The Showman's Portrayal of States of Mind:
Consciousness Representation in Thackeray's *Vanity Fair*

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1. Traditional Third-Person Omniscient Narrator and Character Portrayal

W.M. Thackeray's *Vanity Fair* (1848) is one of the greatest examples of the so-called traditional nineteenth-century third-person, omniscient, novels. In F.K. Stanzel's narrative typology, it is illustrated along with Fielding's *Tom Jones* (1749) as a typical example of 'the authorial narrative situation' where 'the narrator is outside the world of the characters' (1984: 5). Such a narrator is, in Monika Fludernik's words, 'located, godlike, above and beyond the world of the story' (2009: 92). The difference in the realm of existence enables the narrator to have the privilege of seeing and knowing everything in the storyworld, including the minds of the characters. In other words, the traditional omniscient narrator can describe the inner lives of the characters from either external or internal perspective.

Literary critics often cite *Vanity Fair* to explain the tendency of how the traditional omniscient narrator portrays the character's mind, although their views are different from each other. Dorrit Cohn argues, quoting the examples from *Vanity Fair*, that the narrator tends to avoid the description of the inside view of the character through what she calls 'psycho-narration' and that nineteenth-century third-person novels prefer dwelling 'on manifest behavior, with the character's inner selves revealed only indirectly through spoken language and telling gesture' (1978: 21). Although agreeing with Cohn's view, Alan Palmer seems to suggest in his survey of the presentation of fictional minds in chapter 29 of *Vanity Fair* that psycho-narration (or, in his term, 'thought report') plays an important role in portraying the character's states of mind and it is more frequently used than the other forms of thought representation such as direct thought and free indirect thought (2004: 63). Roy Pascal, although he does not mention and deal with psycho-narration in terms of a technique for rendering consciousness, holds a rather different view that what he calls 'the Thackeray-type narrator' as in *Vanity Fair* tends to use free indirect thought (but often with authorial interventions) more frequently than the narrators of other Victorian novelists like Scott, Dickens, or the Brontës (1977: 76-77).

This paper revisits the issue of the narrator's portrayal of the character's mind in *Vanity*

Fair in order to reevaluate Thackeray's narrative techniques for rendering consciousness. It argues 1) the narrator does describe the inner lives of the characters, particularly the worldly male characters, although he tends to avoid the description of the inside views of the passive female characters, 2) the narrator often uses free indirect thought with little authorial interventions, and what is more, 3) the narrator skillfully alternates free indirect thought with either psycho-narration or what Brinton calls 'represented perception' (1980). This paper illustrates the deployment of these consciousness representation techniques with the passages of old Osborne's self-musing, George Osborne's self-reflection, and Rawdon Crawley's discovery of his wife with Lord Steyne.

2. Narrative Modes and Consciousness Representation Techniques in *Vanity Fair*

Thackeray (1811-1863) is one of the great Victorian realist novelists and *Vanity Fair* is probably his most famous novel. It was originally published in monthly form with the title *Pen and Pencil Sketches of English Society* and then published in a single volume in 1848 with the new title *Vanity Fair*: *A Novel Without a Hero*. The novel satirizes early nineteenth-century English society and describes unheroic characters who worship their own vanities. The narrative framework of the novel is a puppet show. In the preface, 'Before the Curtain', the Showman, the third-person omniscient narrator, tells the reader that the characters in the story are the puppets in the puppet show. Although the narrator refers to the puppetry only in the preface and at the very end of the story, this metaphor implies Thackeray's sarcastic attitude towards those who are manipulated like puppets by their vain minds.

The ways in which those minds are represented in *Vanity Fair* are closely related to Thackeray's principle of novels. A few years after the publication of the novel, he writes in his letter to David Mason (6? May 1851): '…the Art of novels is to represent Nature: to convey as strongly as possible the sentiment of reality' (Harden, 1996: 202). His mission as a novelist is to lead the reader to gain what he calls 'the sentiment of reality', by which he implies, to use Wolfgang Iser's words, that 'the novel does not represent reality itself, but aims rather at producing an idea of how reality can be experienced' (1974: 104).

In *Vanity Fair*, the reader is led to experience the reality or the truth in two ways. On the one hand, the narrator, as the teller of the story, tells the truth in his own words interacting with the reader. This mode of narrative is called 'teller mode' (Stanzel, 1984) or 'telling' (Chatman, 1978). In the teller-mode narrative, which is predominant over the traditional third-person novels, the character's mind is typically reported in the indirect

and mediated form of thought representation. In Cohn's term, it is called psycho-narration: 'the narrator's discourse about a character's consciousness' (1978: 14)[1]. She divides psycho-narration into two types in terms of the degree of the audibility of the narrator's voice. One is called 'dissonant' psycho-narration which is 'dominated by a prominent narrator who, even as he focuses intently on an individual psyche, remains emphatically distance from the consciousness he narrates'; the other is called 'consonant' psycho-narration which is 'mediated by a narrator who remains effaced and who readily fuses with the consciousness he narrates' (Cohn, 1978: 26).

On the other hand, the truth or what is really happening in the story can be represented through the consciousness of the reflector character. This mode of narrative is called 'reflector mode' (Stanzel, 1984) or 'showing' (Chatman, 1978). In the reflective-mode narrative, whose existence in *Vanity Fair* is rarely mentioned and often overlooked by literary critics, the character's consciousness is rendered in the less mediated or immediate forms, particularly in free indirect thought and represented perception. Free indirect thought is the mixture of the features of indirect thought (e.g. narrative past tense and third-person reference) and direct thought (e.g. a character's deictic expressions, lexical items reflecting his or her subjectivity and language). It represents the character's thought without a reporting clause (e.g. he thought) and quotation marks. Represented perception is the technique to represent the character's sensory perceptions of the external world 'directly as they occur in the character's consciousness' (Brinton, 1980: 370). It shares common linguistic features with free indirect thought[2]. Both techniques give the reader 'the illusion of being able to follow the mental processes of the central figure directly, without the obtrusive mediative presence of the narrator' (Stanzel, 1971: 99), or 'the illusion of immediacy' (Stanzel, 1984: 126-127).

Although the teller-mode predominates in *Vanity Fair*, the reflector-mode does play an important role in conveying 'the sentiment of reality', inviting the reader to enter into the character's consciousness. Taking Thackeray's use of these narrative modes into consideration, I will now revisit the views put forward by Cohn, Palmer, and Pascal.

3. Previous Views on Portrayal of the Character's Mind in *Vanity Fai*r

In the first chapter ('Psycho-Narration') of *Transparent Minds* (1978), Cohn argues that traditional third-person omniscient novels (e.g. *Tom Jones, Vanity Fair*) tend to avoid the description of the character's inside view through psycho-narration. As an example, she quotes the passage from *Vanity Fair* where Becky's night thoughts for Joseph Sedley, the first target for her husband hunting, are suddenly interrupted by the narrator:

(1) How Miss Sharp lay awake, thinking, will he come or not to-morrow? need not be told here. To-morrow came, and, as sure as fate, Mr. Joseph Sedley made his appearance before luncheon. (Thackeray, 1963 [1848]: 41, cited in Cohn, 1978: 21)

Cohn comments: 'The narrator of *Vanity Fair* is not much interested in his heroine's night thoughts, eager as he is to pass on to some action—or at least to some talk' (1978: 21). She goes on to say that '[t]his avoidance of psycho-narration is characteristic for a novel in which a hyperactive narrator deals with a multitude of characters and situations by rapid shifts in time and space' (1978: 21). However, if we look at the previous paragraph of Cohn's citation, we find that this is not always the case:

(2) He [Joseph] did not lie awake all night thinking whether or not he was in love with Miss Sharp; the passion of love never interfered with the appetite or the slumber of Mr. Joseph Sedley; but he thought to himself how delightful it would be to hear such songs as those after Cutcherry — what a *distinguée* girl she was — how she could speak French better than the governor-General's lady herself — and what a sensation she would make at the Culcutta balls. "It's evident the poor devil's in love with me," thought he, "she is just as rich as most of the girls who come out to India. I might go farther, and fare worse, egad!" And in these meditations he fell asleep.

How Miss Sharp lay awake, thinking, will he come or not to-morrow? need not be told here. To-morrow came, and, as sure as fate, Mr. Joseph Sedley made his appearance before luncheon. (Thackeray, 1963 [1848]: 41)

Joseph's meditation is represented through the combination of the three forms of thought representation: psycho-narration ('he thought to himself how delightful it would be to hear such songs as those after Cutcherry'), free indirect thought ('— what a *distinguée* girl she was — how she could speak French better than the governor-General's lady herself — and what a sensation she would make at the Culcutta balls'), and direct thought '"It's evident the poor devil's in love with me," thought he, "she is just as rich as most of the girls who come out to India. I might go farther, and fare worse, egad!"'). Although the narrator is 'not much interested in his heroine's night thoughts', he is eager to portray the inner workings of Joseph's mind. In fact, the narrator of *Vanity Fair* has a certain tendency to evade the minds of the female characters, particularly the passive female characters (e.g. Amelia), but he is more likely to be interested in revealing the minds of the worldly male characters. (e.g. Joseph, Old Osborne, and his son George)[3], which will

be shown in next section.

Cohn quotes the similar example from *Vanity Fair* to point out that the traditional vocal narrator is 'unable to refrain from embedding his character's private thoughts in his own generalizations about human nature' (1978: 22). In this example, the narrator stunts the portrayal of the inner life of Amelia, who is grieving after her husband has departed to war:

(3) Until this dauntless worldling [Becky] came in and broke the spell, and lifted the latch, we too have forborne to enter into that sad chamber. How long had that poor girl [Amelia] been on her knees! what hours of speechless prayer and bitter prostration had she passed there! The war-chroniclers who write brilliant stories of fight and triumph scarcely tell us of these. These are too mean parts of the pageant: and you don't hear widows' cries or mothers' sobs in the midst of the shouts and jubilation in the great Chorus of Victory. And yet when was the time that such have not cried out: heart-broken, humble protestants, unheard in the uproar of the triumph! (Thackeray, 1963 [1848]: 297, cited in Cohn, 1978: 23)

Here again, the narrator is evasive about the inside view of the character (i.e. Amelia's 'speechless prayer'). Instead, Cohn argues, he generalizes 'the individual sorrow of "that poor girl" into "widow's cries and mothers' sob"' and thus 'makes Amelia just as inaudible among the other "heart-broken, humble protestants" as the latter are among "the great Chorus of Victory"' (1978: 23). The narrator's tendency of generalizing an individual character (Amelia) into a type ('widow') is one of the typical features of the teller-mode narrative in *Vanity Fair*. This typifying tendency is related to the narrator's need to 'guard his prerogative as the sole thinking agent within his novel, sensing that his equipoise would be endangered by approaching another mind too closely and staying with it too long' (1978: 25). However, in the reflector mode, the narrator of *Vanity Fair* renounces 'his prerogative as the sole thinking agent' and thus the events are represented through the character's consciousness. This individualizes, rather than generalizes, the character's mind by representing the moment of psychological experience.

In *Fictional Minds*, Palmer examines the presentation of fictional minds in the Waterloo ball chapter of *Vanity Fair* to see 'the consciousness of characters interacting in groups' (2004: 1). This leads him to criticize the traditional categories of speech and thought presentation (cf. Fludernik, 1993, Leech and Short 2007 [1981]) or what he calls 'speech category approach of classical narratology', because 'it does not do justice to the complexity of the types of evidence for the workings of fictional minds that are available

in narrative discourse; it pays little attention to states of mind such as beliefs, intentions, purposes, and dispositions; and it does not analyze the whole of the social mind in action' (2004: 53). The following is the result of his speech category analysis of Thackeray's *Vanity Fair*:

> (4) I have identified ninety-five separate episodes of direct access to the thought of characters in chapter 29 of Thackeray's *Vanity Fair* and have classified them as follows: direct thought—1, free indirect thought—4, thought report—90. It is easy to see why there are few analyses of the presentation of the mind in *Vanity Fair* in the current narratological literature. If the response to this point is, "Well, the presentations of fictional minds in *Vanity Fair* are not that interesting," my response is, "How do we know?" (Palmer, 2004: 63)

He asserts that many narratologists are not interested in thought representation in *Vanity Fair* because there are few instances of free indirect thought in it, which has long been of great concern for them. This category bias within the speech category approach causes the problem of 'the privileging of some novels over others and some scenes in novels over others' (2004: 58). According to Palmer, if we rely on the speech category approach, 'eighteenth-century novels, Dickens, Thackeray, Hardy, and the formal conservatives of the twentieth century such as Graham Greene and Evelyn Waugh are underrepresented because they are not entirely suitable for speech category analysis' (2004: 58). For example, Dickens's narrators 'use more surface behavior, gaps, and indeterminacies and less direct access' to the character's minds (2004: 59). Another problem associated with this preference for free indirect thought is that some narratologists tend to use negative words for the use of thought report, such as narratorial 'interruption', 'intrusion', 'interference', and 'distortion' (2004: 57). Therefore, they often overlook 'the almost continuous form of thought report that unobtrusively and, it appears, almost inaudibly, links characters to their context' (2004: 77). This type of thought report, which is almost equivalent to consonant psycho-narration, has an important function to portray, inaudibly, the character's states of mind such as 'emotions, sensations, dispositions, beliefs, attitudes, intentions, motives, and reasons for action' (2004: 13).

Significantly, Palmer's survey of *Vanity Fair* suggests that the frequency of thought report is much higher than the other forms of thought representation. It seems to conflict with Cohn's argument (the avoidance of psycho-narration). In fact, in *Vanity Fair*, the narrator often uses psycho-narration or thought report to describe the character's (latent) states of mind. Although Palmer identifies the problems of the speech category analysis,

this does not necessarily mean that this approach is 'not entirely suitable' for the analysis of fictional consciousness in such novels as *Vanity Fair*. This paper demonstrates that the speech category approach, if each category (particularly psycho-narration) is paid due attention, is still indispensable for making a close linguistic analysis of consciousness representation in the novel[4].

In contrast to Palmer's view, in *The Dual Voice: Free Indirect Speech and Its Functioning in the Nineteenth Century European Novel* (1977), Pascal finds the high frequency of 'free indirect speech' in Thackeray's works like *Vanity Fair* (note that he uses the term 'free indirect speech' to refer to both *speech* and *thought*):

> (5) The realism of Thackeray's stories, the social and psychological familiarity of his characters and situations, the leisurely pace of narration and confidential reflection, are all much more conducive to free indirect speech than the narrative modes of Scott, Dickens, or the Brontës. It does in fact occur fairly frequently in third-person novels like *Vanity Fair*, less frequently in first-person novels like *The History of Henry Esmond* (Pascal, 1977: 77).

Although he does not mention the proportion of *speech* and *thought* in 'free indirect speech', the narrator of *Vanity Fair* is more likely to use free indirect *thought* than free indirect *speech*. Nevertheless, Pascal avoids dealing with the examples of 'free indirect speech' used by what he calls 'the Thackeray-type narrator' or the 'double narrator' (1977: 76-77), since there is a serious flaw in them:

> (6) What we are faced with in Thackeray is, however, the use of free indirect speech in stories in which this double narrator functions, and in which we find that the frequent authorial interventions jostle with the FIS forms, sometimes to disconcert the reader, cheat his expectations, and confuse him. (Pascal, 1977: 77)

The 'double narrator' refers to the narrator who can be either the covert (impersonal) narrator or the overt (personalized) narrator addressing the reader and making authorial commentary (cf. Chatman, 1978). In *Vanity Fair*, according to Pascal, the personalized aspect of the double narrator is often foregrounded in the use of 'free indirect speech' and therefore 'the frequent authorial interventions jostle with the FIS forms'. This is not his ideal form of the technique, because he thinks, as Violeta Sotirova argues, 'only the impersonal narrator who can efface him/herself is compatible with *free indirect style*' (2011: 21). Aside from whether the narratorial intrusions are flaws or not, his claim might

be true of free indirect *speech* for some readers, but not of free indirect *thought* in *Vanity Fair*. In fact, in the reflector mode, the character's consciousness is often rendered with less 'authorial interventions' or with 'the illusion of immediacy'.

Although Cohn, Palmer and Pascal have their own views on the description of the character's mind in *Vanity Fair*, they are more or less stereotypical. In order to reconsider these stereotypes, next section demonstrates how the narrator manipulates not only (dissonant and consonant) psycho-narration and free indirect thought but also represented perception to portray the minds of the worldly male characters.

4. Consciousness Representation in *Vanity Fair*

Firstly, as an example of the narrator's deployment of psycho-narration and free indirect thought, consider the following passage describing old Osborne's ambivalent states of mind towards his son George. He is reading the documents relating to George and musing over the past memorials before obliterating his son's name from the family Bible because he disobeyed his father's order to marry the rich heiress and got married to Amelia whose social status was then beneath him[5]:

> (7) (i) Turning one over after another, and musing over these memorials, the unhappy man passed many hours. (ii) His dearest vanities, ambitions, hopes, had all been here. (iii) What pride he had in his boy! (iv) He was the handsomest child ever seen. (v) Everybody said he was like a nobleman's son. (vi) A royal princess had remarked him, and kissed him, and asked his name in Kew Gardens. (vii) What a city-man could show such another? (viii) Could a prince have been better cared for? (ix) Anything that money could buy had been his son's. (x) He used to go down on speech-days with four horses and new liveries, and scatter new shillings among the boys at the school where George was: when he went with George to the depot of his regiment, before the boy embarked for Canada, he gave the officers such a dinner as the Duke of York might have sat down to. (xi) Had he ever refused a bill when George drew one? (xii) There they were—paid without a word. (xiii) Many a general in the army couldn't ride the horses he had! (xiv) He had the child before his eyes, on a hundred different days when he remembered George—after dinner, when he used to come in as bold as a lord and drink off his glass by his father's side, at the head of the table—on the pony at Brighton, when he cleared the hedge and kept up with the huntsman—on the day when he was presented to the Prince Regent at the levee, when all Saint James's couldn't produce a finer young fellow. (xv) And this, this was the end of all! —to marry a bankrupt and

> fly in the face of duty and fortune! (xvi) What humiliation and fury: what pangs of sickening rage, balked ambition and love; what wounds of outraged vanity, tenderness even, had this old worldling now to suffer under! (Thackeray, 1963 [1848]: 223-224)

In sentence (i), old Osborne's external behavior (turning the pages) and mental activity (musing) are described from the viewpoint of the narrator, who sympathetically or rather sarcastically calls him 'the unhappy man'. Then in sentence (ii), the narrator, delving into how Osborne 'passed many hours' in his self-musing, summarizes his states of mind (vanities, ambitions, hopes) in psycho-narration. It can be categorized as dissonant psycho-narration since the collocation of the words ('dearest vanities') makes the reader feel the narrator's sarcastic attitude towards Osborne's latent disposition. However, the deictic *here* indicates that narratorial viewpoint is firmly anchored in the consciousness of the old man.

In fact, in the following sentences ((iii) to (xiii)), the narrator enters into Osborne's consciousness and begins to represent the moment of Osborne's self-musing in free indirect thought. For example, a frequent use of exclamatory sentences (sentence (iii), (xiii), (xv)), self-questionings (sentence (vii), (viii), (xi)) and shifted tense (past perfect) and modality (*could*) are all the typical linguistic indicators of free indirect thought. In these sentences, the narrator's withdrawal is implied in the consistent use of the third-person pronoun *he* in reference to Osborne instead of other modifying phrases like 'the unhappy man'. Here, free indirect thought allows the reader to access what is actually articulated in his self-musing with little authorial interventions or the illusion of immediacy. Keeping his presence behind the narrative, the narrator subtly shifts the form of thought representation from free indirect thought to consonant psycho-narration in sentence (xiv) to capture the discrete moments ('a hundred different days') of George's figure in Osborne's memory. In sentence (xvi), the narrator appears in the narrative and summarizes Osborne's ambivalent states of mind in dissonant psycho-narration (e.g. the reference to Osborne as 'this old worldling'), while reflecting the character's internal tension in the inverted sentence with exclamation and the narrative past tense with the present time deixis *now*. Through the portrayal of Osborne's mind in the whole passage, the narrator finally labels him as a type of 'old worldling'.

The following example illustrates the similar deployment of psycho-narration and free indirect thought. On hearing 'the news' that his regiment is finally about to set out for the battle-field, George Osborne, the young dandy, reflects for the first time on what he had done to his wife Amelia and his father (old Osborne):

(8) (i) Away went George his nerves quivering with excitement at the news so long looked for, so sudden when it came. (ii) What were love and intrigue now? (iii) He thought about a thousand things but these in his rapid walk to his quarters — his past life and future chances — the fate which might be before him — the wife, the child perhaps, from whom unseen he might be about to part. (iv) Oh, how he wished that night's work undone! and that with a clear conscience at least he might say farewell to the tender and guileless being by whose love he had set such a little store!

(v) He thought over his brief married life. (vi) In those few weeks he had frightfully dissipated his little capital. (vii) How wild and reckless he had been! (viii) Should any mischance befall him: what was then left for her? (ix) How unworthy he was of her. (x) Why had he married her? (xi) He was not fit for marriage. (xii) Why had he disobeyed his father, who had been always so generous to him? (xiii) Hope, remorse, ambition, tenderness, and selfish regret filled his heart. (xiv) He sate down and wrote to his father, remembering what he had said once before, when he was engaged to fight a duel. (xv) Dawn faintly streaked the sky as he closed this farewell letter. (xvi) He sealed it, and kissed the superscription. (xvii) He thought how he had deserted that generous father, and of the thousand kindnesses which the stern old man had done him. (Thackeray, 1963 [1848]: 279-280)

In sentence (i), the narrator portrays George's agitated state of mind through both external and internal descriptions ('his nerves quivering with excitement'). It is also reflected in 'directional adverb preposing' ('Away went George', cf. Fludernik,1993: 247). Free indirect thought is aptly deployed in sentence (ii) and shapes his inchoate reflection with a self-questioning form ('What were love and intrigue now?', note that narrative past tense is used with the deictic *now*). This leads him to reflect on various things in his life. The narrator then switches to consonant psycho-narration in sentence (iii) to condense the fragments of his thoughts in 'his rapid walk to his quarters'. In sentence (iv), the narrator switches back to free indirect thought to articulate his wish and regret in the moment of his reflection.

Likewise, in the second paragraph, the narrator alternates between consonant psycho-narration and free indirect thought. Firstly, he employs (consonant) psycho-narration to direct the reader' attention to George's act of thinking (sentence (v)) and then switches to free indirect thought to give the reader the impression of looking directly into his consciousness (sentences (vi) to (xii)). After a sequence of self-questionings, the narrator encapsulates his ambivalent states of mind ('hope, remorse, ambition, tenderness, selfish regrets') in consonant psycho-narration (sentence (xiii)). The narrator remains his voice

inaudible while describing George's actions (sentences (xiv) to (xvi)) and closes the paragraph in consonant psycho-narration in sentence (xvii) where his actions (e.g. writing the 'farewell letter', kissing the superscription) are associated with his sincere affections to 'that generous father'.

The last example is the most dramatic scene of *Vanity Fair*. When Rawdon discovers his wife Becky's intrigue with Lord Steyne, the narrator depicts this discovery scene through the alternation between represented perception and free indirect thought:

> (9) (i) Rawdon left her and walked home rapidly. (ii) It was nine o'clock at night. (iii) He ran across the streets, and the great squares of Vanity Fair, and at length came up breathless opposite his own house. (iv) He started back and fell against the railings, trembling as he looked up. (v) The drawing-room windows were blazing with light. (vi) She had said that she was in bed and ill. (vii) He stood there for some time, the light from the rooms on his pale face.
>
> (viii) He took out his door-key and let himself into the house. (ix) He could hear laughter in the upper rooms. (x) He was in the ball-dress in which he had been captured the night before. (xi) He went silently up the stairs; leaning against the banisters at the stair-head. (xii)—Nobody was stirring in the house besides—all the servants had been sent away. (xiii) Rawdon heard laughter within—laughter and singing. (xiv) Becky was singing a snatch of the song of the night before; a hoarse voice shouted "Brava! Brava!"—it was Lord Steyne's.
>
> (xv) Rawdon opened the door and went in. (xvi) A little table with a dinner was laid out—and wine and plate. (xvii) Steyne was hanging over the sofa on which Becky sat. (xviii) The wretched woman was in a brilliant full toilette, her arms and all her fingers sparkling with bracelets and rings; and the brilliants on her breast which Steyne had given her. (xix) He had her hand in his, and was bowing over it to kiss it, when Becky started up with a faint scream as she caught sight of Rawdon's white face. (xx) At the next instant she tried a smile, a horrid smile, as if to welcome her husband: and Steyne rose up, grinding his teeth, pale, and with fury in his looks. (Thackeray, 1963 [1848]: 514-515)

As soon as Rawdon is released from the prison with the help of Lady Jane, he left her and runs back for his home. In sentences (i) to (iii), the narrator unobtrusively narrates the rapid sequence of the event, subtly implying a gloomy atmosphere around him ('the great squares of Vanity Fair'). In sentence (iv), the narrator describes his physical reactions ('started back', 'fell against', 'trembling') to indicate his states of mind (e.g. astonishment,

horror) as Rawdon 'looked up' at his house. The verb of vision 'looked (up)' functions as what Fehr calls the 'perception indicator' (1938: 99) and introduces the subsequent description of 'the drawing-room windows' filtered through Rawdon's visual perception: 'The drawing-room windows were blazing with light' (sentence (v)). In this sentence, his vision is immediately verbalized through represented perception where the past progressive marks simultaneity and the lexical choice ('blazing') reflects the character's subjective emotion. This direct portrayal of his visual perception is then associated with his suspicious thought for Becky rendered in free indirect thought (sentence (vi)). Rawdon's anxious feeling is also implied in his complexion ('his pale face') in sentence (vii).

In the second paragraph, the narrator recounts Rawdon's ongoing actions to enter his house still in his ball-dress (sentences (viii) to (x)). The consistent use of the third-person pronoun and the use of shifted modality (*could*) indicate that the narrator's viewpoint is closely identified with the character's. In sentence (xi), Rawdon's physical movements (as the perception indicators) introduce the immediate verbalization of his visual or auditory perception in the first part of sentence (xii): 'Nobody was stirring in the house besides'. This represented perception is then associated with his assumption rendered in free indirect thought in the latter of it: 'all the servants had been sent away'. The similar pattern continues from sentence (xiii) to (xiv). Sentence (xiii), which functions as the perception indicators, is immediately followed by represented perception and free indirect thought in sentence (xiv): the auditory perception ('Becky was singing a snatch of the song of the night before; a hoarse voice shouted "Brava! Brava!') leads to his assumption ('it was Lord Steyne's').

In the last paragraph, the narrator similarly uses the physical description of Rawdon's actions to enter the room as the perception indicator (sentence (xv)) and represents the discovery moment through his immediate visual perceptions (sentences (xvi) to (xx)). The past progressive ('Steyne was hanging over the sofa') and lexical items conveying judgmental and expressive meanings ('wretched', 'brilliant', 'sparkling') are the indicators of represented perception. However, for example, the reference to Becky as 'the wretched woman' or the description of her smile as 'horrid smile' implies either Rawdon's reflective perception or the narrator's evaluation. Even though this discovery scene is dominated by Rawdon's point of view, the reader still feels the lingering presence of the narrator. What is important is that this kind of narrator's presence should not be regarded as authorial interventions, but rather as an ambiguity for the reader to seek for the reality.

5. Conclusion

This paper has examined the narrator's portrayal of the character's consciousness in *Vanity Fair*, revisiting the previous stereotypical views: the avoidance of the inside view through psycho-narration (Cohn, 1978), a frequent use of psycho-narration and an infrequent use of free indirect thought (Palmer, 2004), and a frequent use of free indirect thought but with authorial interventions (Pascal, 1977). As demonstrated in section 4, the narrator not just employs various forms of thought representation (psycho-narration, free indirect thought and represented perception) for character portrayal, particularly the male worldly characters, but also so skillfully deploys these techniques as to represent the crucial or dramatic moment of the story. Examples (7) and (8) have shown that through the interplay of psycho-narration and free indirect thought, the narrator, while summarizing the character's states of mind, extends the moment of the character's mental event and articulates them the illusion of immediacy. Similarly, in example (9), the alternation between free indirect thought and represented perception represents the climactic scene as the character immediately experiences the event.

Reconsidering the Thackeray-type narrator in terms of consciousness representation, with particular attention to the reflector mode in *Vanity Fair*, would lead to alter the stereotypical images and reevaluate his narrative techniques.

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Notes

1. In Leech and Short's (2007 [1981]) and Semino and Short's (2004) categories of thought representation, psycho-narration almost covers the areas of narratorial representation of a character's consciousness: i.e. 'internal narration'(NI), 'narrative report of thought act' (NRTA), 'indirect thought' (IT).
2. For the similarities and differences between free indirect thought and represented perception, see Fehr (1938), Brinton (1980), and Pallarés-García (2012).
3. The similar tendency can be seen in the narrator of Fielding's *Tom Jones* (Cohn, 1978: 22).
4. For the possibility and flexibility of speech category approach, see Bray (2014) and Rundquist (2014).
5. For ease of reference, I have numbered the sentences of the following examples.

Text

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