

## POV

- Omniscient author
  - objectively report the action of the story
  - go into the mind of any character
  - interpret for us that character's appearance, speech, action, and thoughts, even if the character cannot do so
  - move freely in time or space to give us a panoramic, telescopic, microscopic, or historical view and tell us what has happened elsewhere or in the past or what will happen in the future, and
  - provide general reflections, judgments, and truths
- Limited omniscience
  - the author moves with some, but not all, of the omniscient author's freedom
  - most commonly, the author can see events objectively and also grants

himself or herself access to the mind of one character, but *not* to the minds of the other, nor to any explicit powers of judgment

- Particularly useful for the short story—quickly establishes the point-of-view character or *means of perception*.
  - helps control the focus and avoid awkward point-of-view shifts
  - it also mimics our individual experience of life—that is, our own inability to penetrate the minds and motivation of others—which can lead to the kinds of conflicts or struggles for connection that inspire much fiction
- the advantage of the limited omniscient voice is immediacy -- since we cannot know more than own character about their own thought and feelings, we

grope with her toward understanding. We now have a contract between the author and the reader that must not be broken or the reader would feel that it would be *authorial intrusion*.

- Objective author (third person—like news writer)
  - restricts authors knowledge to the external facts that might be observed by a human witness: to the senses of sight, sound, smell, taste, and touch.
  - the reader learns entirely by inference—the narrative is clipped, austere, and external
  - the reader is allowed to discover what is happening
  - the reader, focused directed by the author, learns by inference, as in life, so that we finally have the pleasure of

knowing the characters better than they know themselves

- First person – one of the characters relates the story
  - probably best to make them a central character, as opposed to a peripheral character
  - reliable/unreliable
- Stories are told to:
  - the reader
  - to other characters
- The self (diary/journal)
- Interior monologue
- Stream-of-consciousness
- POV tends to develop organically