no relationship to the text (A), close relation to the text (B) and functions that go beyond the text(C). Function (A) is subdivided into 3 more categories; those of decorate (A1), elicit emotion (A2) and control (A3) (666-672).With the help of 'Taxonomy of the Text Image Relationship' an analysis will be made of the relationship between Phiz illustrations, 'under the microscope' and 'count to five and twenty' and the text of *Little Dorrit*. The three ways in which images relate to the text are identified as follows;

Table II

A Functions expressing little relation to the text	B Functions expressing close relation to the text	C Functions that go beyond the text	Image-text relationships
<i>A1 Decorate</i> A1.1 Change pace A1.2 Match style	<i>B1 Reiterate</i> B1.1 Concretize B1.1.1 Sample B1.1.1.1 Author/Source	<i>C1 Interpret</i> C1.1 Emphasize C1.2 Document	653
<i>A2 Elicit emotion</i> A2.1 Alienate A2.2 Express poetically	B1.2 Humanize B1.3 Common referent B1.4 Describe B1.5 Graph B1.6 Exemplify B1.7 Translate	<i>C2 Develop</i> C2.1 Compare C2.2 Contrast	
<i>A3 Control</i> A3.1 Engage A3.2 Motivate	<i>B2 Organize</i> B2.1 Isolate B2.2 Contain B2.3 Locate B2.4 Induce perspective <i>B3 Relate</i> B3.1 Compare B3.2 Contrast B3.3 Parallel <i>B4 Condense</i> B4.1 Concentrate B4.2 Compact <i>B5 Explain</i> B5.1 Define B5.2 Complement	<i>C3 Transform</i> C3.1 Alternate progress C3.2 Model C3.2.1 Model cognitive process C3.2.2 Model physical process C3.3 Inspire	

Table II.
Taxonomy of functions
of images to the text

Source: Emily E Marsh., Marylyn D White. (653)

The first group of functions are those which show little or no relation to the text and they include ‘decorate, elicit emotion and control’. The decorative aspect of illustration is to make the text more attractive to the reader. This is generally taken for granted and applied by most illustrators as far back as illuminated manuscripts around 400-600 AD. White gives an example of imagery in her taxonomy on a report on Rwandan war crimes, which is illustrated with a photograph of a large stack of human bones. It is not hard to see how this function controls and elicits the emotions of the reader. Interestingly, the function of ‘control’ is documented only once by a limited number of contributors to the table of research carried out by literary illustrators, demonstrating a possible trend that moves away from this function. The function of control is the relationship that is of most interest and used by Phiz in his satirical drawings. The aim of this function is to elicit an emotion from the melodramatic stances of Phiz’s comical characters. White explains that the control function regulates the readers’ attention, directing influence by alienating or creating tension. This is a common strategy in motivating a response from the reader and used frequently in media.

The second group of functions are those that have ‘close relation to the text’ and are listed

as follows; reiterate, organise, relate, condense and explain what is in the text. These are some of the more common functions used by illustrators today, which help speed up the process of scanning for information and absorbing it quickly. Condense is an effective function which helps facilitate cognitive memory functions. There is a lot of cultural information to be gleaned from the illustrations of the high life and for the slow or new reader, this is an advantage. Speed is important to the reader, who may not have the time or the inclination to wade through tedious descriptions of scenery and interior design. One description may be enough and it is a well know phrase that a picture says a thousand words.

The third group of functions 'go beyond the text' and they are divided into 'interpret, develop and transform', which allows the illustrator to make their own interpretation of the content of the text. This function applies to complexities in the text that need elaborating where difficult concepts which are not easily understood are highlighted (Marsh, White 654). In science radio waves are not seen by the naked eye and would need to be translated into a tangible image. An example in literature is the spirituality or the psychological complexities of the human mind which are internally expressed in Tattycorams' identity crisis.

Plot summary

The story of *Little Dorrit* begins with one of the main characters, Arthur Clenham, returning to London, after 30 years in China, to fulfil his father's dying wishes. On his journey home, he is held in quarantine in Marseilles, where he befriends the Meagles family and their adopted maid Tattycoram. The mysterious character Miss Wade is travelling alone and arouses the group of travellers' curiosity. Wade shows a particular interest in the furious maid Tattycoram and follows her to her room which is the setting for the first illustration. They all return to London and go their separate ways only to find their lives later closely linked by a series of events involving villains, romance and a will.

Although the saint like Amy Dorrit is not important to the illustrations she is the heroine of the story born in the debtors' prison, free to come and go. In order to feed her family, she finds employment in the House of Clenham, sewing for Arthur's mother. Clenham returns with a message from his father to his cold mother, who is running the family business confined to her wheelchair. There, he meets Amy and becomes intrigued by her and the unusual kindness his mother shows towards her. Mrs Clenham, it turns out, has a secret and is in possession of a legacy which could make Amy's family wealthy again. Arthur Clenham is determined to fulfil a coded message from his dying father saying 'do not forget,' and which involves a legacy that was to go to Amy's uncle. Mrs Clenham is not really Arthur's mother, a secret for which she is blackmailed by the French villain Rigaud.

In the meantime the Meagles' biological daughter Pet has fallen in love with and married the artist Gowan who it turns out has jilted Miss Wade. Whether out of revenge or for friendship, Wade lures the unhappy maid Tattycoram to run away to her home in Mayfair. Meagles and Arthur going to bring her back, is the setting and subject of the second illustration. It is the development of the characterisation in the text and illustration of Miss Wade, Tattycoram and Mr Meagles which are the focus of this paper.

Illustration and popular culture

'The shops, few in numbers, made no show; for popular opinion was as nothing to them' (Dickens 346).

Trends in popular culture come and go. While satire was one of these fads, Dickens seems to have become bored by it. *Little Dorrit*, as one of Dickens's later novels, is different in its focus of the satirical attacks compared to previous novels (Ledger 7-9). His works are generally known, however, for the criticism of commercial and materialist values in Victorian society (Barry 177). The softer approach he now takes is a step away from the description Bakhtin gives of the 'carnavalesque. A technique "which undermines and frees the assumptions of the dominant fashion

through humour or chaos exposing the claims of officials and supposed authorities.” What comes over in the illustrations of the caricature is the “selective amplification of specific features, moral or physical and it is the personality that is dominated by those features” (Paroissen 103). Although Dickens admired the 16th C illustrator satirist William Hogarth and relied on satire for his narrative structures and characterization (97), Andrews does not see Dickens’s characters as caricatures. He writes, “that the cruelty of the villains is contradicted by the text, when the narrator briefly discloses their mental anguish and underlines their humanity” (124). Fashionable culture has shifted in *Little Dorrit* compared to previous works illustrated by previous artist George Cruikshanks (Ledger 7). Sally Ledger believes it likely that Dickens first began his literary career, he wrote to entertain readers with real to life descriptions of the cruel conditions under which he grew up as an orphan. The reformist effect the writings had were most likely a big surprise for Dickens (Ledger 52- 53).

It happened that in the street they had several times passed a dingy house, apparently empty, with bills in the windows, announcing that it was to let. The bills, as a variety in the funeral procession, almost amounted to a decoration (Dickens 346).

Clenham and Meagle have gone to Mayfair to look for the runaway maid Tattycoram in order to persuade her to leave Miss Wades’ home and come back to the family. In the window outside her home are pasted for rent posters. Dickens description of the bills on the rented house in Mayfair, where the women are staying, hints at a change in his attitude towards the decorative aspect of printed literature. The metaphorical image is that they are likened to a mixture of people in a funeral procession, all with the same purpose. Thornton makes a comparison of the mass of posters to the idiom from the book of Daniel of ‘the writing on the wall’ (7). The idea behind this saying is that a prophecy of doom over the king meant that his days were numbered. The irony is in the comparison of the end of an era of decorative images and the readers ‘resting place’. The visual bombardment of text and image has become more and more an integrated part of everyday life in the form of bills, signs, packaging, pamphlets and magazines to be read with or without the readers’ permission. Thornton describes how the text of the novel was reduced to thirty two pages

sandwiched between numerous pages of advertising. Each page contained up to 40 advertisements in different colours, fonts and sizes. The advertisements and messages interrupted the reading of the narrative. The reader was not able to read the text in one sweep, but became used to distractions and interruptions, moving around the page to read the advertisements. This is not unlike the way in which consumers today watch TV, read newspapers, magazines, use internet or mobile devices (63-70).

White's work on March and White's taxonomy is important for the way in which the illustrator relates to the authors' text. It also plays a significant role in how the art work interacts with the text in a way that masks it. Dickens worked closely with his illustrator Hablot Knight Browne in producing images that would engage the reader (Steig). The famous wallpaper designer and illustrator William Morris however focused on the aesthetic decorative elements, to induce pleasure. Aubrey Beardsley, another top contemporary illustrator, was purely concerned with the overall lay out of the book and the technical qualities, such as tone and detail of how the picture would look once it went to print. He worked more closely with the printer than the author, focusing on typography, colour and the photomechanical process of printing, demonstrating the importance of the illustration over the text (Frankel 176).

In *Little Dorrit*, the iconographic and emblematic approach to the comical illustration of Tattycoram seems to be only a half hearted attempt at comedy. The illustrations of Wade are a weak attempt at popular Gothic culture because of the flat use of shade and tone. Andrews argues for the self sufficiency of the text and suggests that it would have been better for Dickens if Phiz had never existed (Paroissen 124). Illustrations that had decorative purpose were no longer just a pretty picture.

Oscar Wilde suggested that in the same way as costumes and masks create an illusion in a play, the image creates an illusion by masking the literary text, which enhances the literary imagination. He compared the decorative and illustrative aspects of costumes and masks in plays to

the mask of illustrations in the text. Wilde wrote his work *The truth of masks* (1891), based on his belief that illustrations work dialectically with the text and contradict it. For Wilde, the analogy of the costumes was that it enhanced the experience of the Shakespearean play, revealing layers to the characters in the same way that illustrative artwork functions as a mask. This idea of the illusion of masks challenged the Victorian beliefs of realism, sincerity and truth and implied that the text is not self sufficient, as if this would have negative implications. Perhaps the challenge is to do as Frankel suggests, to move past the immediacy of the mask of illustration and confirm its truth.

Doppelganger, or an identity crisis



Under the Microscope

Hablot Knight Browne, etching *under the microscope* (London 1857; 350); rpt in Dickens *Little Dorrit* (penguin classics revised edition 2003)

The setting of the first illustration is in a hotel bedroom after the quarantine in Marseilles. The sanctuary of the bedroom is a popular reoccurring theme even today in reality TV or social networking. The illustration allows a fly on the wall look into the problems of the maid Tattycoram. *The caption* 'under the microscope' describes the scrutinizing eye of Miss Wade who is travelling

alone, having an air of mystery and suspicion about her. Tattycoram, the adopted maid, is very frustrated with her position in the family and has run off to her hotel room in a temper. A Laconian criticism sees the lack in her life of not being part of her biological family and all the rights that should bring. This causes her to experience 'separation', where she longs for the rightful place and equality in a family of her own (Barry 109). Despite the opportunities around her, she is discontented and seems to be searching for the real order of her childhood, where she felt safe. Wade shows an interest in Tattycoram, which scares the young girl and she asks her why she is following her. It is not clear in the text what kind of interest this is, whether it is a motherly concern, which contrasts with their similarities in age. Perhaps there are other motives for her interest, but whatever the attraction is, the melodramatic stance causes Wade to come across as dark and sinister as she stands proudly in the bedroom doorway looking down at Tattycoram. The maid is sprawled out on her bed trying to hide under a sheet from the mysterious Wade.

The illustrations use of symbolic imagery for the characters contrasts with the variety seen in their characterisation in the text where there is a shift in the characterisation. In Phiz's illustration of the scene, there is little or no relationship to the text an attempt to engage and motivate through the function of control in imagery (Marsh, White 667). Tattycoram is portrayed as a frustrated teenager and mad woman together with Wade's expression of pride with little concern for the distressed girl. Phiz has chosen to illustrate Wade as the Gothic temptress, the cruel other, even though the text shows her concern for the girl and attempt to calm her anger, when she tells her to 'remember her position' (Dickens 42). The stage scenery of the bourgeois interior is not mentioned in the text, as Dickens focuses on the culture of the Maritime trade links between China and England. The illustration is confined within the trope of the theatre stage setting, confining the viewer to a room is further evidence of the function of control (A3) (Marsh, White 653).

The decorative function of the plates does not have the skill and technical aspect seen in illustrated works. The carbon copied faces are stamped regularly throughout the novel onto carbon

copied bodies. William Morris's work was a piece of art and overpowered the quality of the books he illustrated (Frankel 176). Phiz's illustration, on the other hand, is not precise or skilfully executed, whether as a result of failing eyesight or because of a loss of interest in the dwindling popular culture of caricature as a literary aid. The iconographic representation of the hands and face of the characters translate and condense the human form dehumanising the characters (Marsh, White. 653), so that they lose touch with reality. The faded imagery of clothing, fashion and interior, also not mentioned in the text, play a minimal role in the aesthetics of the illustration and provide no further information to the reader that hasn't already been presented. The printing process had priority over the literary text for Audrey Beardsley, but Phiz does not pay too much attention to the way in which the ink spread out on the paper, creating blotchy and uneven tones. The photo printing technique creates a colourless world of black and white and the illustration of Tattycoram is symbolic with little attention paid to details in the face. There is no relation to the description in the text of Tattycoram' as 'a handsome girl' with 'lustrous hair and eyes' (Dickens 31). The way in which Dickens describes the women seems to embody both masculine and feminine aspects of language, which is evident in the use of imagery that plays with the mind. The fragmented use of literary imagination allows for a mental imagery of light and colour seen in the use of the word lustrous, implying glow and health. The use of the colours scarlet has associations with passion. Tatty looks unhappily at Miss Wade with her 'reddened eyes' her 'rich black hair', which is 'all about her face'. The description in the text and illustrations both emphasise the 'dark furrowed eyebrows' and 'dark hair', suggesting illegitimacy from a possible foreign ancestry (Dickens 40). Edward Said's '*Orientalism*' identifies the East as the exotic 'other', symbolic of mystery, a projection of what the West does not accept about itself (Barry 186). The text, however, adds words of tenderness and concern by both women Tattycoram's concern for her adopted parents who have been kind to her and Wade's concern for her misery. The Gothic elements in the illustration where the imagery of the 'top down' view of Tattys' face is set in contrast to the

condescending look from Wade's. In *count to five and twenty*, they are wearing almost identical fashion and expressions on the face. The shape of their hands is identical in size, as well as the shape of the bodies. Wade could be Tattycoram's doppelganger, her twin 'other', indicative of her wrestling with her darker side. There are signs of the growing pains of youth and the behaviour of a young woman struggling with her identity. Dickens writes of how the young girl of seventeen "raged and battled with all the force of her youth and fullness of life, as if she were in pain".

The popular culture focuses on eliciting emotion in its use of caricature in the illustration which focuses on situation comedy. It is aimed to make the reader laugh at the foolishness of Tattycoram, trying to hide her head under a sheet, drawing out emotions that she behaves in that way, despite her privileged comfort. The snapshot moment in time, the personality of the character, remains fixed and does not change pace or portray shifts in developments that occur in the text. The function controls the reader by inducing disturbing or arresting emotion which alienates the reader from the subject.

There is a kind of poetic ambiguity in the text, which tells us something about the source of Tattycorams' frustration. She opens up to the stranger and pours out her heart about her adopted parents, how selfish they are, being: "brutes, beasts and devils" (Dickens 40). She complains about them, making huge sweeping exaggerations about how they are not caring for her, 'leaving her to starve' (Dickens 40). In the same breath, she switches and confesses to the new confidant that she is a 'liar, well treated and loved', that they are good to her and that she loves them dearly. This contradiction is mystifying and leaves the question about what is really the truth about her character and that of Mr Meagles and the reader is forced to make up new fictional characters. The fragmented imagery in the text takes the reader on a journey, which briefly shifts from an unhappy teenager to that of a mad woman, then shifts back again. There is a dichotomy of self-hatred, love for her parents and the unfairness of her situation. It is difficult to combine the emotion of empathy for her shame and guilt with that shown in the text; it is not compatible with the jest in the

illustration. It is unclear what legal adoptive status Tattycoram has compared to her sister, but she was primarily adopted as a maid to serve her rival sibling Pet and to replace the tragic loss of a child. The control effect in the illustration is that the reader is influenced by the illustration, which contradicts the text, demonstrating how the function of engagement masks the development of the characters.

The function of a close relationship to the text is demonstrated in the way in which the illustration and the caption “under the microscope” are organised and chosen for this first serialisation. It concretises and develops details that are of importance to the main story (Marsh, White 653). The caption *under the microscope* describes how Tatty is being watched by Miss Wade and sums up her feelings of shame, which makes her want to hide.

The portrayal of Tattycoram’s confessional type soliloquy is not easily translated into imagery. Instead, the image portrays a common referent of the melodramatic trope, where she is overcome by emotion and sprawled out on the bed. The association is made to similar displays of passion, such as seduction, murder, or the spiritual search and is a reoccurring trope throughout the history of painting.

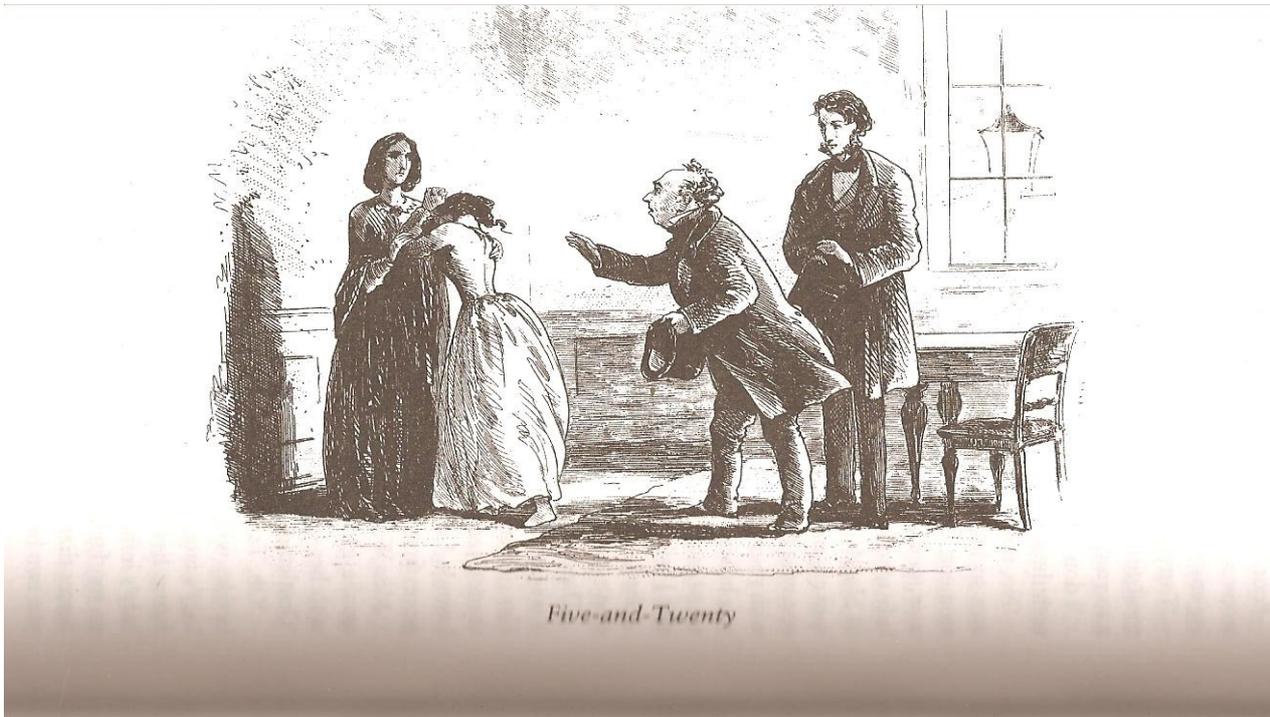
The wet limp hair and the untidiness are attributes of her character. The symbolic scraps lying around the floor function as a reiteration of Tattycoram’s unusual name by association of sound and meaning. Patricia Ingham points out Dickens’s use of phonotactics used in John Bunyan’s *Pilgrim’s Progress* (Paroissen). The text does not describe the room or mention the items on the floor, but Phiz’s employs emblematic methods with the luggage, glove, bonnet, parasol, and scraps on the floor. The untidiness of the room together with the passionate outburst contrast with the material extravagance around Tatty. These details concretise information to be read between the lines from what has already happened in the text, simplifying information for the reader. The symbols are references to travel and culture and are translated from the text to an image. Jeremy Tambling’s description of the ‘transcendental homelessness’, a term referred to in *Lukac’s*

theory of the novel', relates to the description of Tatty's experience of alienation in the text (235). Sally Ledger calls it the 'dull routines of European travel'. The iconographic imagery of culture and travel masks the weariness and monotony of the traveller. The snapshot image is limited in its ability to reproduce this sequence of events as it is limited to a time. The illustration condenses a lot of information from the text into one sequence (Marsh, White 653).

In the introduction to *Little Dorrit* Stephen Wall describes the author's experience of growing up in the debtors' prison. The development of the characters of Amy Dorrit and Tattycoram's are reflected in of the text suggesting a change in tone, in a story surprisingly similar to the authors. The usual identity with the orphan and the insecurities of alienation are less obvious in the character of Tattycoram. In the text, it is clear that Tatty does not feel part of the Meagles household and cannot cope with the adjustment. From a psychoanalytical point of view, it is a reflection of Dickens own struggles adjusting to the changes in his new lifestyle. There is a change in the text, which contradicts with how Phiz chooses to illustrate the character of Tattycoram. The portrayal of Tattycoram is no longer the stereotypical poor, helpless orphaned victim of injustice, but that of a privileged, loved and unhappy young girl. Yet again the image masks and hides what is really going on in the text.

Novak describes how the narrative relies on the memory's ability to forget, allowing flow of literary imagination. The fragmented description in the written text of Tattycoram 'plucking at her lip with unsparing hand' (Dickens 40), is unreal and the pieces of the body become exaggerated. These parts have to be pieced together to create a new fictional creation to fill out the rest of the body which doesn't exist. The eye zooms onto the bottom part of her face and focuses on the aggressive pulling of her lip. The rest is left for the reader to fill in. Colour is added to the picture of her self- abuse, her neck is covered in 'scarlet blots', where she has pinched herself giving the novel body a surreal edge. An image that would come anywhere near close to interpretation of this kind requires going beyond the text.

Religious Sermon or losing a friend



Hablot Knight Browne, etching *five and twenty* (London 1857; 350); rpt in Dickens *Little Dorrit* (penguin classics revised edition 2003)

The timeline has moved on and here the illustration concretises the development in the narrative. Mr Meagles and Mr Arthur Clenham go searching for Tattycoram, who has no longer been able to bear her situation or Meagles advice to *count to five and twenty* and has finally run away. She is thought to have taken up residence in Wade's home in Grovners Rd, Park Lane.

The caption under the illustration to count to twenty five reiterates and highlights the key to understanding the allegorical story. Tammy Ho Lai- Ming believes that the dialogue was intended to be read out loud, expecting interaction from the audience. The repetition in the text of catch phrases such as “practical” and “count to five and twenty” are simply sermons from Meagles. There is little relation to the text concerning the practical Meagle. The incentive to motivate the reader is in the half hearted satirical illustration of the portly Meagles in his waistcoat. The reader is controlled by the function of poking fun at the *Beadles*, who are the religious clergymen and founders of charitable institutions. The motivation is to expose their motives and highlight some moral advice, which engages the reader. The mockery is half hearted as the text describes a man,

who is only too well aware of his mistakes and short comings. The text is ambivalent on the subject of Meagles's fostering and the employment of the waif child, Tattycoram. It is the voice of Meagles, who speaks out against his own kind, arguing that they should not be tolerated with their coats, waistcoats, and big sticks (Dickens 40). The rechristening of Harriet Beadle is defended by the Meagles as a compassionate act as they were practical people.

An example of the close relationship to the text is the use of melodrama, which Ledger explains has its roots in the theatrical semiotics of gesture. This emphasises non verbal language over dialogue and it is based on the manichaeistic struggle between good and evil (7). The tradition of the stage and the theatre in the text is reiterated in the illustration (Marsh). The illustration concentrates on the staged melodramatic stance as Meagles pleads with Tatty to come back. The strategic positioning of the characters, together with the common referent of the comical figure, does not reflect the contrast in the text of Mr. Meagles practical approach to the adoption. A Marxist criticism sees the illustration as a way of providing knowledge about culture, travel, fashion, interior design, architecture, which contrasts with the text. Meagles, however, says that there is no "Glass Slipper" or "Fairy Godmother for Tatty" (Dickens 33). In other words, just because she is materially and culturally provided for, she is not assured a happy fairy tale ending.

Functions that go beyond the text are expressed in the way Phiz reiterates the description of Wades living quarters (Marsh, White 653). He chooses to use symbolic imagery in place of the streets with the illustration of the living quarters, which are sparsely decorated. An ecocentric reading of the text focuses on the outside and the external condition of the streets of Wades home (Barry 251). The vivid description in the text is mismatched by condensing information in the illustration of an empty room. The sparsely decorated flat is culturally devoid and reflects the anti capitalistic ideology that wealth is not important. The description in the text of the streets of London is rich in metaphors, describing the ecological setting of the inner city. The illustration of the London house means exclusion, which Jeremy Tambling's sees as 'repression that produces the

prison being' (185). The description in the text of the heart of London, one of the capitals most prestigious areas, is eerie, mysterious and provocative. The growth of the capital is captured in Lindner's description of globalisation. He says that more than half the world's population lives in cities. The visual cultural of the urban city has an effect on its representation of violence and on the culture of fear. Spatial imprisonment and visual tropes are employed in the graphic portrayal of the city of London. Descriptions such as "Wildernesses of corner houses", "barbarous old porticoes" and "appurtenances; horrors that came into existence" are all a contradiction in terms. What should be a busy city is described as a wilderness and the fancy architectural designs are paired with primitive designs. The idea of a 'parasite street' is a linguistic quirk transforming the streets into a life sucking force. The personification of the 'melancholy labyrinth walls' are compared to a "mortar funeral" (Dickens 344). The trek through the "monotonous streets" to the home of Wade in the Park Lane reveals that Wade is a loner. Lost in the city, she longs for friendship with Tattycoram in contrast to the illustrations, where she is cast as a true Gothic temptress. With the use of cross hatching, Phiz makes impressions of dark shadows in the dress onto her face and the wall, whereas Meagles stands in the light.

Miss Wade's response to Meagles is spoken in a "male language", where she attacks the patriarchal hold he has over the young girl. She appeals to the girls' logic rather than the emotion. She reminds the maid of the reasons for her dissatisfaction and strongly urges her not to go back to being singled out by her name and position. She also points out how she will only make the same mistakes again and urges her not to rely on the charity of the Meagles, but to become independent. The illustration, by contrast, shows a feminine, visual language of emotional dependence on Wade, which Tattycoram demonstrates by sheltering under her arm in the protective position. Wade puts a protective hand on the girl.

Conclusion

It is possible that the dominant visual culture, which Ledger described, is disregarded in literature today, excluding a certain category of readers. This especially affects today's young adult readers who have become used to shorter forms of text and larger amounts of imagery. Barry affirms that a cultural materialistic approach opposes the status quo and is optimistic about the possibility of change (177). Similarly, Dickens works influenced the status quo and brought about a change in attitude against the exclusion of certain groups of people. Through the use of popular culture in engaging and motivating the new reader, the hope and possibility for change remains constant today. The initial excitement and interest in popular culture, however, does not ensure a lasting tool or guarantee changes in the status quo. The hand drawn symbolic and emblematic form of illustration in popular culture is dated and worn, because it exaggerates and simplifies the artistic expression of the characters in the text. Jaughen and Malpas (8) believe that the 'timeless significance' of a book lies in its capacity to uphold interpretations which can be challenged or are politically opposed. The timeless significance lies in Dickens's characterisations, which leave the reader grasping for truth about their social and political positions. How is it possible to maintain political correctness concerning the plight of the orphan Tattycoram or the selflessness of the philanthropist Meagles when set in contrast to the character of Wade as she challenges both political stances? The illustrations by Phiz, on the other hand, reinforce stereotypes of 'othering', moralising the characters and telling the reader what to think. Their social and political positions are clearly portrayed in line with visual popular culture.

Readers who have grown up in the dominant visual culture of image interspersed with text are excluded from the reading experience. A generation grown up surrounded by messages could benefit from the resting place of an image that allows them to think and that stimulates the mind to form its own characters. The way in which the realism is applied to the text and image could both engage and stimulate the literary imagination in young and adult fiction.

The use of visual illustration by Phiz therefore is useful in highlighting, condensing and clarifying aspects which are important to the stories main plot, making for a faster reading. Phiz's illustrations however are not a suitable mask for the self sufficiency of the text. The conclusion is that the reading experience could be enhanced by a more appropriate mask but how that mask is displayed could be the subject for future research.

For whatever the reason there is something holding Phiz back from attempting to cross over the paradigm shift of popular culture in illustration which Dickens easily had crossed in literature towards a more evolved reader.

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