Text, Image, and Nostalgia
in Two Versions of
F. Scott Fitzgerald’s
“The Rich Boy”
**Abstract**

This thesis attempts to contribute to both intermedial studies and F. Scott Fitzgerald scholarship by studying the text-illustration interplay in two versions of “The Rich Boy”. Intermediality, which pays close attention to media interactions, is a natural method to explore the word-image relations in these texts: the first version, published in *Red Book Magazine* in 1926, and an illustrated Spanish translation from 2012.

Lars Elleström’s definition of media as a combination of modes and modalities, plays a central role in the analysis, where I study how these interact in each text: For instance, in terms of the material and sensorial modalities, both illustrators try to simulate depth and convey the senses in a flat interface. In terms of the spatiotemporal modality, the anachronies in the time placement of Gruger’s images intensify the nostalgic mood in the text, while Ágreda’s adherence to the text’s time relays a certain autonomy. Both their treatments of space are often symbolic; thus, regarding the semiotic modality, the images are symbolic besides iconic. Each text is colored by the reading of the illustrator, who is also a reader and interpreter.

The theoretical framework also comprises of an approach to nostalgia: While Fitzgerald’s story is nostalgic per se, the illustrators display variations of nostalgia: Gruger’s work mirrors and enhances the nostalgic mood of the text, and while to a certain extent, Ágreda’s also does this, his nostalgia is most manifest in how he attempts to recreate a particular picture of the Jazz Age.

**Keywords:** F. Scott Fitzgerald, “The Rich Boy”, F.R. Gruger, José Luis Ágreda, short stories, illustrations, advertisements, magazines, intermediality, word-image discussions, nostalgia.
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Introduction

The reading of F. Scott Fitzgerald’s short stories, in relation to the popular magazine format they were first published in, is as yet a vastly unexplored field, and a focal point in this study. Before detailing the aims of this essay, it is necessary to situate these stories in the contexts of the short story genre and Fitzgerald’s writing career. His short stories have been remarkably ignored for decades, despite the fact that “[d]uring his lifetime Fitzgerald was far better known and widely read as a short-story writer than as a novelist” (Brucoli xv). Moreover, he produced over 170 short stories as compared to 4 completed novels (Waetjen 3). Even though scholarship on this topic has considerably increased over the years, it has barely extended towards Fitzgerald’s stories as they were originally published—in the pages of popular magazines, sharing space with illustrations and advertisements. In fact, the illustrated short story has been generally overlooked by scholars due to a host of reasons, among which we find various forms of contention, such as the traditional pitting of the short story against the novel, the oft-occurring competition between writer and illustrator, and between word and image. In addition to this, the illustrated short story’s association with popular, commercial culture, appearing in widely read and advertisement-heavy magazines, has not helped it gain in prestige.¹

Fitzgerald himself struggled to cope with his identity as a short-story writer, his own devaluation of his work certainly contributing to the negative reviews of contemporary critics (Brucoli xiv). His stories were published in “‘slicks’, mass-market, advertising-driven magazines so named because they were printed in high-quality paper . . .” (Beuka 284). His work for these slicks, which contributed to more

¹ These issues are addressed extensively in Jarrod Waetjen’s work, But This Book Has No Pictures! The Illustrated Short Story and the Saturday Evening Post. 2011. George Mason U, PhD dissertation. ProQuest, search.proquest.com/docview/822474442?pqorigsite=gscholar#resolverCitation_preview_0. Accessed 18 May 2018.
than 80 percent of his yearly income (Mangum 58), allowed him to support his lifestyle and his novel writing, and provided him with a training ground for his novels (Beuka 284; Mangum 61). These magazines were also decisive in giving him exposure as a writer. Literary editor Leon Whipple, writing in 1928, remarks on the *Saturday Evening Post*'s popularity: “Who reads The Post? Who looks in the mirror? Everybody—high-brow, low-brow . . .” (699). According to Whipple, this mirror of a magazine “not only reflects us, it creates us. What the SatEvePost is we are” (699). He refers to the influential editor, George Horace Lorimer, as “the dictator” of the magazine, and as if to emphasize this, interviewed by Whipple, Lorimer declares: “I read every word that goes into the weekly” (701). In this line, Jarrod Waetjen relates that the editor “maintained strict control over every aspect of the *Post*, including magazine covers and story illustrations, editorial content . . .” (128). Before the Depression, Lorimer preferred flapper-centered comedies and romances (Waetjen 4), whereas after, he discouraged stories that were too pessimistic (Nolan 355). Thus, Fitzgerald’s artistic freedom was curtailed, a fact that the writer was keenly aware of: In a letter to his agent, Harold Ober, he expressed disappointment “that a cheap story like *The Popular Girl* written in one week . . . brings $1500.00 + a genuinely imaginative thing into which I put three weeks of enthusiasm like *The Diamond in the Sky* brings not a thing” (*A Life in Letters* 54). To add to “the tension between art and commerce”, and between “Fitzgerald’s two writerly identities” (Beuka 287), the writer felt that his short-story writing took time away from his novel writing (285). Fitzgerald held the novel in the highest regard, believing it to be “the strongest and supplest medium for conveying thought and emotion . . .” (“The Crack-Up” 78). Robert Beuka encourages scholars to examine this particular context that surrounds Fitzgerald’s stories, positing that “[n]o assessment of Fitzgerald’s career is
complete without an understanding of the primary outlet for his work, the magazines” (283-284). Despite this statement, however, he does not touch on the illustrations that accompanied these stories. Jennifer Nolan and Waetjen\(^2\) take Beuka’s contextual approach further: Both consider it imperative to study the stories as one experience of combined text and image. Nolan aims to demonstrate “the integral link between the visual and textual during this era” (“Visualizing ‘The Rich Boy’” 17); Waetjen’s intention is “to challenge the reader to consider not just the text of the short story, but rather the visual object – including text, illustration, and title – as a whole” (abstract). He even goes as far as to claim that “to separate out the image from the text . . . is an act of violence” (112). Both authors remark on the shortage of scholarly attention paid to Fitzgerald’s stories in their first format, also commenting on the difficulty of getting ahold of these texts. The stories, however, are easily accessible in image-free anthologies. Waetjen encourages studying the stories as they were first published, as “visual commodity objects”, instead of endeavoring to deny the short story’s traditionally commercial ties. He claims that the illustrated short story would garner as much attention as other media, if they would be “seen as a cultural artifact – a text published . . . with illustration . . . filled with advertising images, with an editing board concerned with their own socio-economic agendas” (15-16). Nolan’s “Reading ‘Babylon Revisited’ as a Post Text: F. Scott Fitzgerald, George Horace Lorimer, and the Saturday Evening Post Audience”, looks into the dynamic created by the interaction between writer, illustrator and editor, a collaboration that invites a reading that “aligns ‘Babylon Revisited’ more with Lorimer’s vision than with Fitzgerald’s” (363). In another article, “Visualizing ‘The Rich Boy’. F. Scott Fitzgerald, F.R. Gruger and Red Book Magazine”, she studies “The Rich Boy”, as it was first

\(^2\) Although Fitzgerald has a significant presence in Waetjen’s work, he is not the only writer that is dealt with.
published in 1926, taking up some contextual aspects, as well as some key points in
the relations between the text and illustrations. According to her, “[e]xamining the
interplay between Gruger’s six illustrations and Fitzgerald’s text reveals how they
mutually reinforce Fitzgerald’s narrative and thematic emphasis through prefiguring,
highlighting, and interpreting elements of the plot” (17). This study has been
especially valuable to my thesis, as it has encouraged me to create a dialogue with her
work, and is partly why I selected “The Rich Boy” to be the subject of my essay.

My own analysis of “The Rich Boy”, inspired by Beuka, Nolan, and
Waetjen’s stance, starts with the conviction that it is necessary to study these stories
in their original context, not only in order to achieve a more thorough appraisal of
Fitzgerald’s work, but also, because they generate a wholly different and rich reading
experience, as I hope to show in the analysis. Like Nolan, I explore the complex
interweaving of image and text in “The Rich Boy”; however, I employ a main
framework that comprises of concepts from intermedial studies, which pay close
attention to the way the different media interact. With this conceptual foundation, I
attempt to recreate several possible interpretative possibilities for the reader that this
unique interplay of media may invite. Moreover, unlike Nolan, I include an
intermedial study of the advertisements that interact with the story’s text: In my view,
they form part of the meaning making. In the second part of my analysis, I extend my
study to include another, newer text of “The Rich Boy”, in this case, an illustrated
Spanish translation from 2012. This version will also be studied from an intermedial
standpoint, and the similarities and differences in the image-text relationship between
the two texts will make for some interesting points of discussion, especially
considering the considerable cultural, contextual and temporal gap between the two
texts. Finally, I have decided to expand my theoretical framework with studies on
nostalgia: While carrying out my analysis, I found it striking how the nostalgic mood in the text of “The Rich Boy” has been echoed or enhanced in different ways in the media relations in both texts. Fitzgerald is famously nostalgic, in his personal life and in his writing. Wright Morris takes up both these aspects in his article, “The Function of Nostalgia: F. Scott Fitzgerald”, in which he calls the writer “the aesthete of nostalgia” (26). 

Niklas Salmose, in *Towards a Poetics of Nostalgia: The Nostalgic Experience in Modern Fiction* and “Reading Nostalgia: Textual Memory in *The Great Gatsby*”, draws attention to devices that may generate a nostalgic mood in the reader. An example of such devices is the employment of nostalgic tropes such as seasons, ruins and voyages, all of which highlight the passage of time, and may relate to the reader’s “private memories through their very universal and open nature” (*Towards a Poetics* 247). These nostalgic strategies will be used in the analysis to attempt to understand how nostalgia is generated in both illustration and text, and in their relationship to each other. Moreover, in the comparison of both texts, we will observe how each word-image interaction expresses a particular type of nostalgia. As far as I know, using this theory in terms of the interplay between word and image, is unique, as Salmose focuses on literature and film in *Towards a Poetics of Nostalgia*. His strategies take into account the reader’s emotional response to the text. Although I will not enquire extensively into questions of reader-response, they will be taken up briefly in the theoretical section, as they relate to this essay’s aims.

Returning to the main intermedial framework, fittingly, Fitzgerald appeared to be keenly conscious of media, stylistically and thematically integrating in his narratives the media he was exposed to; thus, his writing, besides mirroring the

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4 Salmose specifies that he focuses on tropes that are “universal in terms of the Western world” (242).
concerns of the period such as the rise of the new woman and the changing social, ethical and media landscape, is enhanced with echoes of Broadway musicals, popular songs, poetry, advertising images, and so forth. Anthony J. Berret, S.J., in “Broadway Melodies”, studies the layers of meaning opened up by the inclusion of musical fragments in some of Fitzgerald’s works, also commenting on how the author regularly soaked in the latest Broadway musicals (293). Lauren Rule Maxwell, in “Consumer Culture and Advertising”, studies imagery in *The Great Gatsby* that underscores the influence of advertising on an increasingly consumerist society. There are also investigations that underline the presence of film, both in content and form, in Fitzgerald’s work: Ronald Berman in *The Great Gatsby and Modern Times* examines cinematic techniques and references to film in *The Great Gatsby*; Alan Bilton in “Reassessing the Role of Film in Tender Is the Night”, “explores two very different ways of reading (or consuming) film images . . .” (29); and Gautam Kundu’s *Fitzgerald and the Influence of Film* takes up the plethora of cinematic devices that can be found in Fitzgerald’s novels.

Fitzgerald was also known to integrate several narrative forms in his works; for example, in his first novel, *This Side of Paradise*, he ambitiously included different narrative voices as well as narrative forms like prose, drama and poetry. Furthermore, he incorporated the senses in his writing, often employing synesthesia to call attention to more than one sense, such as famously, “the orchestra is playing yellow cocktail music” (mentioned in Tate 92) from *The Great Gatsby*. In relation to this, Salmose states that “[t]he success of Fitzgerald’s literary style owes much to its sensorial modality, how it triggers olfactory phenomena and auditory experience” (“The Sounds and Smells of the South” 16). This is one question that will be
examined when reading the texts in terms of the sensorial modality, one of the four modalities described by Elleström in his attempt to define media.

These modalities are fundamental in his conception of intermediality, which is mainly “about studying all kinds of media with a high level of awareness of the modalities of media and the crucial modal differences and similarities of media” (38). The modalities are: the material modality, which refers to “where the senses meet the material impact” (36); the sensorial modality, which comprises the modes of seeing, hearing, tasting and smelling; the spatiotemporal modality, which is perceived in terms of the dimensions of “width, height, depth and time” (19), and refers to how the ideas of space and time are structured (36); and the semiotic modality, which refers to the different ways of meaning making (36). Interestingly, the intermedial studies framework, despite Fitzgerald’s keen awareness of media and senses in his work, has not been explored very much in previous research.

I will take up other authors at some points during my presentation on intermedial studies; however, Elleström will be my main theoretical source. His taxonomy and his relational stance on media will permeate my analysis, which will explore these modalities and modes in the text and images. Several other scholars, who have paid special attention to the word-image relationship, will also influence, in varying degrees, both my theoretical foundation and my analysis: The aforementioned Nolan and Waetjen specifically study Fitzgerald’s stories in their original contexts and offer different ways of interpreting the interplay of media, the former also providing a helpful investigation into the development of the short story, the illustrated short story, and the image-word debate in his dissertation; Gunther Kress and Theo van Leeuwen’s *Reading Images: The Grammar of Visual Design*, attempts, focusing on Western conventions, to create a “visual ‘grammar’”, that “might
describe the way in which depicted elements – people, places, and things – combine in visual ‘statements’ of greater or lesser complexity and extension’ (1); Edward Hodnett, in *Image and Text: Studies in the Illustration of English Literature*, provides a helpful definition of the function of illustration, and emphasizes a key element in it, the “moment of choice” that the writer chooses to capture; Stuart Sillars, in “The Illustrated Short Story”, studies the genre following a typology that looks at the selected moment that is illustrated (compare with Hodnett’s “moment of choice”), as well as the temporal and physical placement of the image, investigating how this “dual text” (72) may interact with the reader; Sonia Lagerwall, in “Albert Camus’ *L’Étranger* Revisited by Illustrators”, studies two illustrated versions of Albert Camus’ *L’Étranger*, situating herself within Wolfgang Iser and Umberto Eco’s emphasis on the interaction between text and reader and Roland Barthes’ conception of interpretation that explores multiple meanings instead of fixing one (152); and Maria Nikolajeva and Carole Scott, in “The Dynamics of Picturebook Communication” and *How Picturebooks Work*, classify the interactions between words and images in children’s picturebooks as, for example, symmetrical, enhancing and contradictory. Nikolajeva, in another publication, “Picturebooks and Emotional Literacy”, also focuses on the ability of images to transmit emotions and garner a reader’s empathy, an aspect that may also be applied to the texts this essay will focus on. Finally, with regard to the secondary, nostalgic framework, my main support will be the aforementioned studies by Salmose, which investigate the stylistic devices that are used to generate nostalgia in literary texts. I will also, to a small

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5 See Maria Nikolajeva and Carole Scott’s “The Dynamics of Picturebook Communication” in *Children’s Literature in Education*, vol. 31, no. 4, 2000, pp. 225-239. The authors distinguish between illustrated books, “where the words carry the primary narrative while the pictures are supportive or decorative” and picturebooks, where “both the visual and the verbal aspects are both essential for full communication” (226).
extent, rely on Svetlana Boym’s definitions of nostalgia in her work, *The Future of Nostalgia*, which is a historical overview of nostalgia.

My intent in this introduction has been to offer the reader a general view of what to expect in the essay. These ideas, as well as others that have not been mentioned here, will be developed as the thesis progresses. In fact, several of them will be taken up again in the next section, which outlines the theoretical framework. The section will begin with a presentation of some important and still prevalent themes in the word-image debate, themes that have already been part of early approaches to intermedial studies. I will then transition to the intermedial, conceptual scheme that will be applied to the analysis. The theoretical section will conclude with a sketch of the approach to nostalgia that will also be employed in the close readings of the texts. The analysis will start with a brief introduction and summary of “The Rich Boy”. Then, the original 1926 text in its magazine format will be analyzed focusing on the interplay of text and illustration. After a discussion on this version, another one from 2012 will be examined with the same intermedial framework. In both texts, the presence of nostalgia will also be highlighted. After a discussion, which also compares the text-illustration interaction and the types of nostalgia found in the two texts, a short conclusion will summarize my findings and open up my essay to further research.
Theoretical Framework

Word-Image Relations: Some Central Themes

Perhaps it would be useful to ask at this point: What, in fact, does an illustration do in terms of our reading experience? Hans Lund, drawing on Olof Lagercrantz, remarks that “[w]hile words awaken mental images in the reader, images which are imagined differently in different readers, the illustrator establishes how he or she perceives, in detail, the text’s description” (“Medan orden väcker mentala föreställningsbilder hos läsaren, bilder som gestalts olika hos olika läsare, slår illustatören fast hur han eller hon i detalj uppfattar texters beskrivning”; my trans; 55). Hodnett, similarly, discusses how an illustration is sometimes perceived as “a distraction that interposes a precise image for the unfettered suggestions of the words” (12). His abovementioned 1982 work, *Image and Text: Studies in the Illustration of English Literature*, has been much cited in illustration scholarship. He attempts to define the illustration’s purpose, asserting that “the primary function of the illustration of literature is to realize significant aspects of the text . . .” (13). For him, “[i]llustrations basically do three things: (a) represent, (b) interpret, and (c) decorate. But in actuality a true illustration does something of all three” (13). As Waetjen points out, Hodnett’s definition highlights the dependence of image on text (118), and on a broader level, reliance and autonomy are indeed main themes in the word-image discussion. Waetjen claims that for most scholars in this field, “images cannot escape language when it comes to creating meaning any more than the text can escape its visual nature” (111). Christina Ionescu discusses how in Roland Barthes’ study of the word-image interaction, the image is in a position of dependence to the text. She contrasts this with Kress and van Leeuwen’s approach, which sees “the image and the text . . . as autonomous systems
of representation . . .” (32). Kress and van Leeuwen explicitly reference Barthes, whose “account misses an important point: the visual component of a text is an independently organized . . . message, connected with the verbal text, but in no way dependent on it . . .” (18). The authors also stress that “each medium has its own possibilities and limitations of meaning. Not everything that can be realized in language can also be realized by means of images, or vice versa” (19). This calls to mind G.E. Lessing’s *Laocoon: An Essay upon the Limits of Painting and Poetry*, originally published in 1766, but still invariably brought up in word-image discussions. Lessing recommends the acknowledgment of the borders between painting and poetry: “Painting and poetry should be like two just and friendly neighbors . . . who exercise mutual forbearance on the borders . . .” (110). Moreover, his distinction of painting as being space-based, “using forms and colors in space” (91) and poetry as being time-based, expressing “sounds in time” (91) continues to pervade the field today.

Intermedial scholar Claus Clüver shares a framework attached below titled “Schema of Word-Image Relations”, which tries to figure out these complex relations. In this schematization, for example, the illustrated book falls under “multimedia discourse” and undergoes the process of juxtaposition, while the comic strip falls under “mixed-media discourse” and undergoes the process of combination. The terms juxtaposition and combination seem also to refer to relationships of independence and dependence. Clüver notes that this table may be too basic for complex relations, stating that “[m]any illustrations are forms of intermedial transposition but are juxtaposed to the text . . .” (27).

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The schematization, organized by Eric Vos, was formulated by H. Hoek and Claus Clüver from a schematization created by Hans Lund (Clüver 15).
Long-standing issues of hierarchy have also created competition between word and image, and on a broader level, between the arts. Famously, Leonardo da Vinci advocated the supremacy of painting as compared to poetry, linking these art forms to the senses: “And if the poet gratifies the sense by means of the ear, the painter does so by the eye—the worthier sense . . .” (654). In terms of illustration, this contention has often expressed itself in the struggle for prominence between writer and illustrator, a topic that has been taken up in various ways by Nolan, Sillars, and Waetjen. The latter notes how illustrators were often better paid (114), and Sillars recounts Dickens’ defensive need to announce that his illustrator, Mr. Seymour, had “never originated or suggested an incident, a phrase, or a work, to be found in this book” (qtd. in Visualisation in Popular Fiction 14). Fitzgerald also had a say in the illustrations of his work, and described the settings and scenes of his stories to the illustrator (Tate 325). However, Nolan’s close reading of “Babylon Revisited” reveals
how the illustrations work to undermine the writer’s meaning and suit the editor’s demands. In relation to this contention, of course, is the question of sole authorship (Waetjen 121).

With regard to how illustrations were perceived during Fitzgerald’s time, Nolan, in contextualizing “The Rich Boy”, writes that they were seen as “important companions to literature” during “the Golden Age of American illustration, which lasted approximately from the mid-1880s through the mid-1930s” (17); however, “by the 1920s it had been deemed firmly commercial and its standing within the art world was considerably weakened” (18). In relation to this, both Waetjen and Sillars remark on influential literary critic F.R. Leavis’ attempt, in the 1930s, to elevate the status of literature and literary studies (Waetjen 115). According to Sillars, also quoted in Waetjen, “[p]erhaps the Leavisite doctrine of the primacy of the text as instrument of cultural transmission is responsible . . . for the neglect of the illustration” (“The Illustrated Short Story” 2). With regard to this, Waetjen points out that the timelessness of the text is counteracted by “the clothes and haircuts of the subjects” that “historicized the text” (116). From this angle, the move that short stories, such as Fitzgerald’s, make from the magazine context to the image-free anthology, is entirely comprehensible. According to him, “there is an implicit argument that Fitzgerald’s texts were elevated when removed from the glossy pages in which they were originally published . . . and collected in a form that physically resembled a novel” (6).
**Intermedial Studies: The Main Framework**

The word-image questions I have taken up so far, also form part of a wider discipline, that of intermedial studies, which comprises the fundamental framework of my thesis. Intermedial studies developed from what was known as interarts studies. The employment of the term “media” instead of “art”, due to many factors, such as the shift in the conception of art, the employment of different media by artists, and the increase of digital media-based art (Clüver 29), denotes an expansion of horizons. With respect to this, Jørgen Bruhn remarks on how “[a]s compared to interarts studies, the term intermediality designates a broader aesthetic field of investigation . . .” (14). However, as it is still a relatively young field, the definitions are continually being shaped: What is intermediality? What is a medium? Is intermediality a discipline, a method, or an object of study? (Bruhn 14). What seems to be a core feature of intermediality, which in this thesis, will be used as a method, is its tendency to integrate rather than isolate: disciplines, media, research fields, and so forth. Clüver, for example, comments on how this idea differs from the traditional compartmentalization of disciplines (22).

While I will bring up other authors into this discussion, for the sake of clarity, and also because I appreciate Elleström’s especially relational posture, I will base my analysis on his terminology. It may be useful to recall, once more, his definition: Intermediality is mainly “about studying all kinds of media with a high level of awareness of the modalities of media” (38). On the most basic level, Elleström distinguishes between three aspects of media: Basic media are “identified by their modal appearances” (27), and some examples of this aspect are “auditory text”, “still image”, and “moving image” (27). Qualified media are defined by “historical, cultural, social, aesthetic and communicative facets”. Two aspects describe qualified
media: “The contextual qualifying aspect”, which refers to the “specific historical, cultural and social circumstances” (35) and “[t]he operational qualifying aspect”, which indicates media’s “aesthetic and communicative characteristics . . .” (35).

Bruhn, referring to Elleström’s terminology, gives some examples of qualified media: “cinema, written narrative literature, and sculpture . . .” (20). Technical media realize the other two aspects of media, and some examples are a paper (Elleström 30), a television set (31), and a singer (31).

Instead of adopting a clear-cut definition of the term “medium”, Elleström takes a relational stance, and describes the modes and modalities that comprise it and interact in various ways. He lists four modalities, which he considers “essential cornerstones of all media” that describe “a medial complex integrating materiality, perception, and cognition” (15): The material modality is a medium’s “latent corporeal interface”, and among its modes are “human bodies, . . . flat surfaces and three dimensional objects . . .” (17); the sensorial modality, whose modes are the senses, and refers to the employment of the senses to perceive a medium, are absolutely necessary, according to Elleström, to realize a medium (15); the spatiotemporal modality makes spatial and temporal sense of what was perceived through the senses (18) and counts virtual time and space among its modes (36); and finally, the semiotic modality, which lists iconic, indexical, and symbolic signs among its modes (36), “involves the creation of meaning in the spatiotemporally conceived medium by way of different sorts of thinking and sign interpretation” (22). On a broader level, in terms of intermedial relations, Elleström differentiates between “two main types”: “on the one hand, combination and integration of media and, on the other hand, mediation and transformation of media” (36). Of course, as is also the case in “The Rich Boy”, we will see that these interactions can commingle. Below, I
attach a figure that illustrates Elleström’s modes and modalities, which will be applied to the analysis of the text and illustrations:

<table>
<thead>
<tr>
<th>Modality</th>
<th>What the modality is</th>
<th>The most important modes of the modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material modality</td>
<td>The latent corporeal interface of the medium; where the senses meet the material impact</td>
<td>☐ human bodies</td>
</tr>
<tr>
<td>Sensorial modality</td>
<td>The physical and mental acts of perceiving the interface of the medium through the sense faculties</td>
<td>☐ seeing</td>
</tr>
<tr>
<td>Spatiotemporal modality</td>
<td>The structuring of the sensorial perception of the material interface into experiences and conceptions of space and time</td>
<td>☐ space manifested in the material interface ☐ cognitive space (always present) ☐ virtual space ☐ time manifested in the material interface ☐ perceptual time (always present) ☐ virtual time</td>
</tr>
<tr>
<td>Semiotic modality</td>
<td>The creation of meaning in the spatiotemporally conceived medium by way of different sorts of thinking and sign interpretation</td>
<td>☐ convention (symbolic signs) ☐ resemblance (iconic signs) ☐ contiguity (indexical signs)</td>
</tr>
</tbody>
</table>

Fig. 2. The Modalities and Modes of Media, from Lars Elleström’s “The Modalities of Media: A Model for Understanding Intermedial Relations”, in Media Borders, Multimodality and Intermediality, edited by Lars Elleström (Palgrave Macmillan, 2010, 36).

Elleström notes that “[i]t has been argued, for good reason, that intermediality is the result of constructed media borders being trespassed . . . but we need borders to talk about intermediality” (“The Modalities of Media” 27-28). Thus, before beginning the analysis, it may be helpful to look at some more traditional relations: For instance, in terms of the spatiotemporal modality, the written narrative has been most associated with a fixed sequentiality, while the visual artwork with a looser sequentiality (in relation to the abovementioned idea of literature being time-based and visual art being space-based). Nikolajeva and Scott claim that “[p]ictures, iconic

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7 Elleström considers, for example, the sequentiality generally found in films as well as recorded poetry and music, a “fixed sequentiality” (19).
signs, cannot directly convey causality and temporality, two most essential aspects of narrativity” (How Picturebooks Work 26). However, they also write that “it is in the interaction of words and images that new and exciting solutions can be found” (26).

With regard to the semiotic modality, pictures have traditionally been linked to the iconic sign (Peirce) while text to the symbolic, although of course, images can have symbolic functions too, and we will see that many of the illustrations are both iconic and symbolic. Moreover, in another publication, Elleström distinguishes between visuality and iconicity: According to him, “both ‘text’ and ‘images’ are perceived by the eyes; the difference is that the ‘text’ produces meaning mainly by means of symbolic (verbal) signs (based on convention), while the ‘images’ produce meaning mainly via iconic signs (based on resemblance)” (“Visual Iconicity” 441). However, as we will observe in the analysis, these boundaries blur at several points.

Another idea that resonated with me in terms of why it is important to study these relations is taken up by Bruhn, who, drawing on Marie-Laure Ryan’s idea on how even media that tries to be invisible is relevant, states that “the medialities aspect cannot be separated from the message” (18). He also provides a diagram, which marks the presence of medialities in the basic communicative process (17).

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Fig. 3. Basic Communication Model, from The Intermediality of Narrative Literature: Medialities Matter, by Jørgen Bruhn. (Palgrave Macmillan, 2016, 17)

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8 Instead of “media”, Bruhn prefers to use the term “medialities”, which he defines as “clusters of communicative forms” (17).

9 Bruhn notes that this model was “first suggested by Claude Shannon, and further developed by, among others, Roman Jakobson . . .” (17).
In relation to this close connection between media and message, Waetjen takes up Michel Foucault’s interpretation of René Magritte’s *La Trahison des Images*, where the text “Ceci n’est pas une pipe”, French for “This is not a pipe”, captions the painting of a pipe (112). Here, too, “[t]he text becomes part of the image, and the image becomes part of the message” (112). In this mutual influence, there is also the potential for newness: Waetjen begins and ends his section on the word-image relationship: He relates Sergei Eisenstein’s description of the montage, on what happens when two film shots are juxtaposed, to the combination of text and image, claiming that “[w]hile text and image convey their own meaning, combining the two inexorably alters the message” (100) and in fact brings a new one into existence (112). Chiel Kattenbelt, who writes on intermediality with a focus on theater and performance, also refers to this new meaning, claiming that “the redefinition of media co-relationships and a refreshed perception resulting from the co-relationship of media means that previously existing medium specific conventions are changed, which allows for new dimensions of perception and experience to be explored” (25).

This, in a sense, is what I endeavor to do with my thesis. While Fitzgerald’s stories have been explored and interpreted in various ways, the scarcity of studies on the reading experience brought about by the particular interaction of media in the illustrated texts may hold this potential for “new dimensions of perception and experience.”

Having set up my main, intermedial frame, I would like to once more mention several word and image scholars, this time, in terms of how they will assist me in the analysis. Not all of these authors are explicitly connected to intermedial studies; however, they are all keenly conscious of the word-image interaction.
Importantly, the way that Nolan, Sillars, and Waetjen have regarded the illustrated stories as one text has influenced my own stance. In connection to this, according to Sillars, “[t]he relation between illustration and text, in terms of how the verbal is moved across the visual, or what the visual adds to the verbal, is fundamental to the consideration of each individual image” (“The Illustrated Short Story” 71). Waetjen uses Sillars, who proposes, in “The Illustrated Short Story”, that the word-image relation “creates a specific type of reading for those who read the story” (123), as an example of an approach that considers word and image as working together. Waetjen’s stance, which I support, is that the illustrated short story should no longer be treated like two objects. He emphasizes, however, that “[t]he tendency for critics” is “to analyze the ways in which two works interact . . . instead of attempting to understand how their illustrated text operates as a cohesive unit” (121).

With regard to this statement, I argue and hope to show in my analysis that it is necessary to observe how they relate to each other in order to discover what effect they produce as one, especially when we consider the larger frame of word-image relations, such as the examples provided in figure 1.

I also align myself with both Nolan and Sillars, who regard how the original reader perceived the text, although Sillars’ focus is on specific “turn of the century readers” in England, who “looked quickly at the image to assimilate signs of narrative, character, or setting” during their daily commute in trains (“The Illustrated Short Story” 71). In contrast, Waetjen avoids “entering the murky waters of reader response theory” or asking “what does it mean to ‘look’ at a short story?” Yet Jeff Nilsson, in “F. Scott Fitzgerald and His American Girl” remarks on the impact the stories and illustrations must have had on Fitzgerald’s contemporaries: “How the eyes of a nice, country girl . . . must have widened as she read of women saying and doing
things she had barely admitted to herself she wanted. . . . If American girls hadn’t seen any of these women on the streets of their own provincial towns, they could be glimpsed in the stories’ illustrations: elegant, slender figures lounging around a bar or coupé . . .” (20). What could it have been like for a reader in the Jazz Age to read Fitzgerald’s stories, whose texts were often overpowered by both illustrations and especially, advertisements? Jade Adams, in her 2015 dissertation ‘The Melody Lingers On’: Dance, Music, and Film in F. Scott Fitzgerald’s Short Fiction, calls the inclusion of advertisements in these stories “an interruptive reading experience” (42). How the readers of Fitzgerald’s time—or ours—experience these texts is a question that interests me greatly, and thus, in my analysis, I do attempt to reconstruct how a reader may have construed—or may construe—these particular texts.

Despite the main premise—to analyze the stories as a whole—that Sillars, Nolan, and Waetjen share, the latter two have been especially helpful, as both specifically treat stories by Fitzgerald in their original context. Interestingly, both authors consider the paratext10 and bibliographical codes11 in their readings, falling in line with the “newly found fascination for the book as a material object and cultural product” (Ionescu 1) and “[t]he renewed interest in the material presentation of the text” (9). Analyzing the layout of the page could also form part of an intermedial analysis, as the appearance and combination of the different media within the page participate in the meaning making: For instance, what does it imply when the title of

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10 Discussing transtextuality, that is, “all that sets the text in a relationship, whether obvious or concealed, with other texts” (Palimpsests 1), Genette defines paratext as “a generally less explicit and more distanced relationship that binds the text . . . taking within the totality of the literary work . . .” (3). The paratext would include, for example, “a title, a subtitle . . . prefaces . . . illustrations . . . book covers . . . and many other kinds of secondary signals . . .” (3).

11 Jerome J. McGann, in The Textual Condition, dialogues with Genette’s paratext, stating that its focus is “exclusively linguistic” and that the materials in question “are consistently regarded as only quasi-textual . . .” (13). For McGann, “literary works are coded bibliographically as well as linguistically” (60). Thus, what he terms as “bibliographical codes” take into account that “literary texts and their meanings are collaborative events” (60).
the story is more salient than the illustration, or when the illustration takes up the most space in the page? We will look at this further in the analysis.

Returning to Nolan’s and Waetjen’s readings, they are also very different from each other, taking into account, for instance, that Waetjen offers a more general view of several stories, while Nolan, in the two articles I include here, undertakes two close readings. Waetjen’s analysis, which spans illustrations by 16 illustrators, remarks on the scarcity of variation in terms of artistic style, in contrast to the marked variations in storyline (8), and he likens the illustrations, which repeatedly depict “the same couple” (12) to “well rendered fashion sketches” (23), and the characters to “literary mannequins” (9). For him, besides “enticing the reader with idealized / romanticized imagery . . . these images are not illustrations in any contemporary understanding of the term, but rather brands” (12). Furthermore, he claims that the illustrations “introduce predictability” to the “Fitzgerald brand” (12).

As mentioned, Nolan’s reading of “The Rich Boy” also examines several contextual elements that refer to the illustrator, magazine, and the way illustrations are perceived. She focuses on some key elements in the images, such as the way the illustrator depicts the mood and characters, in order to support her thesis, which is that the illustrator mirrors the narrator’s biased view towards the protagonist (23). Her close reading of “Babylon Revisited” and her analysis of the illustrations reveal, as mentioned earlier, how these undermine the writer’s meaning to suit the editor’s demands, thus taking up the bibliographical codes in terms of the apparent collaboration between illustrator and editor. Her attention to the size, placement and proleptic quality in the images will be looked at in the analysis: Several of the images Nolan analyzes overpower the text in terms of size and placement, and the way the illustration is “wrapped by the text” (362), the text maneuvered to fit the illustration.
Moreover, drawing on Leighton and Surridge, she remarks on the prolepsis as conveying the importance of image over text, so that “readers see the image first and later encounter it in the text” (362). What else does this prolepsis achieve, besides this magnification of the image and the creation of suspense? I will expound on some examples from the texts I will analyze.

With regard to Sillars, I will take these aspects of his typology in my analysis: As some of the abovementioned authors, he features “the selection of the moment of illustration and the physical placement of the image” (“The Illustrated Short Story” 71). He also makes note of the point of view in the illustrations, comparing it to the perspective in the text, and discussing how this may influence reader involvement (76). Furthermore, concerning the time aspect in these stories, he highlights how “the control of the story’s dynamic is poised between verbal and visual elements” (71).

In order to understand how the illustrators guide us with their composition into their interpretations, highlighting some details over others, I will apply Kress and van Leeuwen’s “three principles of composition”, which comprise of the “three interrelated systems” of information value, salience, and framing. I will also refer to Hodnett’s moment of choice (7), the scene that the illustrator selects and illustrates, “[t]he most important decision an artist has to make about an illustration” (7), which has the power to “influence the reactions of the reader” (6). In Laocoon, Lessing calls this “a single moment” that the artist makes as “pregnant as possible” (120). Each text of “The Rich Boy” will begin with the “moments of choice”. I will interpret what it may imply to choose some “moments” over others, and how these choices may reflect the particular intentions of the artists. Other aspects that I have found helpful in Hodnett are his remarks on how illustrations may convey “the dominant mood” (14),

12 See p. 177 of Kress and van Leeuwen’s Reading Images: The Grammar of Visual Composition, for a summary of these.
“the emotional effect of the text” (15), and “the emotional states of the characters” (16). In relation to these last points, Maria Nikolajeva, in “Picturebooks and Emotional Literacy”, suggests that images may help engage the young readers and develop their feelings of empathy. Basing herself on cognitive studies, she discusses how images—by means, for example, of body language and facial expression—help convey basic emotions such as anger and joy, and social emotions such as shame and love. I have taken cues from this article, to examine the emotional states of the illustrated characters.

Nikolajeva and Scott’s classification of the interactions between images and words as symmetrical, enhancing, and contradictory in “The Dynamics of Picturebook Communication”, will be taken up at different points of my analysis. For instance, we will see how the illustrations sometimes contradict the text in terms of temporal sequence; however, we will also see how this contradiction can strengthen the abovementioned “emotional effect of the text”. The authors also wrote a book, How Picturebooks Work, on this topic, which I have employed on occasion as well.

All the abovementioned aspects, are, as we will see, colored by the particular interpretations of the illustrators in question, both of who have read the text very closely. Lagerwall focuses on this interpretative aspect of illustration. According to her, “[w]hen a novel is illustrated, another reader interposes him/herself between the text and ourselves” (152). Similarly, discussing Philip Kanel’s Le Métier de l’illustrateur, she claims that “wherever there is an illustration, a reader has passed. . . .” To prove this, she studies how two illustrators interpret Camus’ L’Étranger, concluding that in different ways, both versions strengthen aspects of Camus’ work.
An Approach to Nostalgia

While conducting my analysis, especially referring to the Red Book version, I was overwhelmed by how the word-image interaction seemed to considerably intensify the sense of nostalgia in an already highly nostalgic text by a famously nostalgic author. This is also evident—in a different, less conspicuous way—in the newer text; however, as I mentioned earlier, its presence has compelled me to also include a theoretical section on nostalgia. For this topic, I support myself mainly with Salmose’s works on nostalgia. As previously stated, Salmose is concerned with how the nostalgic experience may be evoked in readers and thus develops a method that approaches this concern by the use of “a toolbox for analyzing how texts engage us in nostalgic literary experiences” (Towards a Poetics 28). This “toolbox” comprises of several strategies in terms of stylistics and tropes: For instance, with regard to stylistics, the past tense is termed the “standard nostalgic mode” (183) as it naturally recounts recollections, although a sudden shift into present tense may single out and intensify a moment (184). Proximate and non-proximate words pairs, such as “you and I” and “now and then” also figure in these stylistic strategies, as they call attention to “the space between two values” (187). In relation to this, Salmose attempts to construe nostalgia as a two-phase experience in which the nostalgic first delights in the happy remembrance, and then, reflects on “the passing status of an idealized image or event . . .” (“Reading Nostalgia” 68; Towards a Poetics 144). Thus, “the nostalgic experience dwells on the antagonism between two temporal states, the present and the other” (Towards a Poetics 145); and, emphasizing the “clearly defined and juxtaposed now and then” comprises “the absolute essentials of nostalgia” (157).
In terms of nostalgic tropes, or “imagery, symbols, metaphors, and recurring motifs that have the capacity to induce nostalgic sentiments in the reader” (241), I have mentioned some examples—seasons, ruins, voyages—in the introduction. To take the trope of seasons, they call attention to time going by (115); moreover, “the cliché of each season . . . initiates . . . identification” (264). In “Textual Memory in The Great Gatsby”, Salmose observes the contrast between the two halves of the novel, likening this division to the two-phase experience of nostalgia: On the one hand, the first half, through diverse devices such sensorial imagery, accelerated movement, and iterative frequency, emphasizes the “neverending party”, impressing the vivid summer on the reader’s memory (70). The second half, on the other hand, is characterized by literary distance and a slower tempo, thus mirroring the reflective, bittersweet stage of the nostalgic experience (69).

I have mentioned how these tropes and devices connect with the reader’s “private memories” (Towards a Poetics 247). These strategies, which will be observed in the study of text and illustration, depend on reader identification. As we have seen, some of the authors taken up, such as Nolan and Sillars, place emphasis on the reader’s response, and I am also aware of the speculative quality of attempting to construe how a reader might experience a text in my own thesis. Salmose stresses the importance of understanding what makes a reader respond emotionally to a text (25), but that despite this, endeavors to construct “a workable and approachable theory of how we should best utilize our new knowledge and competence in order to properly analyze our emotional responses to art” have been scarce (58). Furthermore,

13 An example of an early attempt, also mentioned in Salmose, is Normal N. Holland’s The Dynamics of Literary Response (1968), where the author claims that “literature faces the task of establishing a conceptual bridge between objective and subjective views of literature” (xiii). Holland thus creates a theory that tries to find “points of correspondence between the text objectively understood and my subjective experience of the text” (xiv).
such attempts have often been deemed excessively subjective (25). For instance, W.K.
Wimsatt Jr. and M.C. Beardsley, in “The Affective Fallacy” (1949) warn against
building “any formal discourse upon affective psychology, the laws of emotion” (38).
Like Salmose, Marco Caracciolo, in The Experientiality of Narrative: An Enactivist
Approach, expresses the belief that “some representational and stylistic choices are
especially effective at eliciting experiential responses from readers by tapping into
their experiential background” (41). Moreover, he concurs with early reader-response
critic Iser on “the importance of speculation as a heuristic tool”, claiming that
“[e]mpirical work can confirm or disconfirm hypothesis, but it cannot by itself
replace the theoretical model” (13).

To sum up, these are the theoretical approaches that will, in varying degrees
be woven into my close readings of the two illustrated texts of “The Rich Boy”.
Before turning to the main texts, the analysis will begin with a short guide to help
maneuver the reader through its structure.

14 David Bleich proposes a framework for analyzing reader’s response in Subjective Criticism (1978).
Bleich claims that “[s]ymbols are subjective correlatives of experience . . .” (111). Thus, “[b]ecause the
reader is actually dealing with his symbolization of the text, knowledge of the reading experience has
to begin with that subjective dialectic” (111).

15 See also Noël Carroll’s “Art, Narrative, and Emotion” (2001), wherein Carrol claims that “much art
is involved in . . . eliciting preordained emotional responses from readers . . . by routine techniques and
formulas” (218). Therefore, he endeavors to “look at that art with an eye to developing a theoretical
framework for discussing some of the structures artists use to elicit such emotional responses . . .”
(218).
The Analysis

After a short overview of “The Rich Boy”, which was first published in two installments in the January and February 1926 issues of *Red Book Magazine*, and a summary of Fitzgerald’s story, I will proceed to the core of the analysis, which will be divided into two main sections: The first, a close reading of the original version, and the second, a reading of a much more recent, illustrated Spanish translation from 2012. The close readings will primarily employ the intermedial concepts developed in the theoretical section; however, as mentioned, an approach to nostalgia will also be applied to these readings, due to the notable presence of nostalgia in both text and image, and in their relationship to each other. Each section will be followed by a discussion, which will take up more extensively how the theoretical aspects relate to the analyzed text.


Before being selected by Fitzgerald to form part of *All the Sad Young Men*, the short story collection that followed the 1925 publication of *The Great Gatsby*, “The Rich Boy”, as previously stated, was first published in *Red Book Magazine*. According to Nolan, *Red Book* considered their illustrations to be a particular “point of pride” (20), which may explain why there are more images (three for each installment) for this story than many other illustrated stories of Fitzgerald’s.16 The illustrator for “The Rich Boy”, Gruger, was a key figure during the American golden age of illustration, a period in which “illustrations were considered important contributions to literature”

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16 See for example, *Gatsby Girls*, where most of the stories featured include three illustrations. This collection, published in 2013, features eight of Fitzgerald’s early stories that were originally published in the *Saturday Evening Post* between the years 1920 and 1922. However, one must also take into account that “The Rich Boy” is one of Fitzgerald’s longer stories.
For this thesis, it is important to underline that Gruger, as we will see, was also a close reader and interpreter. Here, we may recall Lagerwall, who focuses on the interpretative aspect of illustration and claims that “[w]hen a novel is illustrated, another reader interposes him/herself between the text and ourselves” (152). Nolan, referring to an interview wherein Gruger emphasizes the importance of understanding the story before illustrating it, marks “the sense of seriousness with which he approached his work” (21). Gruger’s style will also be explored in the analysis: A recent article in the current online version of the Post, where Gruger was also a popular illustrator, describes his trademark technique, that of using pencil on thin cardboard, creating a softer effect in some areas with a carbon pencil and employing dark watercolor washes to fill in larger sections (Apatoff n.p.). Additionally, as I hope to show later, Gruger’s style is also deeply symbolic, and reflects his close reading of Fitzgerald’s text.

Besides these illustrations, there are also eleven advertisements, all clustered in the last four pages of “The Rich Boy”, taking up between one third and two thirds of each page. Regarding the magazine’s conventions, Nolan writes that “although advertisements were prominent, they were relegated to the opening and closing pages of the issue, and the initial pages of each story or serial segment were illustrated with at least two, most often three, and sometimes as many as four illustrations” (19). In the case of “The Rich Boy”, the advertisements are clustered in the last four pages of the story. Unfortunately, it was very difficult to get ahold of the Red Book issues that featured “The Rich Boy”, although I have a copy of the story in its entirety. The

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17 Nolan’s 2017 article “Visualizing ‘The Rich Boy’” was very helpful, among other reasons, in order to access the images; however, it did not contain some parts of the text and any of the advertisements. I also would have liked to see the whole Red Book issue to be able to study the layout conventions. I was eventually able to acquire a photocopy of “The Rich Boy” through an interlibrary loan, and even the Linnaeus University library claimed that it was no easy task to find a library with precisely those issues of Red Book.
edition I will be employing for the quotations of the story throughout the thesis will be the one included in the 2007 Cambridge edition of *All the Sad Young Men*, edited by James L.W. West III.\(^ {18}\) The illustrations that have accompanied the stories in *Red Book* are not taken up in the anthology. Towards the end of the book, there is a small section called “Illustrations”, but this has nothing to do with the magazine illustrations. Instead, it includes, for example, the book jacket art from the first edition of the anthology and commercial photographs or posters of people or events related to the short stories. Before proceeding with the analysis, I would like to provide a summary of “The Rich Boy”, as details in the summary such as narrative style and focalization relate very much to what will be taken up in the analysis. Immediately after the summary, an intermedial analysis will begin, starting with the *Red Book* version.

**Fitzgerald’s “The Rich Boy”: A Summary**

Part I is a presentation by a first person narrator, who opens the story about the rich boy, first alluding to the fabrications that have already been constructed about the wealthy, implying, of course, the truth of the present tale. Importantly, while he identifies himself as the rich boy’s friend, he creates complicity with the reader by juxtaposing “them” with “you and me”: “They are different from you and me” (5). With the same device, he distances the reader from the rich boy, even referring to him as a “foreigner”. In Part II, the rich boy in question, Anson Hunter, takes center stage: The first paragraph begins with his name. There is a shift from present to past tense, and several temporal markers support the backwards movement of the biographical narrative. The narrator marks the “sense of his superiority” (6) and the deference from

\(^ {18}\) However, I will occasionally cite *Red Book Magazine* when referring to the captions under the illustrations and the advertisements.
others that pervades Anson’s privileged childhood and his transition into adulthood, this feeling of superiority limiting his triumph in Yale and prompting him to build his life in New York. Two events are of note in this part: Anson meets the unnamed narrator for the first time, and soon after, he meets Paula Legendre, with whom he initiates a romantic relationship. At the very end of this section, as their relationship solidifies, Paula reveals that she, too, is a rich girl. Part III features Anson’s inebriated behavior: He slides off his chair twice in one evening, first while talking to Paula’s cousin Jo and then while sitting at a dinner party, these incidents promising to put a blight on Anson and Paula’s deepening relationship. In Part IV, Paula and Anson gradually drift apart, as Anson engages himself fully with both work at a brokerage house, and parties. Lowell Thayer, a potential beau for Paula, makes an appearance, and for a moment, Paula and Anson’s romance is reignited, only to die fully. At the news of her marriage to Thayer, Anson throws himself into work and whiskey. Part V sees an advancement in Anson’s working life and the reappearance of the narrator in his social life. Also, the narrator describes Anson’s cynical attitude towards women (19), an idea that is developed in his callousness towards new flame Dolly Karger, “the daughter of a notorious ‘publicist’ who had married into society” (19). Karger cannot seem to hold a candle to the memory of Paula, whose imagined photograph with its frame of “thrice-reflected moonlight” (24) triggers a final interruption to their intimate moment.

Part VI begins with news of Dolly’s marriage, which impulses Anson to reflect on his age and on marriage, especially as his friends had “closed themselves behind domestic doors . . .” (27). At the same time, Anson’s pride in his work is described, his field of expertise interestingly being “the solving of problems for young married people” (26). The focus of Part VI, however, is the determined intervention
of Anson, driven by family pride, in his Aunt Edna’s affair with Cary Sloane. The section ends with Sloane’s death, and the next section, Part VII, begins with noting Anson’s lack of responsibility for his role in it (31). The loneliness that was hinted at in the previous section intensifies here, as he approaches thirty, and as changes—in his family, friendships, and society—destabilize him. This disorientation reaches its peak when Anson encloses himself in a phone booth and desperately attempts to call anyone he once knew. Immediately after this low moment, he runs into his former love Paula and realizes “that the memory of him had lost poignancy to her” (37). Paula is now pregnant and happily married to her second husband, and Anson meets him and the children. In Part VIII, Anson’s colleagues urge him to travel in order to assuage his depression, and before he leaves, he finds out that Paula died while giving birth. The narrator makes another appearance, as he is also traveling, and he expresses surprise about the apparent absence of emotion in Anson with regard to Paula’s death. Later, he reflects on the apparent change in Anson when he meets a new girl in a red hat that he devotes his attention to on the ship.

Text-Image Relations in “The Rich Boy” in Red Book Magazine

The illustrations, or F.R. Gruger’s “moments of choice” depict:

Figure 4: Cousin Jo and Mrs. Legendre discuss Anson’s drunken behavior, after Jo reports it.

Figure 5 (spread out over two pages): A heavily drunk Anson is carried out of the dinner party by three men.

Figure 6: Anson and Paula embrace in a garden.

Figure 7: A worried-looking Anson stands in the middle of a living room, a letter in his hands, having just found out that Dolly has married.
Figure 8: A confrontation between Anson and Cary Sloane ensues, with Anson’s Aunt Edna sitting in the corner.

Figure 9 (spread out over two pages): Anson watches as Paula’s husband starts to carry her to bed.

In this section, I will go through each of these six figures, focusing on the potential meanings that may be generated by the interaction of image and text. Referring to Elleström’s terminology, I will keep in mind the combination of material, sensorial, spatiotemporal and semiotic modalities that define media. Moreover, I will integrate some of the ideas on word-image relations as well as the approach to nostalgia I presented in the theory section. Depending on what appears to be most prominent in the illustration, some aspects of the interaction between short story and illustration may be more emphasized than others. It may also be important to note that while I will constantly weave theory into the analysis, the theoretical framework will be most explicitly present in the discussion sections. Without further ado, I begin with the first image:
The dynamic between the visual and textual elements here is immediately striking, and perhaps the only element that is not part of the diegetic meaning-making is the upper section that displays the magazine’s name. The layout plays a decisive role in how we relate the visual elements in the page: To start with some significant aspects of it, we may note how the space and lettering dedicated to Fitzgerald’s text is minimal, by far overshadowed by the font size of Red Book’s own introduction and bait for the reader: “The author of this story believes it to be the best . . . he has written” (Red Book 27). It is probably not surprising that Gruger’s name is in a much smaller font size than Fitzgerald’s; in fact, the section that comprises the title, author, and illustrator is shaped like a staircase, with the title at the top of the steps. Looking into a Red Book issue from April 1926, which I would like to stress, is not one of the issues in which “The Rich Boy” was published but is from a few months later, I can
see that the layout follows certain conventions. As it is not the same issue, I can only draw predictive associations; nevertheless, whether or not these layout features follow set conventions, they may still influence how a reader reads a story.

The real draw in this page, however, is the image: The two women, looking towards the reader, immediately beckon attention, breaking the fourth wall. The private, feminine space they inhabit, marked also by Mrs. Legendre’s relaxed appearance and posture, her leg propped on a chair, and her hair set in curlers, may sensationally, voyeuristically lure the reader in. Additionally, as mentioned earlier, Elleström distinguishes between the visual and the iconic; thus, both text and image are visual, but the resemblance the reader perceives in the image may draw her or him to it first. Of course, in this case, the placement and size of the image also influence and support its dominance. However, competing in some way with the illustration is the outstanding “R” in “Rich”, which appears almost like a character: Its appearance as well as the way the sound may vibrate in the reader’s mind, may attract the reader’s attention to the catchy title. After all, Fitzgerald was known for his stories about the rich. Also, the “strong”, vertical “R”, seen together with the rest of the title, creates a contrast between the feminine space in the image and the masculine space in the title. Thus, even if the rich boy is not pictured, the saliency of the title could in an indexical way invite the reader to build an image of him in her or his mind.

I will discuss the spatial modality further, but first, it is necessary to comment on the marked proleptic nature of the image. The exchange between Cousin Jo and Mrs. Legendre takes place in part III of the narrative. However, as Nolan puts it, “[t]he first image . . . mirrors the first section of the text: both discuss Anson while he is offstage. . . . Appropriately, we enter the story world through a depiction of Anson

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19 See Appendix Figure 1.
as seen by others who are incapable of understanding him” (25). This relates to her interpretation of the text-image interaction in “The Rich Boy”, which, as mentioned, endeavors to prove how Gruger’s illustrations mirror the perspective of a biased narrator (23). Also, in relation to the breaking of the fourth wall that I mentioned earlier, Fitzgerald’s choice to include dialogue (Genette’s reported speech)\(^\text{20}\) in this scene minimizes the narrative distance between narrator and story, which may relate to the above-described intimacy in the image.

Returning to the way space is structured, the spatiality in the textual narrative immediately beneath the image is vague, referring to fragmental features such as “faces” and “voices”, concealments and “lies”, and to “reporters of life” who “have made the country of the rich as unreal as a fairyland” (5). In contrast, the reader is fastened into a concrete interior bedroom space, which may insinuate an “inner truth” to counter the fabrications, supporting the narrator, when he says, in a conspirational tone that also dissolves the wall between reader and narrator: “Let me tell you about the very rich” (5).

At the same time, the space seems to be more “open”. In contrast to most of the other illustrations, this one is not set off by borders. Kress and van Leeuwen claim that “[t]he stronger the framing of an element, the more it is presented as a separate unit of information” (204). This absence of borders, together with the overall lighter tonality of the image, which does not contain large dark charcoal shading or watercolor washes as most of the other images, seem to invite the reader to “fill in” the above-described indefinite narrative space of fragments and concealments, the illusory aspect also indicated by the mirror in the image.

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\(^{20}\) According to Genette, reported speech, is “the most ‘mimetic form’ . . . where the narrator pretends literally to give floor to his character . . .” (*Narrative Discourse* 172).
The reader is heavily guided by the aforementioned layout: by the caption in the corner of the image, and by the displeased, downturned lips of Mrs. Legendre, and her wide, concerned-looking eyes, a simple facial expression that arouses curiosity, supports the mood, and may help involve the reader emotionally. In relation to this, Nikolajeva states that “picturebooks evoke our emotional engagement through images as well as words . . .” (“Picturebooks and Emotional Literacy” 249). Considering the example of Mrs. Legendre’s facial expression, this appears to be applicable to the illustrated short story as well.

In terms of perspective, using Genette’s terminology, an omniscient, zero focalization is employed in the narration. The pictured scene is not one that the nameless narrator was present in; rather, it is a scene he draws from what was told him. Like Nick Carraway in *The Great Gatsby*, the narrator is both outside and inside the story. He is an extradiegetic homodiegetic first person narrator who employs, for the most part, subsequent narration, which is, according to Genette, the most employed tense in narratives (220), and is a natural choice for relaying past events. There is a strong level of omniscience in the narration, for instance, how could the narrator know in such detail the exchange between Cousin Jo and Mrs. Legendre? Relating this to the illustrations, according to Sillars in “The Illustrated Short story”, “[e]ven when a first person narrator is used . . . the viewpoint is not his or hers but that of a privileged spectator. The result of this, paradoxically, is to allow the reader to become more directly part of the fictive world of the story and also to feel in control of it” (76). Within this point of view discussion, one could also remark that while the prominence of the image is indicated by size or placement (see Nolan’s texts as well as Kress and van Leeuwen’s discussion on salience), the composition angles do not vary much in terms of distance, almost all the illustrations being long
shots or medium to long shots. While this may be a convention, there is also the sense of not overwhelming the reader or letting her or him too near, as could be the case with, for example, extreme close-ups. In general, we may observe, by the spatial and perspectival aspects that have been discussed so far, that there is a consistent tension between nearness and distance, which attempts to involve the reader yet allow her or him to step back and see the pastness and otherness of the narrative whose main character is described as “a foreigner”. This may also fall in line with a nostalgic reading of “The Rich Boy”: Recall how Salmose, in *Towards a Poetics of Nostalgia*, discusses how, by employing proximate and non-proximate words like “I” and “you” and “then” and “now”, “we can achieve a sense of nostalgic temporality and space between two values” (188). Thus, relating “these sets of antagonistic words” may intensify the reader’s awareness of the distance between two times. We will see that nostalgic stylistics is characterized by the “in between”: the subsequent narration confronts the present with the past, and often, dichotomies (245) such as youth versus age, are employed in the nostalgic narrative. We will have the chance to look at some of these characteristics in some of the illustrations.

Returning to the proleptic quality of this image, Sillars, in “The Illustrated Short Story” claims that this “enriches the reader’s experience”, giving her or him “a kind of superior knowledge, which we may equate to that of the author or omniscient narrator, in knowing what will happen in a few paragraphs’ time” (74). We may also recall Nolan’s remarks on prolepsis as conveying the importance of image over text, when “readers see the image first and later encounter it in the text” (“Reading ‘Babylon Revisited’” 362). Additionally, keeping in mind how time is constructed and perceived in the temporal modality, in a sense, encountering the image before involves the reader in the construction of the story, inviting her or him to piece
together a sequentiality by imagining an “after” to the illustration and relating it to a “before”: If this happened, then this or that could have happened. However, drawing on Scott and Nikolajeva’s “contradictory interaction, where words and pictures seem to be in opposition to one another” (226), it may seem that the images, despite generally being symmetrical in mood, contradict the text in terms of temporal sequence. This temporal contradiction may have a special effect on the reader’s experience. We will observe this in more detail in figure 5.

This proleptic image is divided in two pages, clearly dwarfing the text in terms of size, its strictly defined borders separating it from the text (again, we may refer to Kress and van Leeuwen’s discussion on framing). Like the previous illustration, figure 5 indicates an event that happens much later. The text (not the caption) under the image begins with “[l]et me tell you about the very rich”, and while the narrator
recounts Anson’s privileged childhood, saying “[t]hey think . . . they are better than we”, the reader, looking at the picture, is perhaps invited to think “but they’re not better”. Also, aligning myself here with Nolan’s interpretation that the illustrations reflect the narrator’s bias, the “sense of superiority” described in the text may give the reader a sense of poetic justice to see this character in such a state, instead of, for example, feeling sorry for him. Another way to read this temporal variance is, again, nostalgically: The text about Anson’s early years describe a calm stability, in which he lived in a “big estate” (6); had an English nanny who spoke “clearly and crisply”; led an “ordered life” (7) in school; and later, felt “at home in New York” where he had “the kind of servants you can’t get anymore.” He is also described as having “a confident charm” and “good humor” (7). Furthermore, there is a noticeable repetition of temporal markers such as “[i]n those days” and “[i]n the summer”, which Salmose considers to call attention to the passage of time in nostalgic texts (Towards a Poetics 253). Reading this together with the large illustration, which depicts a humiliating moment for Anson, enhances the nostalgic poignancy of a safe time of childhood and youth. When recalling the nostalgic dichotomies mentioned earlier, the promise of youth—a common nostalgic trope—is starkly contrasted with evident decline (278). This decline is further intensified by the “smallness” of Anson’s figure in the illustration—he can hardly be seen, save for the small spot of his face and the top of this shirt. Thus, interestingly, the image contradicts the text in temporal terms, yet intensifies the mood of the story as a whole.

As we discussed in the above paragraph, in terms of the temporal modality, the text is structured to glance backwards in time while the image moves forward. But also, the traditional sequentiality, of course dependent on cultural conventions, is to read the text from left to right, a direction that is also future-oriented. Kress and van
Leeuwen connect “sequential information structure in language and horizontal structure in visual composition” (181). Thus, they attach the informational values of “given” and “new” to the left and right sides of an image (179), claiming that “the right seems to be the side of key information” (180). Bearing in mind this convention, to approach a text from left to right or top to bottom, the illustration plays masterfully with it, as each of the characters’ faces are turned rightward, towards a barely visible Anson. Since the picture is spread out over two pages, the progression is slow, as the reader’s eyes travels from face to face before reaching the protagonist. Indeed, the key information (Anson’s deterioration) is on the right. Furthermore, dichotomies are generated—reinforced by the division or rupture between pages—between age and youth, authority and loss of control/power, stability and vulnerability.

The style of the illustration also enhances the mood: The large blocks of dark washes engulfing the soft candlelight heighten the gravity of the situation, in this way symmetrical to the mood of the text. Another question that I put forward in the introduction is: Do the illustrations relay the senses? As mentioned, the language in “The Rich Boy” is sensorial, but not to the same extent as many of Fitzgerald’s other stories such as, for instance, the Georgia-based “Tarleton Trilogy”. In “The Rich Boy”, I consider that the sense of hearing is the one that is most appealed to, the numerous descriptions of Anson’s voice and the dialogue between him and Paula being noteworthy. In this scene, what interests me is how Gruger captures the hushed silence described in the text, which reads: “None of the young girls present remarked upon the incident—it seemed to merit only silence” (11). Focusing on the word “silence”, right before, Anson is described as having “slid silently under the table”

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21 Salmose, as mentioned earlier, writes an article on the sensorial aspects of this trilogy, titled “The Sounds and the Smells of the South: The Meaning and Usage of the Auditory and Olfactory in Fitzgerald’s Tarleton Trilogy”.
(11). In the illustration, there are no young girls, but there are eleven “older” men and three women. Moreover, their grave faces are lit against the dark background, and this, combined with the left to right movement as the reader follows their eyes, enhances the seriousness of the situation. This is a crucial moment in the text and significantly, as Nolan also mentions, this figure and the one before “depict the same night when Anson’s drinking effectively represents the beginning of the end of his relationship with Paula” (23). Looking at this repetition contextually, both the first images deal with drunken behavior: This part of the story is set just before Prohibition, although the ban was already in place when Fitzgerald wrote it, so there may also be a moralistic element in these “moments of choice”.

Finally, regarding the semiotic modality, and looking into questions of salience (Kress and van Leeuwen), a reoccurring image in the three illustrations, beginning with this one, is the vacated chair in the foreground, inconspicuous but taking up a relatively large amount of space, perhaps foreshadowing the emotional and moral vacuity that will be developed in the story.
The beginning of the page preceding the one with figure 6 in it, narrates the deepening of Anson and Paula’s love, immediately followed by Cousin Jo reporting on Anson’s drunkenness, and then by Anson being carried away to the party. The story’s text, beneath the illustration of the couple in happier times, describes Anson’s waking up “in a fog of nervous agony” (11) after his drunken episode. The illustration—this time analeptic—describes the beginning of the previous page’s text. The caption, like the other captions, again helps to frame it in the “right” time. Thus, the reader reads about Anson’s current deterioration, while being strongly reminded of the potential for happiness from just moments earlier, depicted in an illustration that dominates almost the whole page. The actual events in the text may naturally lead the reader back to the last, also dominant illustration, juxtaposing it with the present one. Once more, the effect is contrapuntal: Looking at the current and previous illustrations together, and also, connecting the dire textual events to figure 6, could lead the reader to wonder how this idyllic picture could possibly stand still. In a sense, 

Fig. 6. “The Rich Boy” as it first appeared in the January 1926 issue of Red Book Magazine, p. 31.
it seems like the illustration’s placement is meant to poignantly foreshadow a soon-to-be-lost paradise, again supporting a nostalgic reading. This relates to how “[t]he idea of the idealized nostalgia originates in the pastoral’s preference, or longing for, another world such as Arcadia or the Golden Age, or . . . childhood, nature, the exotic, or the rural world” (Towards a Poetics 244). Moreover, recalling the trope of seasons, the composition seems to depict summer or spring, most likely spring,\(^{22}\) the season that has been most associated with the seemingly limitless possibilities of youth, and also, with the flowering of love.

The depicted garden is, in fact, not in the text. Nolan notes this, and her interpretation highlights that “the overriding emphasis of this image is their wealth, from the lush and opulent setting, to their sartorial splendor . . .”\(^{23}\) (“Visualizing ‘The Rich Boy’” 27). I would like to add another possible interpretation: Right before the captioned text, which occurs at the very beginning of Part III, Paula is described as having “deepened and blossomed” through Anson’s love, leading him to feel “that if he could enter into Paula’s warm safe life he would be happy” (8). The illustrator, as an interpreter and close reader, may have used the word “blossomed” (compare to “silence” in the previous illustration) as a key word. Also, given that the illustrations are expected to depict essential moments, it appears as if this one not only depicts a moment but also sketches a general picture of what Paula stood for to Anson after their relationship: Paula, described as a “dark, serious beauty” who conveys “primness” (8), perhaps aptly wears a white dress, which is the largest, brightest part

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\(^{22}\) In the text, Anson first meets the narrator in the late summer, and meets Paula soon later (8). However, the text in the caption follows a recounting of several meetings and the solidification of their love. Right before the time of the caption and thus illustration, Anson writes about Paula to his mother, and Paula confesses that she, too, is rich. Thus, the season is undefined in this point of the text; however, it is certainly after summer.

\(^{23}\) Nolan also relates this reading to the caption under the picture, which follows Paula’s confession of wealth: “It was just as if they could say ‘Neither of us has anything: we shall be poor together’—just as delightful that they should be rich instead” (Red Book 31).
of the illustration, set in an Edenic flowering garden that may further support this idealization. The couple’s body language expresses closeness, for instance, his right hand clutches her right arm and his left hand presses her to him as if he is afraid to let go; however, their gazes are distant, and not directed towards each other, as if they are already looking past the moment. Supporting this is the way the composition is sequenced: While generally, the tendency is to read from left to right, Nikolajeva and Scott claim that this is not always the case “[i]n pictures without a persuasive linear pattern”, and that “[t]he artist may deliberately or unconsciously place a detail in the picture . . . that will compel us to start reading the picture from this point” (How Picturebooks Work 161). In the case of this figure, the composition beckons the eye to first fasten on Paula, again, as the brightest, most salient point of the picture, which is as a whole characterized by dark washes depicting trees and shrubs. The reader’s eyes, possibly following this lighter tone, naturally move leftwards instead, to a little part of the garden behind them, and then to the small, receding spot of sky. This may, once more, reinforce a nostalgic reading of the story. The mood in this figure calls to mind the one expressed in Baudelaire’s À Une Passant, where “the chance of happiness is revealed in a flash and the rest of the poem is nostalgia for what could have been” (Boym 21). The next two images, as we will see, reinforce this sense of nostalgia. There is a fleetingness conveyed in this frozen, embellished moment, that may perhaps be seen as what Boym terms as restorative nostalgia: This is where the nostalgic attempts to reconstruct what was lost (41), often creating an “invented tradition” (42) in this endeavor. In fact, the illustration portrays a time and space, which as far as the reader of the text knows, has never existed. Similarly, in the text, Paula’s enshrined figure, in a way, is frozen in a
photograph, a medium that is associated with pastness. For instance, a potentially romantic scene with Dolly is disrupted when Anson’s memory, not of Paula but of her *photograph*, whose “frame gleamed faintly with thrice-reflected moonlight”, superimposes itself on another photograph of “a blurred shadow of a face that he did not know” (24). This calls to mind the idea of nostalgia as being “the disease of an afflicted imagination”, one of the definitions that Svetlana Boym provides in *The Future of Nostalgia* (4). Still on the thread of nostalgia, notably, this is the only illustration that is set outdoors and brings to mind the abovementioned pastoral setting, a common nostalgic trope (*Towards a Poetics* 285). Thus, summing up the spatiotemporal modality in the image, the way space and time are conveyed seems to reinforce a nostalgic reading.

Relating this reimagined space to the sensorial modality, I would like to connect this with the transmission of the senses that I mentioned earlier. Concerning the relationship between Anson and Paula, the constructed world of words—the “long, serious dialogue”, the “meaningless statements” (8), and the “old, serious dialogue” (12)—that characterizes it, eventually even opens the path for a more sensual relationship: “The long preparation of the dialogue removed any constraint— he taught her what he had learnt from more adventurous women and she responded with rapt holy intensity” (8-9). In terms of the sensorial modality, while the illustration does not build on this dialogue, but rather, depicts a silent moment, it creates its own sensorial world, that is tactile (the mentioned body language of the lovers) and olfactory (the flowers).

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24 André Bazin, as translated by Hugh Gray, in “The Ontology of the Photographic Image” (1960), refers to family albums as “no longer traditional family portraits but rather the disturbing presence of lives halted at a set moment . . . for photography does not create eternity . . . it embalms time, rescuing it simply from its proper corruption” (8).
Figure 7 marks the beginning of the second installment of “The Rich Boy”, which the reader has waited for a month to read. The left side’s summary of past events, which begins with “The Story So Far”, is reminiscent of the more recent “soap opera serial” which “suspects the telling of its stories at the end of the episode and continues in the next episode” (Abelman and Atkin 46). It also helps set the melancholic mood that frames the recollection, which is embellished: “slowly, half heart-broken, they drifted apart” (Red Book 75). Again, Fitzgerald’s text occupies minimal space in the lower right. Above the text, to the right of the title, is a short text on Fitzgerald, which Nolan refers to as an “editorial intervention” (‘Visualizing ‘The Rich Boy’” 28). The illustration is, once more, the most salient in the layout, followed by the title, which is situated to the left and is not as prominent as in figure 4. Another difference is that now, Anson’s figure is placed directly above the title, thus making explicit the indexical relation between title and protagonist.
In this moment of choice, which this time matches the time in the text, Anson has just found out that Dolly has married, and as the caption reads, “[h]e had the sensation of the man who hears that the daughter of an old flame has married” (*Red Book* 75). He clutches a telegram or letter—which is not mentioned in the text but is implicit—in his right hand, and in his left hand, he seems to hold a letter opener. Nolan emphasizes Gruger’s capacity to capture the text’s mood in this illustration: “Anson stands stoically between a fireplace and an empty chair, dressed as though he has just returned from a social occasion, which is further emphasized by the clock reflecting that it is 9 p.m.” (28).

Turning to the semiotic modality, I consider that this illustration incorporates several symbols, which as we will see, also assist in “[t]he structuring of the sensorial perception of the material interface into experiences and conceptions of space and time” (Elleström “The Modalities of Media” 36): For instance, the mantle clock, besides telling the time, mirrors the sense that Anson, who is twenty-eight at this point, has of his youth slipping away: “But he did really believe he was too old” (26). The emphasis on clock time, which is present in both text and image, is a common nostalgic trope (*Towards a Poetics* 252) and is underscored in the text by other tropes like seasons (246) and voyages (266). Note, for example, the beginnings of the paragraphs beneath the illustrations, like “[w]hen he returned to New York . . .” or “[w]hen Dolly married, the following autumn. . . .” (25). The season of autumn fits this melancholic mood, too. We may relate this to how Salmose describes the appearance of fall in *The Great Gatsby*: “The early summer’s promises of happiness . . . transform into a blues of melancholia, decadence, and a remembrance of the forgotten when the leaves turn yellow” (“Reading Nostalgia” 79). In contrast to this
autumnal mood, we may recall the flowering, springtime space depicted in figure 6, the last figure in the previous installment of the story.

Returning to the symbolism, the unlit fireplace, the white, empty space around Anson, and especially, the unoccupied chair next to his figure, all help emphasize his growing loneliness. Furthermore, his figure is drawn from a slightly lower angle, making him appear larger and more out of balance in this empty space: This, and the shading around his body, as well as the way he supports his left hand on the head of the chair, as if to steady himself, seem to help enhance this. In relation to this, the way spatiality is constructed in the text—focused on one room or interior space—reflects Anson’s inner imbalance. Drawing on devices that Kress and van Leeuwen claim to influence salience in an image (177), in this case, studying the variances in sharpness, the vertiginous atmosphere is also emphasized by the marked difference, in for example, how sharply the mantle clock and fireplace are sketched, the pointy edges of the fireplace’s square form directed towards Anson, while the details of the painting and the shape of the chair are barely visible. There is also a disequilibrium between the heaviness and sharpness between the details on the left side of the image, and the faded emptiness on the right. Text and illustration, thus, seem to have a symmetrical relationship: While the spatiotemporal modality in this instance of the text is expressed by references to change and movement (seasons, Anson returning to New York), his inner world and his reaction to the changes happening are expressed in how the elements relate to each other in terms of symbolism and salience in the interior space of the illustration. The temporality that is captured in the illustration, as exemplified above, seems to parallel the growing pressure of time conveyed in the text.
Contrasting suddenly with the character traits highlighted in Anson in the previous images, this version of him is confident and authoritative. In the text, he seems to be just about to sink into a depression when he finds out that his Aunt Edna is having an affair with Cary Sloane. This seems to momentarily bolster him up to his old, self-assured self, as he takes charge of the situation. Why does the illustrator choose this particular moment, when the other five illustrations depict a weaker, more vulnerable Anson? One possible explanation could be that it heightens the effect of the next illustration, which I will discuss shortly.

Regarding this image, Nolan highlights the way Gruger conveys “the overall mood of the encounter” and how “[i]n many ways, the image captures the narrator’s assessment of the incident . . .” (28). Concerning characterization, she comments as well on his confident appearance: “[i]t is also clear from his detached, yet confident body language and facial expression that Anson will not be swayed by their plight”
(28). The body language, as Nolan also notes, is telling: Cary Sloane with his arms akimbo is on the offensive, and Aunt Edna, shoulders bent, clasps her handkerchief to her throat. A minor variation is that in the text, she is “stretched on a chaise-longue” (29).

Observing the way tonalities interact (Kress and Van Leeuwen 177) in terms of salience, the illustration is characterized by a range of dark tones, despite it being only two in the afternoon, in this way enhancing the grimness of the situation. The only sliver of light from the window is situated right behind Anson’s head and shoulders, a halo connoting his moral superiority. Furthermore, again the images taking on a symbolic function within the semiotic modality, the large painting behind Sloane seems to depict a pair of parting lovers, and the sculpture to the right appears to show an embracing couple as well. Looking into the situation of the elements into the background or foreground (177), we may notice that once more, there is an empty chair in the foreground that occupies a relatively large amount of space in the picture, enhancing the sense of loss, of something that is ending before its time. With regard to the painting, it seems as if the figure to the left is slipping away from the embrace of the figure to the right: There is something unusual and uncomfortable-looking in the way the leftmost figure is a few steps below the other figure, yet their faces are pressed together and their arms are around each other. It seems to reflect the mood of the lovers directly below, who are not tactile towards each other, but are at this point, still trying to cling to their romance. In a way, the painting of the lovers in some sort of natural setting, also mirrors the picture of Anson and Paula in figure 6, which I argued had highly nostalgic connotations. There is something keenly foreshadowing about these art pieces: This memory, enhanced by the reader’s knowledge that Anson and Paula’s romance has long-since ended, may be seen in connection to the current
situation, which the reader knows from the text that is ensuing, cannot end well. Thus, the sense of nostalgia and of an impending ending in this image are further amplified.

In terms of the sequentiality within the image, supporting this foreshadowing and nostalgia, is that the conventional left to right reading of the image, combined with the particular placement of the characters and objects seem to invite an “inverted C” reading; that is, beginning with the top of Anson’s head, continuing to Carly Sloane, moving downwards to Aunt Edna (in this trajectory, perhaps noting the painting and sculpture, one situated above Cary and the other above Aunt Edna) and ending in the unoccupied chair, which Aunt Edna’s desolate gaze directs us to. Thus, the way the spatiotemporal and semiotic modalities are constructed in the illustration guides the reader’s eyes and thoughts towards an inevitable end. In its own way, the text anticipates this forthcoming departure by the constant mention of clock time, which heightens the tempo and anxiety of the moment: “At two o’clock” (28); “at five” (29); “By seven” (30), “At two o’ clock”; “It was almost four” (31).
The last illustration is spread out over two pages and shows a forlorn Anson looking on as Paula’s husband carries her to bed in the “family gymnastic stunt” (39). Nolan states that “[t]hough focused on this literal distance, Gruger’s image also captures the metaphorical distance that characterizes their whole encounter. . . . This separation is reinforced through the division of the two-page spread . . .” (30). She concludes that “Gruger’s illustration and Fitzgerald’s text work together to create a devastating depiction of the depth of Anson’s isolation.” The way the image’s spatial modality is formulated certainly emphasizes this: Again, the conventional left to right movement is heightened as we follow the character’s eyes. We would naturally follow Anson, who stands to the left and whose face is in profile: His rightward gaze further guides our attention towards its object, Paula, and then to the room behind her. Among the brightest points of the image are her face and ankle, making her appear almost angelic. Her husband’s face is cast in shadow; he is almost invisible. The focus is on Paula and Anson.

In terms of framing (Kress and van Leeuwen 177), the picture seems to be divided in three parts: The first, featuring Anson, his shoulders hunched, standing
next to, again, an unlit fireplace; the second, its separation from the first marked by
the cut between the pages, of a united Paula and Pete, next to a glowing lamp; the
third, its separation from the second marked by the curtains, of a dark, vaguely drawn
room, perhaps pointing to a deeper level of estrangement, as if when Pete would take
Paula into the next room, she would disappear definitely from Anson’s sight and from
his life. Therefore, this spatial segregation may also have temporal connotations: The
left may signify the past that Anson is, alone, attached to; the center is Paula’s happy
present with another man; and the future is the unhappy prospect of Anson’s inability
to reconcile past and present. Seen in this way, this image fulfills the “four
dimensions” of the perception of the spatiotemporal modality: “width, height, depth
and time” (“The Modalities of Media” 19).

As with most of Gruger’s figures, I would also suggest that the way that the
illustration and text work together here creates an intense mood of nostalgia. This
image, as with the first two images is proleptic, and I consider that this intensifies the
breakdown that Anson is experiencing. Note the destabilizing events in various
aspects of his life that are described in the text surrounding figure 9: Cary Sloane dies;
Anson’s favorite uncle will have nothing to do with him; Anson’s mother dies,
postponing the début and wedding of two of his sisters (these potential events also
serving to contrast Anson’s consciousness of his own aging with his sisters’ youth);
his family has decided to sell the home he grew up in; social structures are shifting
too, his sisters speaking “rather respectfully of families that hadn’t ‘existed’ twenty
years ago” (32); Anson describes how he has been the best man one too many times,
this desperation emphasized by the listing of “[s]carfpins, gold pencils, cuff buttons”
(33); and his circle of friends is described as having “a disconcerting tendency to
dissolve and disappear” (33). Furthering the mood of this descent into depression are
the emphatic temporal markers like “[a]t twenty-nine” (32), “as he neared thirty” (33) and “[a] few weeks before his thirtieth birthday” (33). The section of the text accompanying the illustration ends with Anson having time on his hands, yet nowhere to go: “‘Go where?’ he asked himself” (33). This is followed by a long passage of iterative frequency, a “summarizing form” that relates recurring events and “regards memory as nostalgic rather than memorial, since it lacks the specificity of memory and embraces the vagueness of nostalgic memory” (*Towards a Poetics* 202). He relates his lifestyle during his younger years: “The Yale Club, of course; bridge until dinner, then four or five raw cocktails in somebody’s room . . .” (34). Then, the shift to “you” decreases the distance between the narrator and the reader, and it seems as if the reader is suddenly in Anson’s mind, making the narration more present: “A party was an adjusted thing—you took certain girls to certain places and spent just so much on their amusement; you drank a little, not much, more than you ought to drink, and at a certain time in the morning you stood up and said you were going home” (34). This is also taken up by Salmose, when he discusses how focalization influences the nostalgic narrative: “If the narrator is nostalgic, what he narrates becomes nostalgic as well” (*Towards a Poetics* 210). Supporting this is the “listing” tone and the repeated use of “and”25 in the passage, further marking its iterative quality as well emphasizing clock time.

I consider, thus, that the placement in time of the illustration is essential: The reader is propelled forward, knowing that Anson will reencounter a happily married Paula (a symbol of his youth) before Anson himself knows it, which further darkens the already depressive panorama, perhaps triggering the reader’s empathy. This may

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25 Salmose claims that polysyndetons, in which conjunctions such as “and” and “or” are repeated in close succession, are also a nostalgic device, in for example, how they may rhythmically mark clock time (190), mimic childlike excitement (189) or “create a sense of awe through the strong impressions” (316).
then be considered, according to Nikolajeva and Scott’s typology, an enhancing interaction (“The Dynamics of Picturebook Communication” 225). Also, once more, another way to see the selection of moment and temporal placement of this figure is to connect it to the previous one: The complete change in Anson’s demeanor may make Anson’s fall feel more drastic for the reader who sympathizes with him, and give a sense of poetic justice to the reader that sees him as a bully or villain.

Relating to the above nostalgic reading, on a semiotic level, the image contains subtle symbolism in the presence of another recurring symbol, the painting—which, despite being in the background takes up considerable space and a central placement—that is reminiscent to the natural setting in figure 6 that Anson and Paula were in, only now, it is devoid of characters. This may accentuate the sense of loss that is expressed in the foreground by referring to a time and place that Anson and the reader know are irretrievable.
The Advertisements

At some points, I do consider that there may be, as Jade Adams terms it, “an interruptive reading experience” (42) in the way the story is laid out in the magazine, for instance, when the reader jumps from page 79 to 122 to continue the story, only to find it squeezed in between several advertisements and the ending of another, unrelated story. There is also the possibility of seeing it as an essential part of the meaning-making: Waetjen, speaking about Richard Ohmann’s approach to the word-image interplay in short stories, refers to how “short stories served to create a sense of comfort in the readers so that they might turn their attention to advertising images in order to satisfy non-essential needs” (122). In the case of “The Rich Boy”, what I did not expect to find is that these advertisements, whether intentionally or not, seem to contribute in some way to the narrative mood in the text. Thus, this section will look at some aspects of the relationship between story and advertisement.

The April 1926 copy I own of Red Book Magazine contains hundreds of advertisements only in the first few pages, although after these, there are no further “interruptions” until the middle of the issue. In “The Rich Boy”, these advertisements are reserved for the last pages of the story. The first page where an advertisement occurs begins with the continuation of the nostalgic passage I just described of Anson recollecting his nights out with friends and women. This page continues from the last page’s ““[g]o where?”” (33), emphasizing how Anson actively, anxiously looks for friends who have gone elsewhere: Oscar, a bartender, informs him that ““Mr Cahill’s gone to New Haven”” (34); Anson later tries to visit another old friend, Mr. Warden,

26 Waetjen notes that Ohmann’s focus is on the interplay between stories and advertisements, and not stories and illustrations (122).

27 See Appendix figures 2 to 5 to view the pages with advertisements.
to be informed that he and his wife have “gone to the country” (35); and then, he reminisces with another bartender about an ex-flame who has gotten married.

“‘What’s happened to everything?’” (35), he asks. To the left, vertically occupying one third of the page, is an advertisement for a luxury liner travelling through France with the headline “The Rhone hurries gaily” (*Red Book* 122). It seems to enhance, almost mock, Anson’s misery: All his friends have “hurried gaily”, and the advertisement mirrors movement and travel. Also, the small image of the ancient bridge—recalling another trope of nostalgia, the ruin, “a prime symbol of decay and past time” (*Towards a Poetics* 253)—may help echo his longing for the past.

Within the advertisement, one can find several, contradicting dynamics: On the one hand, it expresses movement and change, the flux also implicit in the waves the ship moves through. This change—looking at the lively language in the advertisement—is presented as positive: “Then down to the Riviera! Where the Corniche road twists fantastically . . .” (*Red Book* 122). On the other hand, this buoyant flow seems to be contradicted by the image of the Pont Saint-Bénézet, and the image of the French writer Frédéric Mistral, who wrote *Le Poème du Rhône*. Mistral received the Nobel Prize for literature in 1904, and died in 1914. Both images appear “fixed”, set off by ornate, old-fashioned borders, Mistral’s picture sharply superimposed over the image of the setting. According to Hodnett, “[i]n general, borders clamped around illustrations are deadening” (21). The images of the dead poet and medieval bridge, together with the headline “France through the eyes of her Immortals” seem to contradict the temporality constructed by the second headline, “The Rhone hurries gaily” or many fragments of the text below, like “Paris in three hours” or “Drive it [your car] off the covered dock.” This spatiotemporal modality

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28 According to Salmose, waves are a natural symbol for nostalgia due to “their associations with both the repetitiveness and passing of time” (256).
within the advertisement, which sees a dialogue between the dynamic, adventurous, and young, and the still, ancient and enshrined, seems also to connote a nostalgic contrast between past and present that relates to the story.

The next advertisement, on the next page, also occupies the left third of the page. Again, the ruin trope is present, as the image appears like a ruin, even though the advertisement seems to be promoting a new, growing community in Indrio, Florida. Thus once more, old and new commingle, as do stasis and mobility. In terms of the sensorial modality, the picture expresses brightness and heat, which is made obvious by the clear sky, palm trees, and the woman holding a parasol. The tropical plants appear incongruous next to the ruin, again supporting the abovementioned dichotomies. Furthermore, the salient headline under the picture, “See for Yourself” (*Red Book* 124) clearly appeals to our sense of sight. Below the text, the name of the community, Indrio, is given prominence in its size and capitalization, perhaps in order to create an imprint on the reader’s mind. The second image, of a map, also alludes to a nostalgic trope, that of the voyage, which may symbolize the passage of time and change (*Towards a Poetics* 266). In Fitzgerald’s text, next to the advertisement, change and stasis—in Anson’s attachment to the past—also coexist. Note all the phrases alluding to motion: “his quest roved into the country” (36); “So and so was out, riding, swimming . . . sailed for Europe” (36); “the diversion of a traveling salesman” (37); “the revolving door” (37); “Pete had to come East” (37).

Anson attempts to call as many old acquaintances as he can, and very soon later, he reencounters his former love Paula, who has been embalmed in his memory like an old photograph. She is described sensorially, as standing “sideways to the light” in a ruffling cape, and significantly, she is pregnant and stands by a revolving door, alluding to her transformation. Catching up with Paula, he is “shocked at the
treachery of her remembrance” (39), realizing that his continued infatuation and his embellished memories are one-sided. Thus, the first image (the ruin) may also signify the desire to return and rebuild.

The burst of advertising, overwhelmingly occupying about two-thirds of the next page, features a majority (five out of six) of travel-related advertisements. One small advertisement features *Red Book* offering assistance in selecting a music school. Among the travel advertisements, the most salient one is the largest at the very top of the page: “A Cruise to Europe and the Mediterranean.” The short text of “The Rich Boy” on the left side of the page is charged with change: It begins with Anson witnessing Paula’s blissful family life; goes on to describe the deepening of his depression; his travel abroad, enforced by his superiors; the news of Paula’s death; and finally, the new girl he meets. The spatiotemporal construction of these advertisements seems to project constant motion, associated to faraway places. In connection to these places, the image of a stereotypical “exotic woman” in one of the advertisements may on a semiotic level open up a sensorial world of sunny, happy climes in an undefined paradise simply captioned “Orienta” 29. On the one hand, this bombardment of travel promotions may seem to detract from the painful events surrounding Anson’s depression. On the other hand, they seem to align themselves with Anson’s travel and movement forward, reinforcing the illusion of Anson recreating his youth and the possibilities associated with it. This will be more evident in the next page. The text here ends with Anson taking notice of a new girl: “Did you see that girl in the red tam?” (41). There could also be a correlation between the girl in red and the new, sensorial world hinted at by the “exotic woman”.

29 Beneath the caption, several places are mentioned that this “exotic woman” could represent: Honolulu, Japan, China, the Philippines, Malaya, Ceylon, India, and so forth (*Red Book* 125).
In the last page, the advertisements again occupy one-third of the page. The last fragment of “The Rich Boy” occupies a very small space at the top, while the rest of the page features the continuation of another, unrelated story. Again, two out of three advertisements are travel related: One of them encourages the reader to visit Atlanta, Biltmore, and the sturdy, large building on the image is probably “the South’s supreme hotel”, where there are “Golf privileges for guests”. The other is an invitation to Greater Palm Beach, “the home of the socially great . . . ‘perfect’ in climate, beaches, social functions and scenic beauties” (Red Book 126). The advertisement that is not related to travel is by Red Book and is headlined “Pa’s Boy”. Here, Red Book offers the potential client assistance in finding the “right camp” for their child: “In good camps, boys and girls grow into the moral stature of trees . . .” (126). This last advertisement reopens the space of youth and possibility, as well as an idyllic natural environment, while the advertisements for Atlanta and Greater Palm Beach, again, open up new, privileged, and sensorial spaces. All these advertisements, like the previous page, seem to mirror the illusion of Anson attempting to restore his youth. The colors around him are suddenly vivid—“the girl’s red tam was a bright spot of color against the sea-green sea”—and he even recovers his “clear, strong voice” (41) and plays pool “with infectious gusto” (41).

These advertisements can also be found in my April 1926 issue, and they are also found towards the end of the issue. Of course, a study that includes bibliographical codes could attempt to learn more about the possible intentionality in these images by, for instance, investigating the collaboration between layout editor, illustrator and writer. However, whether or not there is intention behind which advertisements are placed where, they do seem to have an influence on the experience the reader has when reading the story.
Discussion I

Inspired by Nolan, Sillars, and Waetjen, I have endeavored to read the original, 1926 version of “The Rich Boy” as one text, focusing on the different ways that text and image relate to each other to tell a story. I hope to have shown in the above analysis, that being attentive to how the modalities and modes of media interact to construct meaning may deeply enrich our reading of this unique text, and possibly others.

Needless to say, the experience of reading this text of “The Rich Boy” is markedly different from the one of reading the anthologized text in, for example, the Cambridge edition.

To summarize some of the ideas that have emerged in the analysis, beginning with the material modality, while both text and image rely on the technical medium of the printed page and share the “flat” interface of this page, both create the illusion of three-dimensional space. Recall, for instance, Gruger’s meaningful depiction of depth in figure 9. While in general, his work features expressive contrasts of light and shadow, the imbalanced tonality in, for example, figure 7, seems also to express the disequilibrium of the protagonist.

Regarding the spatiotemporal modality, we have seen several interesting dynamics that may create a complex, rich reading experience: While the first images move forward in time, propelling the events of the narrative, the written text moves backward, telling a story from memory in the past tense. Thus, the narrative’s “fixed sequentiality” is challenged by the images. Moreover, when the images are removed in this way from the time the “moment” takes place in the text, the reader’s sense of their sequentiality, which has generally been considered as “less constrained” than the written narrative’s, is heightened: The reader, not immediately seeing the text that corresponds to the image although guided by the caption, naturally imagines a time
before and after the image. The reader’s attempt to stitch the temporal gap may thus also imply an increased involvement. While I agree with Nolan’s and Sillar’s views on the proleptic nature of the image as reinforcing its “primacy over the text” (“Reading ‘Babylon Revisited’” 362) or giving the reader a feeling of authorial “superior knowledge” (“The Illustrated Short Story” 74), I have also found that in this case, in deviating from the text’s temporal sequence, the images succeed in enhancing the narrative mood. Furthermore, looking at the sequentiality within the image, we have seen how Gruger, in his composition, appears to guide our gazes in a meaningful way. Nikolajeva and Scott’s terminology, for instance, the contradictory interaction31 (“The Dynamics of Picturebook Communication” 226), has helped me make sense of the temporal variance between text and illustration. Moreover, this temporal deviation seems to have an intensifying effect, in the end, falling under Nikolejeva and Scott’s enhancing interaction (225).

In terms of spatiality, the virtual space constructed in the story world is far more extensive—spanning different cities and hotels and apartments—than the one created in the image world comprised of six illustrations. Nevertheless, we have seen how Gruger maneuvers spatiality in the image to enhance certain aspects of the story, for example, in creating a new, pastoral space of idealized love in figure 6, or in emphasizing the interior worlds of the characters, for example, by calling attention to the details of the room in figure 7. In relation to this care for details, and in terms of the semiotic modality, I have taken up the intense symbolism in the illustrations, which also remind us of Gruger’s profound work as a close reader and interpreter. He also seemed keenly conscious of the potential of visual art to enhance the written narrative, even symbolically including painting-within-illustration in figures 8 and 9.

31 In their book How Picturebooks Work, this interaction would likely fall under “Counterpoint in space and time” (26).
In terms of perspective, while the text is more adventurous, sometimes appearing to use more cinematic angles\textsuperscript{32} such as close-ups and shot-reverse-shots, in the illustrations, long and medium-long shots seem to be the norm. The perspective in the illustrations, as with the text, is omniscient. The “moments of choice”, connected to perspective, are telling: Nolan claims that Gruger’s illustrations tend to reflect the narrator’s biased point of view (23), which she describes as “unsympathetic” and “uncompassionate” (25) at some points. While I generally agree with this, I consider that figure 6 also reflects the picture Anson creates of Paula after they break up. Moreover, why is Dolly Karge not in one of the moments of choice? The narrator explicitly inserts his own moral and emotional reaction to Anson’s treatment of Dolly: “I had seen Dolly here and there and each time with a feeling of pity at the hopelessness of her struggle, and of shame at knowing so much about her I had no right to know” (21). Thus, it may seem that in omitting the love story with Dolly, the illustrator may in fact be standing behind Anson’s, and not the narrator’s feelings: She does not mean a great deal to Anson.

Looking at the media interactions from a broader level, it may be interesting to discuss how this text may play into the main types of intermedial relations described by Elleström: Combination and integration on the one hand, and mediation and transformation on the other (“The Modalities of Media” 36). This version of “The Rich Boy” seems to apply to both types, first being transformed, and then combined with the previous text to create a new media product.

I included a shorter section about the advertisements, which I also attempt to analyze by employing some intermedial concepts. I consider that these advertisements

\textsuperscript{32} For more information on this topic, see for example Gautam Kundu’s \textit{Fitzgerald and the Influence of Film}, McFarland, 2008.
also interact with the text’s mood, although in a subtler way than the illustrations. It was, thus, also natural to apply a nostalgic reading to them.

**The Illustrated Short Story: A Renewed Interest?**

As I mentioned in the introduction, a relevant aspect in the relationship between image and text is that of interpretation. We may recall Lagerwall’s statement that “[w]hen a novel is illustrated, another reader interposes him/herself between the text and ourselves” (152). And thus, “wherever there is an illustrator, a reader has passed” (156). This point could be especially interesting in the study of illustrations created after the originals, especially illustrations that have perhaps been adapted in accordance to the needs of a particular period or culture. During his lifetime, Fitzgerald’s stories were translated and illustrated in other countries, for instance, Sweden (see “Family in the Wind” in Swedish newspaper *Svenska dagbladet*’s archive for 1934). While the stories may take time to locate, a comparative study of the images may be worthwhile.

An exciting new development is the apparent move from the anthology (and usually, image-free) form to the marketing of the short stories individually and with illustrations. There are likely many reasons for this shift, such the expiry of copyrights, but I would venture to say that one reason might also be to gain the attention of foreign readers who may not yet be familiar with Fitzgerald as a short story writer. Thus far, I have found a very colorfully illustrated version of “The Popular Girl”, translated into Italian, and a few works—“Emotional Bankruptcy”, “The Rich Boy”, “Winter Dreams” and “The Last of the Belles”—translated into Spanish and illustrated (“Winter Dreams” has no less than 14 illustrations). These
works have either been published as isolated stories or as a compilation of two

I have chosen the 2012 Spanish translation with illustrations of “The Rich
Boy” for this thesis, among other reasons, because it naturally connects with what has
been developed earlier. There are also several other ways to connect Gruger to José
Luis Ágreda (born 1971), a prolific illustrator and cartoonist based in Spain. His work
has been featured in a variety of fields, such as newspapers (the widely read El País),
schoolbooks, and comic books, an he has even written his own graphic novel,
_Cosecha Rosa_, which received a “Best Spanish Comics” award in 2002. Like
Gruger, Ágreda is a very close reader, who interestingly, currently offers an online
course called _Ilustración, nudo y desenlace_, or in English, _Illustration, Climax, and
Dénouement_ (my trans.), where he teaches his students his illustration techniques,
beginning by analyzing a short story in depth. The course description states that
students will be taught how to analyze the texts for illustration and how to find
“narrative unity” in the combination of “visual ideas” from the text. According to
him, when he receives an assignment, he asks himself “What information do I have to
transmit? And what emotion do I want to transmit?” (“¿Qué información tengo que
transmitir, y qué emoción le quiero transmitir yo?”; my trans.) To do this, he
considers composition and color to be fundamental.

Looking at Gruger and Ágreda, it could be relevant to take up their varying
degrees of autonomy: Returning for a moment to Gruger, he tells Stephen Lee
Renwick in an interview that “the illustrator’s first obligation to himself and to the
public is a complete understanding of the story for which he is to make illustrations”

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33 Ágreda’s description of this project can be found in this section of his website:

34 A written and video description of Ágreda’s course can be found in Domestika.org,
(Renwick 32-B). However, Nolan remarks that despite “the confines of mass-market publishing . . . Gruger maintained a sense of autonomy through complete control over which scenes to illustrate” (22). Departing from this idea of autonomy, Ágreda seems to have enjoyed a good measure of it. He writes on his website: “They gave me complete freedom to choose the text on which I was going to work. After reading many stories from different periods and authors, I found a couple of Fitzgerald stories that could be complementary and also offered me the opportunity to develop some visual metaphors throughout the book.” Ágreda’s work, as we will see in the next section, is also highly symbolic and interpretive. He makes ten illustrations for “The Rich Boy”, all of them caption-free. The quantity of the illustrations seems to indicate their importance in drawing in potential readers. The style of these images, which draws on cartoons and the hyperbolic quality of caricature, varies very much from Gruger’s realistic style. The analysis of Ágreda’s illustrations will begin, as with Gruger’s, with an enumeration of his “moments of choice”:

**Text-Image Relations in “El joven rico” (2012)**

Figure 1: Anson’s hand, holding his hat to his hip, is the focus of this close-up shot.

Figure 12: Paula and Anson are dancing at a party.

Figure 13: Paula pushes back a clearly inebriated Anson.

Figure 14: Paula and Anson are at the beach, looking unhappy: the final break-up.

Figure 15: Anson and Dolly are at his apartment, both looking up at Paula’s picture.

Figure 16: A depressive Anson is sitting on an armchair, smoking a cigarette and holding a drink.

Figure 17: Similar to the above picture, but this time, Anson sits in profile, cupping the beverage with both hands.
Figure 18: Again, a similar image, with a frowning Anson holding an alcoholic beverage and a cigar.

Figure 19: Anson catches sight of Paula at the Plaza hotel.

Figure 20: Anson’s ship sails.

I was fortunate enough to be able to contact Mr. Ágreda, who was kindly cooperative and sent me the sketches and outlines he made during the development of his illustrations for “The Rich Boy”. In terms of the “moments of choice”, it is interesting to observe the variances of mood and interpretations between these first choices and the final selections: For instance, an early version of figure 19 seems to depict a lone, retreating Anson on one end of the picture, and Paula and her husband, holding a suitcase, on the other end. They stand outside a hotel, and a full moon is large in the sky. The final illustration transfers the scene indoors, as it is in the text, and cuts away the figure of Paula’s husband. In this way simplified, the focus is on Anson, from afar, gazing only at Paula. Moreover, the final figure in this early draft appears to be a close-up of Anson and the girl in the red tam. As we will see when Ágreda’s final choice for figure 20 is discussed, choosing the abovementioned draft of Anson and the new girl would have significantly altered the mood and interpretation of the story’s ending. Before going into each illustration, I would like to make some notes on the book’s cover that may be relevant to the word-image discussion.
The image of the translated title, “El joven rico”, is set off by borders and superimposes itself on the image rather intrusively, covering a part of it. Regarding the text, the title is, again, the most outstanding in size, the word “rico”, as with the title in *Red Book*, given the most prominence. The most striking thing that happens here is that the illustration actually depicts a scene from another Fitzgerald story called “Emotional Bankruptcy”. The book in fact begins with this story, but it is not named in the cover, although it is mentioned in the back cover. The “boy” in the title rather deceptively points to the wrong man, as it is not Anson who is pictured on the cover, but a suitor of Josephine in “Emotional Bankruptcy”. Moreover, when one considers the size of the lettering to be an index of importance, here, Fitzgerald’s name is only slightly more visible than the illustrator’s, and the translator’s name is by far given the least importance. Recalling what I mentioned earlier about the attempt to draw in foreign readers who are not familiar with Fitzgerald as a short story
writer, the text on the back cover informs the reader that despite being widely known for his novels, Fitzgerald also wrote short stories of the same quality.

![Image](image.jpg)

**Fig. 11.** This image has been scanned by me from “El joven rico”, the Spanish translation of “The Rich Boy”, illustrated by José Luis Ágreda and translated by Felipe Benítez Reyes, Ediciones Metropolisiana, 2012.

Figure 11 is parallel to Part I of the story; thus, there is no prolepsis in this first figure, and as we shall see, there are no large leaps in time in the other illustrations. Despite the absence of a forward jump in time, this image, in only depicting a part of an individual, also creates mystery. This illustration is actually a cropped part of one of the final illustrated scenes, that of Anson reencountering Paula at the hotel. This close-up shot and fragmentation of Anson illustrates a significant difference between the stylistic expressions of Ágreda and Gruger, whose compositions often show the characters from a long or medium long shot distance. Here, the fragmentation seems to synchronize with the “types” mentioned at the beginning of “The Rich Boy”, and with the “faces and voices” (5) mentioned by the narrator as he sets the scene for the story, generating mystery by going from the vague and general to the deeply personal. This image, besides being iconic, is also symbolic:
The hat and the snippet of clothing allude to the rich and privileged “type” described in the text. The slightly low-angle shot supports this characterization, and the colors, which as mentioned, Ágreda considers essential in his work, seem to connote a confident (red) Anson, situated in a gilded background. I have said that nostalgia in Ágreda, in comparison to Gruger, is present more in terms of the recreation of a period rather than in the augmentation of the already nostalgic narrative mood in the text. In the case of this illustration, however, it may take on a nostalgic nuance that relates to the text’s mood. This would happen after the reader has finished the story and realizes that the illustration that begins it is actually a part of the end, when Anson looks longingly at Paula’s faraway figure.

There are some aspects that can already be observed in this first image that will be discussed further, especially during the discussion: Firstly, there is a clear text and image division in most of the illustrations in this book. In this case, the illustration is on the left page, and the text is on the right. Secondly, the abovementioned scarcity of anachronies in Ágreda’s illustrations, which more or less adhere to the time in the text, markedly contrasts with Gruger’s images’ temporal deviation. Later, bearing in mind Ágreda’s desire to create “narrative unity” in his illustrations, we will look at how this applies to the sequentiality of Ágreda’s illustrations, seen as a whole.
This image is situated alongside the part of the text in which Paula makes her first entrance. Like Gruger’s depiction of Anson and Paula’s romance, which he sets in a garden, Ágreda imagines a scene, as they are never described as dancing in the text. This picture creates a sensorial world that connotes warmth and tactility (the dancing, the crowd), as well as sound (the music, the stepping to the rhythm). In contrast to Gruger’s moment of choice in his figure 6, it is easy to imagine this moment, as Anson is described as participating in dances with his fellow officers in the passage before. A clearly joyful point in time is indicated, if, again drawing on Nikolajeva’s “Picturebooks and Emotional Literacy” we look at the couple’s facial expressions—her wide, excited eyes, her cheeks raised to her eyes in a smile, and his upturned lips. Looking into questions of salience (Kress and van Leeuwen), Anson’s exaggeratedly large body (contrasting with his disproportionally small head) occupies most of the space, his dominance enhanced by his red suit, which stands out among
the grey-colored dancers in the background. In fact, only he and Paula are in color, and as with Gruger, the idealized woman is dressed in white. However, Paula is blond here, as opposed to the text, and this may be to set her off against black-haired Dolly, also playing on the blond-brunette rivalry often found in popular culture and cartoons.

Like Gruger’s figure 6, this is also a snapshot of an idyllic moment in a romance, and it may align itself with a nostalgic reading of the text in its contrast with the much darker, successive images. However, the intensification of this nostalgic mood that results from the temporal contrast between text and image is not present in Ágreda. What is noteworthy in Ágreda in terms of nostalgia is his attempt, which may be seen as nostalgic, to recreate the Jazz Age. This may explain some elements in his style—the simplified forms are sometimes reminiscent of Art Deco, a popular style in the twenties—as well as his moments of choice: While Gruger’s depiction of the dinner party focuses on how it ends in “intoxicated disaster” (Ames 36), Ágreda chooses to portray the celebratory side of a “typical” Jazz Age party, as well as how [t]he development of the modern party parallels the development of dating . . . developed in response to less supervised . . . codes of social gathering” (34). Thus, Anson and Paula are portrayed as bonding on the dance floor. Note, too, how closely the couple in the middle are dancing, which was provocative for the time. Frederick Lewis Allen, in his book Only Yesterday, written just after the Jazz Age, remarks on this: “The current mode in dancing created . . . consternation. . . . No longer did even an inch of space separate them; they danced as if glued together, body to body, cheek to cheek” (68). The background dancers, the exaggerated movement of Paula’s arm, and even the obtrusive fragment of a male dancer’s arm and hip on the right side of the picture add movement and liveliness to this roaring twenties scene. How Ágreda chooses to characterize Paula is also telling: In the text, she is a “dark, serious beauty”
characterized by “primness” (8). Gruger’s figure 6 seems to adhere to this, when one looks at her long, white dress and her stillness. In contrast, Ágreda’s Paula is vivacious, and she sports kohl-lined eyes and a more daring, backless dress that one relates to the controversial flappers of the period. Doni M. Wilson, in her article about fashion in the Jazz Age, writes about two trends, the “ultra-feminine romantic look” and the “‘flapper’ look” (32). According to her, “[w]hile the ruffles and flourishes of the romantic look seemed more in line with the aesthetic of the Victorian Age, the ‘flapper’ look rebelled against these conventions . . .” (32). It seems, based on their illustrations of women, that Gruger has tended more towards the first trend, while Ágreda has emphasized the second. He seems to select popular symbols of the twenties, such as the flapper: According to Kathleen Morgan Drowne, “[t]he beautiful young flapper has come to symbolize the flamboyant twenties in our collective imagination . . .” (71). Ágreda’s attempt to recreate the period, and his choices on which aspects to highlight, may be seen as slightly anachronistic, as it is only 1917 when Anson meets Paula, although the story was written in 1926, well into the Jazz Age. In relation to this, Ágreda’s notes on the development of images for “The Rich Boy” contain a section called “Documentación. La época (“Documentation. The Period”; my trans.), which consists of a collage of various photographs from the twenties—a photo of Fitzgerald, a movie poster, a still from a movie, a man in a swimsuit, and so forth.
Once more, the image is situated in the time of the story, and again, the scene portrayed in the image does not reflect a scene from the text. The text does describe some drunken antics by Anson as well as Paula’s displeasure about them, just not this particular moment. The “moment of choice” makes this conflict more evident: A glowering, indignant Paula attempts to push away an intoxicated, advancing Anson, whose inappropriate behavior is underlined, perhaps a little too obviously, by the glass in one hand and the bottle in the other. The diagonal, vertiginous angle and the large full moon that seems to form a halo around the wine glass, help amplify the tense atmosphere. Looking again at the facial expressions (Nikolajeva), Anson’s oblivious smile contrasts with Paula’s frown. We can find other relevant contrasts when we look into questions of salience (Kress and van Leeuwen), for instance, the contrasts in color. As I mentioned earlier, Ágreda considers color to be fundamental in his work. Thus, it is not surprising to observe that the background for a villainous-
looking Anson is a dark grey, while the background for Paula is white. Her more conservative black dress also underlines her stern mood. The diagonal line that separates the couple further emphasizes this contrast, also making Anson appear to push Paula into a corner, and out of the picture. The aforementioned slanting angle, in which the white wall behind Paula appears to lean backwards, seems to mimic the blurry vision of an extremely inebriated person. The image is sensorial, too, when one pays attention to the wine glass and open bottle (olfactory) and the pressure of Paula’s hands and arms (tactile) on the top of Anson’s body.

Ágreda’s moment of choice portrays a mood of danger, tension and violence, although the exaggerated facial expressions also lend it a note of humor. In this one illustration, he connects Anson’s drinking directly to the deterioration of his relationship with Paula. In Gruger, we would need to connect the images to each other to make this association (for example, figures 5 and 6). In terms of characterization, Anson’s figure is dominant, again taking up most of the picture’s space, and he appears cheerful despite his condition. In Gruger’s figure 5, as I have noted earlier, Anson is the smallest figure in the picture. Gruger’s moment of choice exudes a different kind of gravity: The focus is on the personal humiliation and loss of control of a fallen, vulnerable character.

Another aspect concerning the two illustrators’ approaches that may be interesting to take up, is Gruger’s focus on interior spaces (save for figure 6), and Ágreda’s focus on exterior ones. In Gruger, we might say that this choice (for example, figure 7) supports the psychological nature of the narrative. Like Gruger, Ágreda also seems to prioritize conveying mood and character, although with regard to the latter, we have seen how his depiction of Paula also reflects his attempt to bring out certain aspects of a period. As we have noted, some of his exterior spaces, such as
the dance floor in figure 12, seem to relate to this recreation. An example of this here is the car in the background, which appears to be a twenties model. Of course, these background elements, such as the rich, gated house, also serve to complement characterization. Looking at his early drafts, we will see how in the next figure, Ágreda symbolically narrows down space to depict narrative mood.

Figure 14 also matches the time in the written narrative, when Anson and Paula break off from the company of Lowell Thayer and fleetingly reunite, to separate for good. The somber mood is emphasized by the facial expressions, the color palette, and other questions of salience: the downturned lips; the spot of moonlight on Paula’s sad gaze; her black dress; the overall grey background; and the tall, dark pole (compare to the diagonal line in figure 13) that divides the couple and is the center of the picture. Several of these elements are also symbolic. The detail of the life
preserver in the foreground, for instance, when combined with the abovementioned elements, may suggest that this relationship may be hard to keep afloat. Vertical lines—in the poles and the buildings in the background—may connote an unyielding masculine space that perhaps alludes to Anson’s inability to soften to Paula’s needs. These lines, combined with the horizontal rope in the foreground, also give the impression of imprisonment, again suggesting that this relationship may likely not be able to move forward.

Once more, there seems to have been an effort to recreate the Jazz Age in terms of fashion—again, a backless dress for Paula, as well as a typical twenties headband. In spite of this, looking at Ágreda’s drafts, it is interesting to observe how both in terms of setting and character, his tendency is to simplify in order to reach his desired effect. In the case of figure 14, his previous drafts contained more details of the setting: One draft sees Anson and Paula standing by a boathouse, Paula leaning onto its outer wall, and boats situated near them. The next draft is similar and sees Paula leaning onto a pole, which is later placed in the middle of the final illustration. Narrowing down the picture, increasing the focus on the couple, and introducing more symbolic elements, seem to have been more effective in achieving the above-described mood in the final image.

Composition-wise, the slightly low-angle shot makes their figures appear taller, and thus more like the poles that surround them. This is also the first image in which there is no physical contact between the couple. Moreover, the composition is quite different from Gruger’s classical composition, for example, in setting the pole right in the center, or in Anson’s elbow being slightly cut off. In terms of perspective, the reader is given a close look at very intimate scenes, as with this figure and the
previous one. This may help pull the reader in; however, the “cartoon form” being less naturalistic, could also be more distancing.

Ágreda, unlike Gruger, chooses a scene with Dolly, here depicted with a bobbed hairdo and a scandalously short skirt for the time. Allen recounts, in several parts of Only Yesterday, the conservative generation’s strong reaction to the new trends in skirt length, and how, despite the fact that “legislators in several states introduced bills to reform feminine dress” (70), the demand for shorter skirts was on the rise: “Shorter they finally were, and still shorter” (78). Again, we may observe that the illustrator’s choice of details to portray a period. Ágreda’s selection of the episode with Dolly, as we will see in more depth in the discussion, seems to also be part of his attempt to achieve “narrative unity” with his combination of scenes.

Figure 15 is again an illustration that is laden with symbolism. The way that Anson lifts Dolly’s right arm is reminiscent of a dancing pose, which could take the reader back to the much more dynamic looking dance in figure 12. However, their
legs are unmoving and stiff. Additionally, while their figures are in close proximity to each other, both sets of eyes (and thus the reader’s) are turned towards the idealized Paula, whose eyes are thickly lined with black kohl to emphasize a figure that is ominous to their relationship. Their diagonal shadows, connoting imbalance, help reinforce the suggestion of imminent disaster. This asymmetry is also manifest in the amount of details found in the page that depicts the couple—the bottles of liquor, the view from the window—when compared with the emptiness in the page to the right, where the isolation of Paula’s photograph marks its power. Also in terms of salience, the empty bed is meaningfully in the foreground. Moreover, the shadow of Anson’s head is significantly superimposed over Paula’s—she is where his thoughts are.

This image is also sensorial: The orange light, or the dying sun of an “artificial twilight” (23), which also connotes an imminent end, touches Anson and Dolly, who are tactile towards each other. Next to them, the bottles and filled glasses suggest a particular scent. This is also one of the most nostalgic images in Ágreda’s collection, due to the “in betweenness” found in nostalgic stylistics: in proximate and non-proximate words (Towards a Poetics 187) that emphasize, for instance, the distance between now and then, and in suggesting dichotomies (25) such as past and present and decay and youth. In the image, there is a tension between the possibility of the couple’s romance deepening and the equally strong possibility of its ending. This is relayed by the “in betweenness” of the time of the day (between sunset and night), their reticent postures despite their proximity, and the gap between past and present that is evident in their backward gazes.
Given their size in comparison to the other, larger illustrations, as well as their similarity to each other, I have chosen to look at these three images together. These images are the only ones in which text and image commingle on the same page. On the one hand, as the text is wrapped around the image, in this case, the text overpowering the image in terms of space, the images seem to serve a decorative function, almost as if to break the monotony of the words, as the viewer has now been accustomed to seeing vivid illustrations for every few pages of reading. In this breaking of monotony, there may be a sense of interruption to a “smooth” reading experience. On the other hand, they also serve to emphasize the increasing loneliness, boredom and restlessness in Anson’s life: The leftmost image, figure 16, appears where Anson muses on his unmarried state, and on his inability to enjoy himself “when his friends . . . closed themselves in behind domestic doors at night . . .” (27). He is then distracted from his reverie by his discovery of his Aunt Edna’s affair. The text in the same page as figure 17 narrates Cary Sloane’s death and the consequent ending of Anson’s friendship to his uncle. Figure 18 shares the page with the part of the text that shows Anson thinking about old times after the last of his close friends
has gotten married. In terms of moment of choice, while it is perhaps not as interesting to repeatedly see Anson alone, sitting on an armchair, smoking and drinking, it may be important in terms of highlighting the isolation and monotony in that stage of his life. Thus, taking up Nikolajeva and Scott’s terms, the illustrations would have a symmetrical function. In Gruger’s version, there is one image that highlights this particular mood—the one of Anson finding out that Dolly is married. Either illustrator could have chosen from several moments in the text that exacerbate his aloneness, such as the image of him in a phone booth desperately calling all his old friends and acquaintances, or asking the bartender Nick “‘what’s happened to everything?’” (35). A noteworthy exclusion in Ágreda is a scene on Aunt Edna’s infidelity. The illustrator claims on his website that:

In . . . The Rich Boy, I looked for the way to treat a set of illustrations as a narrative itself, so they could be read as a development with a presentation-knot-and-outcome of this visual idea. In these illustrations it is shown the story of the couple, from the beginning, when they are centered and united, and how gradually they spread over time and illustrations. The distance between the characters is shown also in the image until we get to the unfolded pages of the last illustration.

It thus seems that Ágreda wanted his images to be read as “a narrative itself”, focusing on Anson’s love relationships. Therefore, decisions such as omitting the Aunt Edna scene would make sense with this in mind. This may also explain his adherence to the sequencing in the story. Furthermore, Ágreda’s words seem to imply an attempt to give the images the possibility to stand alone, despite an initial reliance on the text.
Figure 19, which occurs a little after the moment in the text, and shows the first time Anson and Paula meet after they part, depicts the text rather closely: “Near the revolving door the figure of a woman, obviously with child, stood sideways to the light . . .” (37). Spread out over two pages, the distance between them is depicted in the way spatiality is conveyed—the impression of immenseness intensified by the ceiling that occupies almost a third of the picture. In a way, it recalls Gruger’s last illustration, where Anson gazes at Paula, whose husband is carrying her to bed, the distance between him and the couple also conspicuous. This image also synchronizes with the nostalgic mood in the text, and here, too, the gap is symbolic of the unrepeatable time between now and then. Again, we may relate this to Salmose’s emphasis on creating a sense of being in between in nostalgic writing, the “nostalgic temporality between two values” (*Towards a Poetics* 187). This distance is further magnified by the framing devices (Kress and van Leeuwen 177), such as the subtle vertical lines creating borders on the walls and the horizontal lines creating borders on
the ceiling above Paula’s figure, making her seem even more unreachable, and his nostalgia more potent. The goldenness of the interior and the light around her figure augment Anson’s enshrinement of her, as does the single white flower in her vicinity, at the very center of the composition. The power in her tiny figure is made manifest in Anson’s deferent carriage, his hat to his hip, his whole body focused on her faraway form. The reader is also lead to look at Paula through the diagonal line that begins with Anson’s head, and, guided by the thin brown lines dividing the ceiling from the walls, ends with her figure.

In terms of “moment of choice”, as I mentioned earlier, the first draft of this picture was set outside the hotel and included Peter Hagerty, suitcase in hand. This, I consider, would have created a completely different mood. Gruger’s version of this meeting chooses the setting of Paula and Peter’s home, and while he does include Peter in the picture, his face and figure are cast in shadow so as to emphasize the former couple.

This last image is the first time that Anson is not present; in fact, it is the first character-free image we have seen so far. The city is now far away enough to appear smaller than the ship; the travel, based on the clean white lines on the water, seems to
be smooth; and the sky, which takes up most of the compositional space, is a clear, bright turquoise, perhaps connoting the idea of a fresh start, which may reflect an optimistic reading of the ending by Ágreda.

This is also a very nostalgic image. Supporting this idea is, again, the trope of the voyage, which “represents change, movement, passing of time, and new spaces” (Towards a Poetics 266). The reader’s eyes, in part helped by the thin white lines in the water, are guided back and forth from the ship to the city. While the ship moves away from the city, a smaller vessel moves towards it. This back and forth movement in the illustration’s space may also invite a reflection on the proximate and non-proximate (187), such as past and present, sea and land, eternity and change. With regard to this last word pair, the temporality generated by the movement and change found in the concept of the voyage contrasts with the timeless quality of the sky and sea. That the characters are now absent in the picture may also provoke nostalgia in the reader, although this absence, and the aforementioned vastness of sea and sky, may also make a space for the reader to play a role in interpreting the ending. One could compare this interpretative openness with the first “moment of choice” I described earlier when I spoke of Ágreda’s drafts: the close-up of Anson, cheek-to-cheek with a new girl. This would have greatly colored the reader’s impression of the story’s end.
Discussion II

Recalling Ágreda’s intention to create “narrative unity” and to “treat a set of illustrations as a narrative itself, so they could be read as a development with a presentation-knot-outcome of this visual idea”, we may find that looking at the illustrations in the way they are sequenced may, in a way, be read independently from the text. Hodnett’s classification of the functions of illustration, that is, to represent, interpret, and decorate (13) does not include a fundamental, still debated question: Do illustrations narrate? In terms of temporality, Nikolajeva and Scott state that while “the flow of time can be expressed visually through pictures of clocks or calendars, of sunrise and sunset... in most cases, the verbal text serves to extend meaning by creating a definite temporal connection between pictures” (How Picturebooks Work 139). We have seen, however, despite the absence of clear temporal markers, how the illustrators, in different ways, capture different aspects of temporality and atemporality in their medium. In relation to this, recall Nikolajeva and Scott’s claim that “it is in the interaction of words and images that new and exciting solutions can be found” (How Picturebooks Work 26). Also, when we discuss the sequence of images, it seems as though the effect of Gruger’s pictures are especially powerful when combined anachronously with the text. Reading the images, without the text and captions, due to this temporal deviation, might make it more challenging for the reader to construct a narrative. Anson’s figure recurs in all the illustrations save the first one, which helps us connect the images together, although I would argue that his vaguely discernible form in figure 5 does not obviously relate to his image in the next figures. We may also construct a love story and surmise that he and Paula have

35 Klaus Speidel, in “Can a Single Picture Tell a Story?”, discusses the “time problem” (186) more explicitly: “While it is easy to say ‘before’, ‘five years later’, or ‘the next day’ in texts, this may seem impossible in pictures” (180).
separated when we compare figures 6 and 7; however, the “new” characters, Aunt Edna and Cary Sloane in figure 8, which interrupts the next image that features Paula, may throw the reader off the apparent main romantic storyline. In Ágreda, a key to achieving this narrative unity is the removal of the subplot of Aunt Edna’s dalliance, thus focusing on Anson’s love relationships. In relation to this, clearly contrasting Paula’s and Dolly’s physical appearances makes it easier for the reader to understand that these are two relationships. Supporting this idea of autonomy is that unlike the earlier illustrations, text and image are for the most part kept in separate pages. Crucially, of course, Gruger’s pictures, especially when one considers the anachronies, are meant to be connected, through the captions, to the story’s text. In contrast, while there is a clear dependence on the text to create the illustrations, Ágreda tries to create “narrative unity”. If Ágreda were to contradict the temporal sequence of the written narrative as Gruger does, it may be hard to read these images as a story with a presentation-knot-outcome. Here, the illustrations seem to have lost their function of creating suspense, and the reader may, thus, less actively try to fill in the “before and after” of the illustration. Also, the images no longer need captions to ground them in the right time, reinforcing this idea of autonomy. Therefore, one way to see this attempt towards “narrative unity” is that the illustrations are there to offer a parallel, alternative reading experience that may be read as separate from the text.

Key commonalities between both illustrators, as we have seen, are their close attention to the text, and how they employ the images in a manner that is not only iconic, but also exceptionally symbolic. Of course, one vital difference is the time period in which the artists worked. We have seen that some elements of nostalgia in Ágreda’s text relate, not only to the story, but also to the construction of a lost era. Stylistically, Gruger’s classically composed naturalistic approach differs immensely
from Ágreda’s hyperbolic, cartoon-like style, which explores an expressive use of color, and which we have seen to operate on a symbolic level. We may also note how the color palette evolves in the pictures’ progression: Figures 12, 13, and 14, which feature grey to dark grey backgrounds develop to a clear, vivid blue in figure 20. Still in terms of style, regarding the spatiotemporal modality, which again, as Elleström says comprises the “four dimensions” of “width, height, depth and time” (*Media Borders* 19), Ágreda’s comics-like illustrations may be said to lack depth. However, our knowledge of foreground and background conventions can be relied upon, taking into account Elleström’s contextual qualifying aspect of media (“The Modalities of Media” 35). The contrasts in Gruger’s and Ágreda’s styles also lead me to reflect on Elleström’s remarks on varying levels of iconicity; for example, he argues that “if we compare prototypical examples of . . . ‘painting’ and ‘poetry’ . . . painting is normally much more iconic” (“Visual Iconicity” 448). This may perhaps be applied to these illustrations: A question that could be developed in a more extensive study is how the reader’s level of involvement may vary according to the grade of naturalism or resemblance found in the style.
**Conclusion**

In the analysis, I have examined two different versions of “The Rich Boy, each text colored by a particular reader’s (the illustrator’s) intention and interpretation. Using an intermedial conceptual framework, I have endeavored to understand the interaction of word and image, seeing each version as a “new” and unique text, which invites an experience that significantly differs from reading “The Rich Boy” in an image-free anthology.

I consider that investigating the modes and modalities of media in each text may provide a complex, close look at how the media interact and thus act together to bring about certain experiences in the reader. In terms of the material modality, both media share the “flat” interface of the page; however, regarding the images, each illustrator attempts to create depth in his own way: Gruger’s naturalistic drawings mimic three-dimensionality via variations in tonality, while Ágreda relies on the reader’s knowledge of foreground, background and color conventions. In terms of the sensorial modality, we have seen how both illustrators approach the sensorial in their depictions, sometimes creating a new sensorial world that is not found in the text. With regard to the semiotic modality, both illustrators / interpreters often cross over from the iconic to the symbolic dimension, employing the composition and the details within the composition in a highly symbolic fashion. Particular aspects of their style—Gruger’s light and shadow, Ágreda’s colors—aid in the meaning making.

The spatiotemporal modality was especially salient in this study: In Gruger, some noteworthy examples are his creation of a new springtime space to describe a promising, early period of romantic love (figure 6); his thoughtful assembly of details in a room to mirror the character’s psychological state (figure 7); and his complex depiction of spatiality that also conveys temporality (figure 9). In Ágreda, spatiality is
maneuvered to further characterization and mood (see for example, figure 14) and to emphasize dramatic tension (figure 13). A key difference in the artist’s treatments of the spatiotemporal modality is how Gruger’s images are markedly anachronic, while Ágreda’s adhere to textual time. In Gruger, we have seen, among other aspects, how this anachronism may encourage reader involvement, and enhance the nostalgic mood. In Ágreda, we have observed an attempt at creating an alternative experience to the combination of image and text, as if the reader could choose to only read the sequence of pictures. While Ágreda reads Fitzgerald closely to create his illustrations, in his quest for “narrative unity”, he seems to offer an experience that is parallel to, and not necessarily combined, with the act of reading the text.

Nostalgia has had a significant presence in the analysis, and thus, a nostalgic theoretical approach has been used to understand how it is expressed in the texts. We have seen how the illustrators’ treatment of modes and modalities may enhance this nostalgic mood, and even how the advertisements in Red Book, whether intentionally or not, seem to do the same. We have also seen how Gruger and Ágreda illustrate different types of nostalgia: Gruger mirrors and to a certain degree amplifies the nostalgic mood of the text, through, for example, his creation of an idyllic space (fig. 6), the anachronies between text and image, and mood-enhancing details (fig. 7). To a certain, lesser degree, Ágreda also does this: See for example, his treatment of space in figure 20. However, as we have seen, there is also nostalgia in his attempt to recreate the “roaring twenties” for the modern reader: There is a marked attention to apparel, coiffure, and some elements of the setting (the dancers in fig. 12 or the car in fig. 13) that perhaps also echoes the reader’s expectations or longings.

As previously mentioned, Fitzgerald’s short stories in their magazine format, and the examination of them from an intermedial perspective, are relatively
unexplored; therefore, they may hold much potential for further study. One could, for example, explore the bibliographical codes further: Who decides where Gruger’s illustrations or the advertisements are placed? Who decides the layout? One could also perform more empirical, interview-based research on readers’ responses to the text-image interaction in these stories. Additionally, intertextual media aspects, such as the presence of popular songs in “The Rich Boy”, could be integrated into an analysis such as this one. Referring to Gruger’s and Ágreda’s styles, one could also examine if the heightened realism in the first invites a deeper level of immersion in the reader. Moreover, one may expand this study to a larger comparative study, including more stories and more illustrated translations. However, without going that far, there still seems to be considerable room for exploration within the story-illustration-advertisement interplay in Fitzgerald’s stories in their original format.
Appendix

Fig. 1. The beginning of a serial novel, *Two Flights Up*, written by Mary Roberts Rinehart and illustrated by John Alonzo Williams, published by *Red Book Magazine* in its April 1926 issue.

Fig. 2. A fragment of “The Rich Boy” as originally published in *Red Book Magazine* on February 1926, p. 122.
Fig. 3. A fragment of “The Rich Boy” as originally published in *Red Book Magazine* on February 1926, p. 124.

Fig. 4. A fragment of “The Rich Boy” as originally published in *Red Book Magazine* on February 1926, p. 125.
Fig. 5. A fragment of “The Rich Boy” as originally published in Red Book Magazine on February 1926, p. 126.


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