holonymic agency, where the participant role is occupied by a complete being. Although not articulated explicitly in either paper, much of what Mrs Verloc does and most of what Lok does is, in experiential terms, carried out through the intercession of their body parts. For instance, it is Mrs Verloc’s hand, never ‘Mrs Verloc’, which acts in key Goal-directed processes in the passage like ‘Her right hand skimmed lightly the end of the table’ and ‘a clenched hand [was] holding a carving knife’. By contrast, Lok’s nose and ears seem to do most of the work for him: ‘His nose smelled this stuff’, ‘His ears twitched’ and so on. Although these meronyms do different stylistic jobs in their respective narrative contexts, this type of agency is a recurring feature in the transitivity profile of many types of prose fiction. The (literal) disembodiment of a character often makes what they do, say or think appear involuntary, cut adrift from conscious intervention. It can also serve to differentiate the character experientially from other characters who are portrayed, say, in holonymic terms. Importantly, the technique sometimes connects a style of writing with a particular literary genre. This particular theme is resumed across the way in unit C6 where some observations are made on how the transitivity model can be extended to account for these broader dimensions of style. In the unit below, attention turns to the concept of point of view, which is a facet of narrative characterisation which complements well patterns of transitivity.

**APPROACHES TO POINT OF VIEW**

The first unit along this thread introduced some basic terms and categories for the study of point of view in narrative. It was noted in that unit that a great deal has been written on, and various models have been proposed for, the stylistic analysis of point of view in prose fiction. This unit provides an opportunity to review some important developments in point of view studies as well as to ‘tidy up’ theoretically some of the competing models of analysis.

**Planes of point of view in narrative fiction**

In an influential publication on prose composition, the narratologist Boris Uspensky proposed a four-way model for the study of point of view in fiction (Uspensky 1973). This model was later revised and refined by Roger Fowler (Fowler 1996 [1986]: 127–47) so it is probably best to refer to this composite framework of analysis as the ‘Fowler-Uspensky model’. The four components identified by the Fowler-Uspensky model of point of view are as follows:

(i) point of view on the ideological plane
(ii) point of view on the temporal plane
(iii) point of view on the spatial plane
(iv) point of view on the psychological plane
The broad compass of the model has proved significant in shaping much stylistic work on point of view because it helps sort out different components in narrative organisation. However, certain aspects of it are rather confusing and the review which follows will suggest some simplification and realignment of its four categories. But first, to definitions of the four categories themselves.

**Point of view on the ideological plane**
The term *ideology* has a wide scope of reference. It refers to the matrix of beliefs we use to comprehend the world and to the value systems through and by which we interact in society. It follows then that the concept of point of view on the ideological plane refers to the way in which a text mediates a set of particular ideological beliefs through either character, narrator or author. Of authorial ideology, Fowler notes how Tolstoy’s Christianity, Lawrence’s celebration of sexuality and Orwell’s hatred of totalitarianism shape respectively the ideologies articulated in their work. Narratives also manifest ideology at the level of character, where the ideas expressed by fictional characters serve as vehicles for ideologies which may or may not accord with those of the real author. For example, the character of ‘the Citizen’ in the ‘Cyclops’ episode of Joyce’s *Ulysses* is portrayed as a republican ideologue whose short-sighted and philistine outlook cuts across the other ideological positions set up in and by the text. Indeed, it is a tenet of the Fowler-Uspensky model that the more the different value systems articulated in a work compete with one another then the richer and more interesting becomes the work itself.

In the course of his adaptation of Uspensky’s ideas on ideological point of view, Fowler makes the telling comment that a novel ‘gives an interpretation of the world it represents’ (1996: 130). This immediately begs the question: what sort of narrative, whether prose fiction or oral story of everyday experience, does not give an interpretation of the world it represents? Furthermore, what type of text – drama, poetry or prose – is not ultimately enshrined in some framework of ideology? These are important questions and they highlight the problems that are attendant on trying to align a particularised narrative technique like point of view with an all-embracing concept like ‘ideology’. Indeed, the domain of ideology is so broad that just about any aspect of narrative can be brought within its compass, whether it be a facet of narrative ‘voice’ like author, narrator, character or persona, or an element of narrative ‘preoccupation’ like emblem, theme, motif, and most important of all, characterisation. What has tended to happen in much narrative stylistics is that ideological point of view has become an all too accommodating ‘bucket category’ into which more narrowly defined elements of narrative organisation are placed. A result of this practice is that some of the more subtle nuances of textual meaning are glided over. In sum, the concept of ideological point of view, if tempting as an analytic tool, needs to be treated with some caution because it is simply too wide to have much explanatory power. A good case for a fully workable category of ideological point of view remains to be made.

**Point of view on the temporal plane**
If the first category of the point of view model tends to be rather too broad to be usefully serviceable, the second tends arguably to be somewhat misplaced in the overall context of narrative. Point of view on the temporal plane, in the terms of the
Fowler-Uspensky model, is about the way relationships of time are signalled in narrative. Temporal point of view envelops a whole series of stylistic techniques such as repetition, analepsis (flashback) and prolepsis (revision or flashforward). In the reading which comprises unit D5, Mick Short examines a number of these aspects of temporal point of view in Irvine Welsh’s novel *Marabou Stork Nightmares*. Welsh’s narrative exploits narratively time relationships in challenging ways; beginning in the narrating present, it relives the bulk of the story, including a parallel fantasy narrative, as flashback. Another temporal technique, known as duration (Genette 1980: 86), relates to the temporal span of a story and accounts for our impression of the way certain events may be accelerated or decelerated. Whereas the entire sweep of, say, Joyce’s *Ulysses* is confined to a single day, one paragraph of Virginia Woolf’s *To the Lighthouse* marks a twenty-year interval – two extremes of the concept of duration. Temporal point of view basically covers any kind of manipulation of time sequence in narrative, explaining how certain events might be relayed as remote or distant, others as immediate or imminent.

Temporal point of view is certainly an important narrative category, but the question is still begged as to where precisely it should be situated in a multi-dimensional narrative model of the sort proposed in A5. In fact, if we think through the organisation of that model, temporal point of view seems to be less about focalisation and viewpoint and rather more about narrative structure; it does after all encompass the structural segments and sequential progression of the time-line of a narrative. Much of what is analysed under the umbrella term ‘temporal point of view’ is to do with temporal organisation as it relates to narrative structure. My suggestion is, again, to approach this admittedly useful concept with some caution.

**Point of view on the spatial and psychological planes**

If the first two categories of the Fowler-Uspensky model are not exactly watertight theoretically, the goods news, so to speak, is that the remaining two, spatial and psychological point of view, really do embody the core characteristics of the concept. Exploration of these two categories will take us through to the end of this unit. Spatial point of view, as demonstrated in unit A7, is about the narrative ‘camera angle’ and is a device which has palpable grammatical exponents in deixis and in locative expressions. The passage from Iain Banks’s *The Crow Road*, where the character of McHoan acted as reflector, illustrated well how these linguistic markers work to establish spatial point of view in a text. However, there were in addition to those indices of physical viewpoint a number of other stylistic markers, such as references to the reflector’s senses, thoughts and feelings, which suggested that a more internalised, psychological perspective had been adopted. Uspensky classifies such cases where ‘the authorial point of view relies on an individual consciousness (or perception)’ as point of view on the psychological plane (Uspensky 1973: 81). This formula also hints (in its reference to ‘perception’) that spatial viewpoint is really one dimension of the broader technique of psychological point of view.

To develop further this idea of the interplay between spatial and psychological point of view, consider by way of illustration the following passage from Ian McEwan’s novel *Amsterdam*. In this episode Rose Garmony, an eminent surgeon whose politician husband has just become embroiled in a political scandal, awakes to find nine members of the press outside her London apartment:
she stared down at the group – there were nine of them now – with controlled fascination. The man had collapsed his extendable pole and had rested it against the railings. One of the others was bringing a tray of coffees from the takeaway shop on Horseferry Road. What could they ever hope to get that they didn’t already have? And so early in the morning. What sort of satisfaction could they have from this kind of work? And why was it they looked so alike, these doorsteppers, as though drawn from one tiny gene puddle of humanity?

(McEwan 1998: 94–5)

What happens in this passage is that spatial perspective dovetails with and indeed shades into psychological perspective. Rose Garmony is clearly the reflector of fiction throughout the passage, and her viewing position is established early on with locative expressions like ‘down at the group’ and deictic markers referring, for instance, to one member of the group ‘bringing’ (as opposed to ‘taking’) a tray of coffees. Like an establishing shot in visual film narrative, Rose’s demeanour is caught as she stares down at the group; thereafter, a point of view shot shows us what she sees. However, the overall dynamic of point of view development does not stop there. The sequence beginning ‘What could they ever hope . . . ’ marks a further shift into the conscious thought processes of Rose Garmony as she watches the paparazzi outside her home, a pattern which is sustained for the remainder of the passage. Her thoughts are tracked by means of a special mode of thought presentation known as Free Indirect Thought, on which there will be more in the unit below.

It is important to stress that the type of point of view development identified in the McEwan passage, where a spatial perspective shifts almost seamlessly into the cognitive field of a character, is an extremely common progression in prose fiction. Whereas the passage is focalised entirely from Rose’s point of view, the slip from her role as anchor for spatial viewpoint into her role as conscious thinker is almost imperceptible, and is in part achieved through the particular device employed for representing her thoughts. This suggests that there are good grounds for subsuming the category of spatial point of view into the broader category of psychological point of view. In fictional narrative, psychological point of view is an extremely rich site for stylistic creativity and this issue will explored more fully along this strand in C7. The unit below considers some of the key techniques of speech and thought presentation, one of which has already been hinted at in this unit.

TECHNIQUES OF SPEECH AND THOUGHT PRESENTATION

Unit A8 introduced a basic model for assessing how speech and thought is represented in narrative while in B7, some observations were made on different planes of point of view in prose fiction. This unit offers, amongst other things, an opportunity to ‘marry’ both topics by examining the way both narratorial viewpoint and