

**Representation of a self-deluded mind in the first-person picaresque novel:
The case of Thackeray's *Barry Lyndon***

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1. Introduction: 'let your rogues in novels act like rogues'

This paper makes a narratological and stylistic analysis of W.M. Thackeray's first-person picaresque novel, *The Luck of Barry Lyndon* (1844) or *The Memoirs of Barry Lyndon, Esq.* (1856)¹, to investigate how he represents the roguish hero Barry as a self-deluded gentleman. First of all, I quote the following passage from *Catherine* (1839), Thackeray's first novel, to introduce his view on how rogues in novels should be rendered by novelists:

- (1) Now, if we are to be interested in rascally actions, let us have them with plain faces, and let them be performed, not by virtuous philosophers, but by rascals. Another clever class of novelists adopt the contrary system, and create interest by making their rascals perform virtuous actions. Against these popular plans we here solemnly appeal. We say, let your rogues in novels act like rogues, and your honest men like honest men ...
(Thackeray, 1999 [1839]: 19)

In this passage, Ikey Solomon, one of Thackeray's personae, complains about a 'clever class of novelists' who 'create interest by making their rascals perform virtuous actions'. He insists that rogues should be performed not by 'virtuous philosophers' but by 'rascals' themselves and that novelists should let their rogues in novels 'act like rogues'. In his first novel, *Catherine*, Thackeray makes the third-person narrator, Ikey Solomon, tell a *story* of the roguish heroine Catherine. Indeed, it is indicated in the subtitle of the work, *A Catherine: A Story*. However, in his second novel, *Barry Lyndon*, he actually realises his principle of 'let your rogues in novels act like rogues' by choosing Barry, the Irish rogue, as a first-person autobiographical narrator and letting him tell his own *history*.

Firstly, this paper is to explore how Thackeray makes good use of the intrinsic feature of first-person autobiographical narratives in order to let Barry narrate his history 'like rogues'. Taking into account the existential relationship between the narrating self and the experiencing self, I delve into his snobbish motivation to narrate.

Secondly, I examine how his roguishness is linguistically represented in Barry's narrative, with close attention to his snobbery. He often tells a lie, pretends to be a

gentleman, and boasts of his appearance. These villainous characters are connected with Thackeray's definition of a *snob*: '*He who meanly admires mean things*' (Thackeray, 1968 [1848]: 11). Barry is exactly a snob in the sense that he always admires '*mean things*', or to use Colby's words, '*vulgar conceptions of gentility*' (1966: 112). My particular concern is how '*meanly*' those conceptions are betrayed through '*the very words that are intended to do him credit*' (Colby, 1966: 110), such as evaluative adjectives of high praise, similes, and epistemic modality.

Thirdly, I look at another aspect of Barry as Tillotson reminds us that '*his [Thackeray's] definition of a rogue keeps the rogue a member of a human race*' (1954:134-135). '*There is no virtue in Barry Lyndon*', Hardy asserts, '*but he is endowed with some capacity for what we may call "good" feeling*' (1985: 79). In fact, Thackeray occasionally allows Barry to confess his '*good*' or genuine, natural and honest feeling. I analyse how Thackeray let him express those feelings in his narrative, for example, when he feels nostalgia.

Finally, based on the above discussions, I draw the conclusion of this study.

2. Barry is a first-person narrator and a hero

The characteristic feature in the first-person autobiographical novel is, in Stanzel's words, '*the internal tension between the self as hero and the self as narrator*' (1984: 212). He calls these two different phases of the self, '*the experiencing self*' and '*the narrating self*'. The two selves or the 'I's are '*the same person in the broad sense*', but '*they do not share the same knowledge and they do not share the same time and space*' (Galbraith, 1944 125). These differences are compelled to make the temporal, spatial, and psychological distance between the narrating self and the experiencing self. Even though the two selves are expressed in the same first-person pronoun, they are embodied as different entities in retrospective narratives.

The relationship between the narrating self and the experiencing self in first-person autobiographical novels seems to correspond to that between the so-called omniscient narrator and the protagonist in third-person novels. However, their relationship is crucially different in that the two selves have '*the temporal continuity*': Cohn asserts that '*their relationship imitates the temporal continuity of real beings, an existential relationship that differs substantially from the purely functional relationship that binds a narrator to his protagonist in third-person fiction*' (1978: 144).

These relationships (i.e. '*existential*' vs. '*functional*') affect differently the motivation of the act of narration in first- and third-person novels. For first-person autobiographical novels, the motivation to narrate is existentially determined as it is directly connected with the past experiences of the narrating self. This existential motivation often originates

‘in the need for an organizing overview, in a search for meaning on the part of the matured, self-possessed ‘I’ who has outgrown the mistakes and confusion of his former life’ (Stanzel, 1984: 93). For third-person novels, on the other hand, the motivation of the narrator is not existential but functional or ‘literary-aesthetic’, because ‘there is no existential compulsion to narrate’ (Stanzel, 1984: 93).

In *Barry Lyndon*, the reader is often made to be aware of the existential thread of the narrating self and the experiencing self:

- (2) I have gout, rheumatism, gravel, and a disordered liver. I have two or three wounds in my body, which break out every now and then, and give me intolerable pain, and a hundred more signs of breaking up. Such are the effects of time, illness, and free-living, upon one of the strongest constitutions and finest forms the world ever saw. Ah! I suffered from none of these ills in the year ’66, when there was no man in Europe more gay in spirits, more splendid in personal accomplishment, than young Redmond Barry. (Thackeray, 1984 [1856]: 193)

The reader feels the temporal continuity as well as the temporal distance between the old, narrating Barry in the Fleet prison, who has ‘gout, rheumatism, gravel, and a disordered liver, and the ‘young Redmond Barry’, who had ‘one of the strongest constitutions and finest forms the world ever saw’ At the same time, the reader’s attention is drawn to the self-admiration of the narrating self for his past splendour, rather than the announcement of his declining strength and health. Sanders explains how Barry keeps ‘holding a reader’s attention through his narrative’:

- (3) He purports to be writing his confessional memoirs as an old and decaying man in the Fleet prison, but he looks back not with an acquired sadness, or with a desperate need to justify himself, but with the confident assertion that he always was the centre of attention and that he remains so in holding a reader’s attention through his narrative. (Sanders, 1984: ix)

It is his past splendor or triumph that motivates the narrating self to narrate his history. His existential motivation does not originate ‘in the need for an organizing overview, in a search for meaning on the part of the matured, self-possessed ‘I’ who has outgrown the mistakes and confusion of his former life’, but rather in his snobbery to assert ‘that he always was the centre of attention’. Throughout his narrative, the reader comes to see that the narrating self rarely reflects on why he has failed and put in the prison. Instead, he

indulges in recalling his past triumph and boasts of the past splendid appearance. He already developed this snobbish habit in his childhood. Although born into the petty Irish gentry, the child Barry did not face up to this actual fact and believed that his family is of noble origin and that he is born a gentleman and the descendant of the kings of Ireland, although there is no trustworthy evidence to testify it. This vain belief makes him fail to recognise his real poor circumstances in his childhood and leads him to be a rogue. In fact, it is this snobbery that encourages Barry to write his autobiography.

3. Barry is a snob: ‘*He who meanly admires mean things*’

Throughout his narrative, the narrating self claims the authenticity of his gentility and genealogy, but this claim is easily called into question by the reader, because he often betrays ‘vulgar conceptions of gentility’: e.g. one can be a gentleman by only ‘having a gentlemanlike appearance’ (Thackeray 1984 [1856]:96). Since his childhood, he is ‘more interested in *looking* like a gentleman than in *being* one’ (Colby, 1966:112):

- (4) My host greeted me with great cordiality; Mrs. Fitzsimons said I was an elegant figure for the Phoenix; and indeed, without vanity, I may say of myself that there were worse-looking fellows in Dublin than I. I had not the powerful chest and muscular proportion which I have since attained (to be exchanged, alas! for gouty legs and chalk-stones in my fingers; but ’tis the way of mortality), but I had arrived at near my present growth of six feet, and with my hair in buckle, a handsome lace *jabot* and wristbands to my shirt, and a red plush waistcoat, barred with gold, looked the gentleman I was born. (Thackeray, 1984 [1856]: 56)

The narrating self draws the reader’s attention not to his present decay, but rather to the description of the young Barry’s personal appearance which ‘looked like the gentleman I was born’. Although born into the petty Irish gentry, his conceit deludes himself into believing that he is born a gentleman and the descendant of the kings of Ireland: ‘What a delightful life did we now lead! I knew I was born a gentleman, from the kindly way in which I took to the business, as business it certainly is’ (Thackeray, 1984 [1856]: 127), ‘When I think that I, the descendant of the kings of Ireland, was threatened with a caning by a young scoundrel who had just joined from Eton College—when I think that he offered to make me his footman, and that I did not, on either occasion, murder him!’ (Thackeray, 1984 [1856]: 68). In fact, he only *thinks* that he is a gentleman and the descendant of the Irish kings.

It is this subjective belief or self-delusion that creates Barry’s roguish characters: a liar,

a pretender, a boaster, an egotist, and a self-flatterer. These aspects remind the reader of Thackeray's definition of a *snob*: 'He who meanly admires mean things'. Based on the definition, the *OED* gives the more concrete one: 'One who meanly or vulgarly admires and seeks to imitate, or associate with, those of superior rank or wealth; one who wishes to be regarded as a person of social importance' (s.v. *snob*, 3.c). This description is almost applied to Barry's roguishness.

Then, how 'meanly or vulgarly' does Barry admire 'mean things' or his self-delusive belief? Comparing the irony of Thackeray's first-person picaresque novel *Barry Lyndon* with that of Fielding's third-person picaresque novel *Jonathan Wild*, Colby points out:

- (5) In both tales, thoroughgoing contempt is aroused for the hero as one recognizes the essential meanness underlying his "greatness", but Thackeray goes his predecessor one better through the remarkable tour de force of making his hero condemn himself out of his own mouth in the very words that are intended to do him credit. The irony of *Jonathan Wild the Great* is that of the author taking a superior moral stance to his hero; the irony of *The Luck of Barry Lyndon* is that of the hero himself, who, in his utter lack of consciousness, is unaware of the implications of what he is saying. (Colby, 1966: 110).

While in *Jonathan Wild*, Fielding makes the third-person narrator create the irony by 'taking a superior stance to his hero', Thackeray creates the irony of *Barry Lyndon* by letting his hero narrate 'mean things' unconsciously 'in the very words that are intended to do him credit'. Here, I focus on the linguistic expressions 'that are intended to do him credit', such as evaluative adjectives of high praise, similes, and epistemic modality, to see how his snobbery is betrayed in his narrative.

When the narrating self admires his gentility, his meanness is often betrayed in his lavish use of such adjectives of high praise as *handsome*, *fashionable*, *gallant*, and *elegant*. According to Phillips, the frequent use of these adjectives is 'characteristic of those who aspire to the best society' (1984: 41). These evaluative adjectives are, in Görlach's words, 'the most sensitive indicators of social class and change, especially when they develop from being the expression of highly valued assets into indicators of the ambitions of social climber' (1999: 132). As examples of such adjectives, Görlach lists the following adjectives: *agreeable*, *amiable*, *aristocratic*, *attractive*, *august*, *benevolent*, *bright*, *brilliant*, *candid*, *charming*, *civil*, *clever*, *courteous*, *delicate*, *easy*, *elegant*, *exquisite*, *fair*, *gallant*, *genteel*, *gentle*, *grand*, *handsome*, *illustrious*, *liberal*, *nice*, *polite*, *pretty*, *prudent*, *rational*, *reasonable*, *refined*, *respectable*, *romantic*, *steady*, *worthy*, etc. Indeed, Barry

frequently uses some of the adjectives listed above to make the reader believe his superficial gentility.

For example, *handsome* is one of his favorite adjectives to flatter himself on his appearance: e.g. ‘Seeing my handsome appearance, silver-hilted sword, and well-filled valise, my landlord made free to send up jug of claret without my asking ...’ (Thackeray, 1984 [1856]: 49). As Johnson defines *handsome* as ‘beautiful with dignity’ (s.v. *handsome*, adj., 2), it could be one of the adjectives of highest praise for personal appearance in the eighteenth-century England. In the following example, the narrating self exaggeratedly or rather ‘*meanly*’, admires his past appearance by using *handsome* in conjunction with other adjectives of praise (*accomplished*, *tall*, *athletic*) in the superlative forms:

- (6) Nor need I mention my successes among the fairer portion of the creation. One of the most accomplished, the tallest, the most athletic, and the handsomest gentlemen of Europe, as I was then, a young fellow of my figure could not fail of having advantages, which a person of my spirit knew very well how to use. But upon these subjects I am dumb. (Thackeray, 1984 [1856]: 178-179).

This lavish use of those evaluative adjectives is one of the features that characterise Barry as a boaster as well as a self-flatterer.

His vain character is also seen in his frequent use of simile expressions with *like*, *as*, and *as if*. Examples (7) to (11) betray his interests in ‘*looking like a gentleman*’:

- (7) I had taken possession of a dressing-jacket of the lieutenant’s, and some other articles of his wardrobe, which fitted me pretty well, and, I flatter myself, was no ungentlemanlike figure. (Thackeray, 1984 [1856]: 77)
- (8) Such, at least, is the advantage of having a gentlemanlike appearance; it has saved me many a time since by procuring me credit when my fortunes were at their lowest ebb. (Thackeray, 1984 [1856]: 96)
- (9) The good soul’s pleasure was to dress me; and on Sundays and holydays I turned out in a velvet coat with a silver-hilted sword by my side and a gold garter at my knee, as fine as any lord in the land. (Thackeray, 1984 [1856]: 11)
- (10) Not to be behindhand with him, I spoke of my own estates and property as if I was as rich as a duke. I told all the stories of the nobility I had ever heard from my mother,

and some that, perhaps, I had invented. (Thackeray, 1984 [1856]: 54)

(11) I drank my mother's health that night in a bumper, and lived like a gentleman whilst the money lasted. (Thackeray, 1984 [1856]: 108)

All the simile expressions ('no ungentlemanlike figure', 'a gentlemanlike appearance', 'as fine as any lord in the land', 'as if I was as rich as a duke', 'like a gentleman') reveal that it does not matter to him whether he is a real gentleman or whether he tells a true story on his estates and property. What matters to him most is how his appearance looks like a gentleman and how his story looks like a truth, because he thinks only gentlemanlike appearance can give him credit. Here the irony lies in the fact that he is not aware that this belief makes him lose credit.

The linguistic expressions 'that are intended to do him credit' are particularly applied to the notion of epistemic modality. Simpson explains that epistemic modality indicates 'the speaker's confidence or lack of confidence in the truth of a proposition expressed' (1933: 48-49). He illustrates examples of many types of epistemic modality (e.g. modal auxiliaries, modal lexical verbs, modal adverbs). Here are the examples of modal auxiliaries reflecting degrees of the speaker's confidence in the truth of the basic proposition *You are a gentleman*:

1. You *might be* a gentleman. (weak epistemic)
2. You are a gentleman. (categorical)
3. You *must be* a gentleman. (strong epistemic)

What is significant here is the difference between the epistemically modal sentences like 1 and 3 and the non-modalized sentence like 2 or what Simpson calls the 'categorical assertion' (1993: 49). Simpson argues that the third version with strong epistemic modality is less convincing than the categorical version like 2, because 'it renders the speaker's commitment to the factuality of propositions explicitly dependent on their own knowledge' (Simpson, 1993: 50). Jefferies and McIntyre also argue that strong epistemic modality seems to undermine the proposition, 'probably by drawing attention to the very question of its certainty' and that 'the categorical utterance, by contrast, is more confident in its assertions and appears to not even raise the question of reliability' (2010: 80).

Keeping this in mind, I look at the beginning of Barry's narrative. Here, the narrating self claims the authenticity of his genealogy and gentility by using a variety of epistemic modality:

(12) Since the days of Adam, there has been hardly a mischief done in this world but a woman has been at the bottom of it. Ever since ours was a family (and that must be very *near* Adam's time, —so old, noble, and illustrious are the Barrys, as everybody knows), women have played a mighty part with the destinies of our race.

I presume that there is no gentleman in Europe that has not heard of the house of Barry of Barryogue, of the kingdom of Ireland, than which a more famous name is not to be found in Gwillim or D'Hozier; and though as a man of the world I have learned to despise heartily the claims of some pretenders to high birth who have no more genealogy than the lackey who cleans my boots, and though I laugh to utter scorn the arrogant boasting of many of my countrymen, who are all for descending from kings of Ireland, and talk of a domain no bigger than would feed a pig as if it were a principality; yet truth compels me to assert that my family was the noblest of the island, and, perhaps, of the universal world; while their possessions, now insignificant, and torn from us by war, by treachery, by the loss of time, by ancestral extravagance, by adhesion to the old faith and monarch, were formerly prodigious, and embraced many counties, at a time when Ireland was vastly more prosperous than now. I would assume the Irish crown over my coat-of-arms, but that there are so many silly pretenders to that distinction who bear it and render it common. (Thackeray, 1984 [1856]: 3)

In the first paragraph, his main concern seems to claim his high genealogy rather than women's mischief done for his race. The strong epistemic *must* draws the reader's attention to the certainty of the dubious proposition: his family history is traced back to very near Adam's time. Some readers might also feel the arrogant tone in the preposing of 'ours' in 'ours was a family' as it sounds like a lofty and biblical tone in this context. In fact, from the very beginning, the reliability of the narrating self is called into question by the reader. His commitment to the factuality of the proposition depends too much on his own knowledge.

In the second paragraph, his arrogant tone is retained in his choice of the epistemic phrase 'I presume' rather than 'I think' or 'I believe', as the epistemic verb *presume*, according to the *OED*, carries the connotation of 'overconfidence' (s.v. *presume*, 3). This arrogant and overconfident tone is reinforced by the odd phrase 'truth compels me to assert'. Of course, it is difficult for the reader to believe such a proposition compelled by truth. Here, he uses weak epistemic modal *perhaps* to claim his family was the noblest of the universal world. This weak modality is quite inconsistent with the tone of 'truth compels me to assert' and thus undermines his proposition again.

His subjective truth can also create the non-modalised sentence, that is, categorical assertion:

- (13) But though poor, we were gentlefolks, and not to be sneered out of these becoming appendages to our rank; so would march up the aisle to our pew with as much state and gravity as the lord-lieutenant's lady and son might do. (Thackeray, 1984 [1856]: 12)

However, this non-modalised assertion ('But though poor, we were gentlefolk') is not based on the truth, but on his subjective truth or his delusion, as the exaggerated simile expression ('as much state and gravity as the lord-lieutenant's lady and son might do') betrays his snobbery.

The irony in this narrative is that the narrating self is not aware of the fact that he is one of the 'pretenders to high birth' and that his claims established here are the ones he has 'learned to despise heartily' and laughs at 'to utter scorn'.

4. Barry is a nostalgist

In *Barry Lyndon*, Thackeray does not make Barry 'perform virtuous actions' (Thackeray, 1999 [1839]: 19). In contrast, he keeps making him perform vulgar actions and betray his false or snobbish feeling. However, he occasionally lets him confess his 'good' feeling. Hardy argues:

- (14) There is no virtue in *Barry Lyndon*, but he is endowed with some capacity for what we may call 'good' feeling. He is brilliantly shown as a master of almost all the forms of false feeling, but is allowed genuineness when he feels nostalgia, filial affection, paternal love, and hostility to war. These emotions are carefully oriented. Thackeray is intent on drawing a portrait of a villain through the subtle means of gauche confession. (Hardy, 1985: 79)

Indeed, Thackeray allows Barry to have 'good' or genuine feeling, 'when he feels nostalgia, filial affection, paternal love, and hostility to war'. As an example of his 'good' feeling, I analyse how his genuine, natural, and honest emotion is represented in his narrative when he feels nostalgia for the old people and places in Ireland.

When the young Barry returned to Ireland after an absence of eleven years, he visited Castle Brady where he once lived and experienced his first love affair with Nora. In the following passage, the narrating self remembers this memorable visit:

- (15) As for Castle Brady, the gates of the park were still there; but the old trees were cut down in the avenue, a black stump jutting out here and there, and casting long shadows as I passed in the moonlight over the worn grass-grown old road. A few cows were at pasture there. The garden-gate was gone, and the place a tangled wilderness. I sat down on the old bench, where I had sat on the day when Nora jilted me; and I do believe my feelings were as strong then as they had been when I was a boy, eleven years before; and I caught myself almost crying again, to think that Nora Brady had deserted me. I believe a man forgets nothing. (Thackeray, 1984 [1856]: 195-196)

The narrating self hovers around the consciousness of the young Barry who is moved by the old familiar sight of Castle Brady. All the descriptions seem to be filtered through the perception of the young Barry passing ‘in the moon light over the worn grass-grown old road’. Particularly, ‘the old bench’ evokes the past sentimental feelings for his first frustrated love with Nora. These strong feelings seem to remain not only in the mind of the experiencing self at that time but also in the mind of the narrating self, as he claims ‘I do believe my feelings were as strong then as they had been when I was a boy, eleven years before’ and generalises this experience by saying ‘I believe a man forgets nothing’. This belief is indeed subjective, as the epistemic phrase ‘I believe’ suggests. However, it sounds more genuine or reliable than his subjective belief of gentility, since it is based not on his false or snobbish feeling, but rather on his good or honest feeling.

As the narrating self remembers and revives the nostalgic atmosphere of Castle Brady, he is gradually assimilated into the consciousness of the experiencing self:

- (16) The hall-door was open—it was always so at that house; the moon was flaring in at the long old windows, and throwing ghastly chequers upon the floors; and the stars were looking in on the other side, in the blue of the yawning window over the great stair: from it you could see the old stable-clock, with the letters glistening on it still. There had been jolly horses in those stables once; and I could see my uncle’s honest face, and hear him talking to his dogs as they came jumping and whining and barking round about him of a gay winter morning. We used to mount there; and the girls looked out at us from the hall-window, where I stood and looked at the sad, mouldy, lonely old place. (Thackeray, 1984 [1856]: 196)

The first long sentence represents the young Barry’s immediate perceptions of the sight of the old familiar house, which is indicated in the use of the past progressive (‘the moon

was flaring ... and throwing', 'the stars were looking').² These representations are followed by those of his attached feelings for 'the old stable-clock' and his 'uncle's honest face'. They are rendered in the free indirect thought ('from it you could see the old stable-clock with the letters glistening on it still', 'There had been jolly horses in those stables once... a gay winter morning'), as the young Barry's point of view is implied in the second person pronoun *you* used in the generic sense and the back-shifted tense ('There had been jolly horses...'). Thackeray allows the narrating self to relive the past memorable visit to Castle Brady and confess his genuine or nostalgic feeling. In (15) and (16), in fact, this nostalgic mind is genuinely or naturally represented in the repeated use of his favorite adjective *old* ('the old trees', 'the worn grass-grown old road', 'the old bench', 'the long old windows', 'the old stable-clock', 'the sad, mouldy, lonely old place').

5. Barry is a self-deluded gentleman

I have seen so far how Thackeray let Barry 'act like rogues'. Paying attention to the existential relationship between the narrating self and the experiencing self and his snobbish motivation of the act of narration, I have examined how his snobbery or false feeling is represented in evaluative adjectives of high praise, similes, and epistemic modality. I have also analysed how his genuineness or good feeling is represented in the nostalgic representation of his past memory.

Although Thackeray subtly allows Barry to confess his genuine, honest feeling, he draws the reader's attention more to his snobbery which motivates and encourages him to tell his own history. Even in the last closing words of his autobiography, the narrating self does not seem to face the present 'miserable existence' and still believes he is 'the famous and fashionable Barry Lyndon' (Thackeray, 1984 [1856]: 307). Until the end of his life, he indulges himself in the past splendour. Indeed, Barry is a self-deluded gentleman in the sense that he still remains in the illusion or the delusion of past splendors and dignifies the delusion of self-image. This urges the narrative distance between the two selves to be quite close and thus the narrating self fails to look at his present failures with a detached distance.

Notes

1. *Barry Lyndon* is originally serialized in *Fraser's Magazine* as *The Luck of Barry Lyndon* (1844) and published under the name of G.S. Fitz-Boodle (Thackeray's persona), who is nominally the editor of Barry's autobiography. This first edition is later revised in Thackeray's *Miscellanies III* (1856) and retitled as *The Memoirs of Barry Lyndon, Esq.*, with more indication of its autobiographical aspect.

The differences between the first edition and the revised edition include not just the change in the title of the work but the removal of the role of the editor Fitz-Boodle and his ironic comments. As a result of these deletions and revisions, the revised edition assumes more of autobiographical characters written by Barry himself. For more details of the differences between the editions, see Colby (1966), Parker (1975), and Harden (1999). The text I used in this paper is Sander's edition (1984) which is based on the revised edition.

2. This technique is called 'represented perception'. Here, it renders immediate sensory perceptions of the experiencing self, but the tense and person are usually aligned with the surrounding narratives as in free indirect thought. The typical linguistic indicators are past progressive, temporal and spatial expressions from a character's deictic centre, repetitions and so on. For more details, see Brinton (1980), Banfield (1982), Fludernik (1993) and Pallares-Garcia (2012).

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