

OPPOSITION AND ITS ROLE IN STRUCTURING IMAGES IN W.  
THACKERAY'S NOVEL "VANITY FAIR"

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*Abstract:*

The article aims to consider the method of contrast as the main tool for creating images in the novel "Vanity Fair" by W. Thackeray. When analyzing the novel it was revealed that contrast acts as a compositional feature of the novel. The presence of character opposition is also noted. Special attention is paid to the microcontext and macrocontext of the novel.

*Key words:* opposition, "Vanity Fair", microcontext, macrocontext, method.

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To analyze a work of fiction it is important to study the means of representation of the author's intention in the text. It is believed that one of the important ways of organizing the figurative and compositional structure of the novel "Vanity Fair" by W. Thackeray is contrast: "Contrast is an expressive opposition, which is realized through the juxtaposition of ideas that differ by the opposite of their features". [3:2]. We believe that the method of contrast applies to the conceptual opposition "poverty" - "wealth" revealed in the novel.

In the satirical novel "Vanity Fair" there are many images created by the method of contrast. W. Thackeray contrasts the theme of love (Emilia) and selfish feelings (Rebecca). Within the framework of this article, we consider it possible to illustrate the method of contrast on the contrast of Rebecca Sharp to Emilia Sedley, and the Elder Osborne to Dobbin. The peculiarity of the novel is that the author builds the work by the following main varieties of contrast: 1) compositional; 2) opposition of characters (social status, costumes, situations, etc.). In addition, since the novel "Vanity Fair" is centered on the opposition of the concepts "poverty" and "wealth", we consider it important to analyze the systematic implementation of contrast in the figurative structure of the novel.

According to M.V. Pimenova: "priorities in the choice of certain features of the concept allow us to conclude the peculiarities of the individual picture of the world". [3:38-40]. Note that the novel "Vanity Fair" is a carrier of author's associations. The novel shows the author's associations, which determine W. Thackeray's attitude to the events. The author defines himself as the Puppeteer - "The Manager of Performance" in the novel, thus reproducing his image. Also important are the author's comments in the work, which manifest the author's intentions.

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In the work, O.P. Martynova categorizes contrast, distinguishing the presence of plot contrast as: "the opposition of concepts embedded in the theme of a literary work" [2:9]. Thus, in the novel "Vanity Fair" by W. Thackeray semantic filling of concepts is connected with the image system and situations demonstrating their actions and reactions. Contrasting situations act as the driving centers of all the events taking place. Social status and prosperity are contrasted with feelings. While for Dobbin love is not connected with selfish motives, the elder Osborne does not have a sensual beginning in his conversation about his son's marriage. In his conversation with Osborne Sr. Dobbin defines his friend as follows: "George is a man of too lofty notions to marry money" [5:276], which defines him as one who values sentiment but not wealth. However, a complete contrast to this judgment is the elder Osborne's reasoning for his son's marriage: "...he had already seen the Osborn name adorned with the title of nobility bestowed upon his son, and dreamed of being the progenitor of a glorious line of baronets" [5:246]. This is a man who measures everything by material wealth. For him, family relationships, feelings, love, and humanity do not exist but are replaced by money and wealth.

The whole novel can be considered a macrotext, and individual situations a microtext. A.N. Tsvetkova distinguishes contrast in the figurative structure of the text by two parameters: in microcontext and macrocontext. [6:5]. The proposed division is very productive for our study, since structurally W. Thackeray's novel "Vanity Fair" consists of chapters, each of which can be considered as a microcontext. Let us agree with A.A. Boronin's opinion that "an event is a situation of change significant for the subject of speech" [1:61]. To reveal microcontextual and macrocontextual contrasts it is very significant to identify the situations in which the contrast is manifested. As already mentioned, as a microcontext we can single out the contradiction of the characters' actions. The compositional peculiarity of the novel, which consists in the "mirror" reflection of identical situations, makes it possible to reveal this kind of contrast. Thus, from the very beginning of the novel, the author shows a clear contradiction in the actions of the central characters Emilia and Rebecca. In the situation of saying goodbye to Miss Pinkerton, the owner of the boarding house, Amelia behaves very sentimental: "... on the day Amelia went away, she was in such a passion of tears that they were obliged to send for Dr. Floss...". Floss..." [5:7]. However, Rebecca's behavioral pattern is a complete contrast to Amelia's: "... just as the coach drove off, Miss Sharp put her pale face out of the window and actually flung the book back into the garden. This almost caused Jemima to faint with terror" [5:9]. Rebecca's image is built on indirect contrast by indicating Emilia's opposite actions. This kind of contrast allows to reveal the author's intentions in the novel. It does not divide the characters into positive and negative, but allows the reader to evaluate their misdeeds.

The information complex contained in each microcontext in the aggregate allows us to determine the macrocontextual contrast of the novel "Vanity Fair". Macrocontext as the structure of the whole novel allows us to identify the central contrasting concepts as "desire for wealth" and "morality", actualized in the novel. W. Thackeray contrasts human qualities and morality, material wealth and self-interest.

Even though the novel has the subtitle "A novel without a hero", the characteristic feature of this novel is the contrast of characters against each other. The contrast of characters in "Vanity Fair" by W. Thackeray expressively characterizes the

author's idea associated with the disclosure of the characters' character through the depiction of reality. For example, at the very beginning of the novel, the author gives details of Emilia's portrait as an attractive girl: "... her face blushed with rosy health, and her lips with the freshest of smiles? And she had a pair of eyes which sparkled with the brightest and honestest good humor" [5:7]. This portrait is contrasted with the portrait of the young heiress Miss Swartz, whom the inhabitants of the "Fair", perceived as "Black Princess" [5:131]. However, she is a complete contrast to Emilia: "How they must set off her complexion... Her jet-black hair is as curly as Sambo's. I dare say she wore a nose ring when she went to court" [5:131], old man Osborne singles her out as "a great match, too, for his son" [5:133]. Thus, we can trace the embodiment of the author's idea through contrast, where the image of beauty, kindness, love are opposed to the image of wealth.

It should be noted that in the novel contrast is expressed not only implicitly, but there are a number of examples in which the author explicitly contrasts the characters with each other: "George soon became sick of their chatter. He compared their behavior to that of little Emmie; their sharp shrill clucking - with the melodious sounds of her gentle voice; their postures, their elbows, their starched dresses - with her modest soft movements and shy grace"[5:238]. W. Thackeray not only makes it possible to understand the contrast at the heart of the novel, but the text of the novel abounds with direct indication of contrasts.

Taking into account A. Boronin's opinion that: "The event status of the communicative situation as part of its qualitative definition is clarified when analyzing the role of the communicative situation in showing the essential narrative moment" [1:63] we can determine that the situations in the novel are aimed at indicating the contrast of characters' actions. In the novel the author shows the characters both in different and identical situations in which he contrasts their behavioral pattern. In the preface of the novel, W. Thackeray states that the novel is full of different events: " Here they will see...". Let us note the historical battle of Waterloo. In the situation of Becky's farewell to her husband Rodon before leaving for the battle we can trace the following phrases: "If I drop, let us see what there is for you... there is dressing-case cost me two hundred... and the gold tops and bottles must be worthy"[5:193]. The analysis of the factual material shows that despite all the drama of the situation, the attributes of the character subtexts are "wealth". Rodon and Becky do not show marital sentimental feelings, however, everything is replaced by calculation and money. Further, after her spouse leaves, Rebecca does not get discouraged or saddened by everything that has happened, instead she "...this meal over, she resumed honest Rodon's calculations" [5:194], that defines her values in life. This scene is contrasted with the scene of Emilia and George's farewell: "... 'I am awake, George,' the poor child said, with a sob fit to break the little heart that nestled so closely by his own" [5:191]. Emilia's behavioral pattern showing all the grief she feels because of parting with her beloved is contrasted with Rebecca's calculations, who makes further plans on her way to wealth. Consequently, we can assume that the author's idea of the novel is revealed through the contrasting actions of the characters.

Summarizing the above, we believe that a comprehensive study of the novel "Vanity Fair" allows us to consider contrast as the main principle of creating the

novel's images. The complex conceptual analysis confirms that the method of contrast manifests itself in the following way in the novel: firstly, contrast determines contrast-compositional oppositions of characters; secondly, in the plot plan the novel consists of situations of the same and contrasting, in which the oppositional features of characters are highlighted; thirdly, in all situations the oppositional concepts "poverty" - "wealth" dominate.

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