A Stylistic Approach to Point of View in "1984"

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Abstract:

The problem of presenting a sequence of events - in a way that any change in the perspective from which these events are seen leads to a rather different meaning - has been under investigation for a long time. The term Point of View (henceforth POV) in fiction refers to the means by which Authors present, via linguistic choices, their own views of the story they tell. The present research aims at applying Fowler's 1996 linguistic approach to POV to George Orwell's "Nineteen Eighty Four" (henceforth NEF), and then investigating the significance of the linguistic choices made to produce the desired literary effects and to sustain the main themes and messages intended by the author.

Key words: stylistic approach, point of view, 1984

Introduction

A great deal of the theoretical framework used by literary critics in discussing POV has been systematized by linguists and theoreticians in French and Russian structuralism, as well as by others working under later linguistic traditions. In fact, it has been the strategic distinction between the abstract content of the story and the different manners of rendering it as

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narration that has led to a variety of narrative telling, and it is in these varieties that POV can be found (Fowler, 1996: 161). According to Fowler (!996), POV can be divided into four levels, each with its own linguistic indicators.

1- The Ideological POV

Fowler (1996: 165) defines ideology as "the system of beliefs, values and categories by reference to which a person or a society comprehends the world". He explains that, in narratives, the ideological POV is concerned with "the set of values, or belief system communicated by the language of the text" (ibid). The ideology of a given work, which is central to the interpretation suggested by literary critics, can be effectively identified by means of linguistic analysis that can be used to verify the existence of hypothesized themes and ideas.

Toolan (1988: 62) suggests that only one ideology or world view of an external narrator-focalizer often seems to dominate any narrative. Any character's ideology that deviates from the dominating norm is implicitly (or sometimes explicitly) condemned or ironized. He also refers that there may be a presentation of contrasted ideological orientations without any obvious judgment between them. As a result, the readers get confused between different views of certain events in particular and of the world in general.

Fowler (1996: 166) suggests that POV on the ideological level can be manifested in language in two different ways: direct and indirect. Each of these ways can be identified in specific areas of linguistic structure.

1.1 The Direct Way

In the direct way, the narrator's voice can explicitly announce his or her judgments and beliefs by employing various modal indicators. Modality is an important part in the interpersonal function of language. Speakers can use different modalities to express different degrees of commitment to the truth of what

they say, and to show their attitudes towards the states of affair referred to (ibid.).

The direct way can be expressed by the following forms of expressions:

1- Modal auxiliaries and adverbs.
2- Evaluative adjectives and adverbs.
3- Verbs of knowledge, prediction.
4- Generic sentences.

1.2 The Indirect Way

A less direct way, in which language of narratives indicates the ideology and the personality of the speaker, depends on the ideational function of language. Fowler explains that an individual's linguistic as well as non-linguistic experiences reflect his understanding of the world which in turn is governed by his social circumstances and the whole experience he has had. Fowler refers to this understanding as a ***world-view*** or ***mind-style*** (ibid.: 214). The ideational structuring, as Fowler suggests, depends on three different types of linguistic feature: vocabulary, transitivity and the complexity of the syntactic structures.

1.2.1 Vocabulary

The vocabulary available for a speaker strongly affects and signals the scope and the structure of his experience and maps his conceptual framework. The lexical structure of a text or within an individual's mental lexicon can be considered as a unique set of associations and processes (ibid.: 215).

Fowler considers the fundamental process of ideational structuring is **lexicalization** which means the availability of a lexical item for a concept, and of a set of lexical items for a family of concepts.

Pradhan (2004: 208) suggests that lexicalization, in the sense of the total vocabulary used in a text, maps the conceptual framework of that text since words carry some of the

ideational or the propositional meaning. Therefore, the various lexical sets which are used and established in a text's context give the readers a clue to the themes of that text.

However, this process is not that simple. Fowler introduces two familiar aspects of vocabulary used in structuring the ideational repertoire. They include:

1.2.2 Transitivity

A deeper level of meaning which indirectly conveys ideological POV is expressed by the system of transitivity. Transitivity, here, is used to refer to the way speakers encode their mental image of reality and their experience in language.

In Halliday's functional linguistics, transitivity is concerned with the transmission of world–view since it is a part of the ideational function of language. Halliday (1985) notes that the way in which transitivity implements the ideational function involves different kinds of experiences or processes. To explain the concept of ***process***, Halliday states that,

What does it mean to say that a clause represents a process? Our most powerful conception of reality is that it consists of 'goings-on': of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of the language and expressed through the grammar of the clause. (Halliday 1985: 101)

Halliday explains that the semantic processes expressed by clauses potentially include the following three components:
1. The process itself, which is expressed by the verb phrase of the clause.
2. The participants in the process whose roles are expressed by the noun phrases in the clause
3. The circumstantial elements associated with the process. These are expressed by adverbial and prepositional phrases (ibid.: 101)

Halliday proposes three major (and other three minor) types of processes that exist in the transitivity system of English, and the different types of the semantic roles which are associated with each process.

a- Material Processes

These are the processes of ***doing***. They convey the image that some entity ***does*** something that may be done to some other entity (ibid.: 103). These processes involve two inherent participant roles: the obligatory ***actor*** which is assigned to the doer of the process expressed by the clause; and the optional ***goal*** which is assigned to the entity affected by the process.

b- Mental Processes

These processes encompass senses of feelings, thinking and perceiving. They include two participants: the first one is the ***sensor*** who is the conscious being, and the ***phenomenon*** which is the sensed, felt or thought. Mental processes can be subdivided into perception processes, affection processes, and cognitive processes.

c- Relational Processes

These are the processes of ***being***. The fundamental meaning of clauses expressing such processes is that something ***is***. Relational processes can be subdivided into: intensive processes (expressing an '*X is a*' relationship), possessive processes (expressing an '*X has a*' relationship), and circumstantial processes (expressing an '*X is at/on a*' relationship).

d- Minor Types.
 a- Behavioural Processes

This type of processes are concerned with physical and psychological behaviours like *breathing, dreaming, smiling*, etc. This type of processes lies between material and mental

processes. The ***behaver*** is a conscious sensor, but the process expresses a meaning of ***doing***. Most of the clauses of behavioural processes have just one participant.

   b- Verbal Processes

Verbal processes are those of ***saying***. This type of processes involves two participants: the first one is the ***sayer*** who is speaking, and the second participant is of three kinds: it may be the ***verbiage*** (the verbalization itself), the ***receiver*** (the one to whom the verbalization is addressed), or the ***target*** (the direct participant on whom the sayer acts verbally with such verbs as *insult, praise*, etc.).

   c- Existential Processes

Existential processes represent that something ***exists*** or ***occurs*** this kind of process uses the word ***there*** which is semantically empty and has no representational function, but it is required just to occupy the subject position in the clause. These clauses must contain the verb ***be*** or some other verb of existence followed by a noun phrase taking the role of the ***existent.*** The existent may be a ***phenomenon*** or an ***event.***

1.2.3 Syntax

Since different syntactic arrangements of the same words or statements convey different meanings, the choice of particular syntactic structures can reinforce a character's ideological perspective. Leech and Short (1981: 219) suggest that a writer's choice of a particular sequence of clauses is determined by his desire whether to present a narrative style associated with a plain and simple mind, or to express a complex structure of ideas and to present a complex reading experience. Thus, the most significant syntactic technique that can be employed to depict complex ideas is the use of compound and complex sentences.

2. The Psychological POV

In his classification of the psychological POV, Fowler (1996: 170) divides the psychological POV into four types and he emphasizes that perhaps no text is purely and consistently restricted to any single category. Therefore he suggests that the most interesting side of studying the psychological POV in narrative texts is tracking the shifts among various modes of narration within a text.

Type A
This type of narration is the most subjective form of internal perspective. It is concerned with the POV within a character's consciousness, feelings and evaluations of the events and of other characters of the story.

   Type A can usually be identified with the following characteristics:
   1- First person narration used by a participating character.
   2- The orientation of all the direct and indirect linguistic markers of the ideological POV which highlight the presence of the narrator-character, towards his feelings and thoughts.
   3- The presence of *verba sentiendi* (i.e. words of feelings, thoughts, emotions and perceptions) which indicate the subjective POV of a character-narrator.
   4- Shaping the language of the narrator-character towards an illusion of directly represented mental process; therefore the emphasis would be more on radically deviated syntax and semantics which are constructed in a way to imitate the peculiar pattern of thoughts and perception.

Type B
This type of internal narration differs from type A in being consistently told by a third person omniscient narrator who

knows what happens in his characters' minds. Deixis and modality in Type B are primarily ascribed to the narrator who occupies independent spatio-temporal and ideological positions from those occupied by the characters. However narratorial modality is not prominent here since the focus is on the characters rather than on the position from which they are described. The chief linguistic indicator of Internal type B is the existence of verba sentiendi by which the narrator gives an account to his characters' emotions and perceptions.

Type C

Type C is the most objective, neutral and impersonal form of third person external narration. It is impersonal in two respects. First, in relation to the characters, it does not show their inner states, therefore, verba sentiendi are as much as possible removed from the discourse. Second, in relation to the narrator, it is impersonal in not offering judgments on the characters actions.

The impression of objectivity in this type is created by a foregrounded usage of verbs of action and descriptions of physical states, with relative rareness of modal judgments and words of feelings which are inevitable and impossible to exclude all from the discourse.

Type D

Unlike the impersonal type C, the persona of the narrator in type D is made prominent, probably by a first person narration, and certainly by explicit modality. Thus the resultant impression is of a speaker who controls the telling of the story, and who has certain views on the world (mainly expressed by generic sentences), and on the events and characters (usually expressed by evaluative expressions).

Externality in relation to the characters in this type of narration is brought about when the narrator uses words of estrangement (such as *apparently, evidently, perhaps, as if, it*

seemed, etc.).   Verba sentiendi may also be used in this type of narration but introduced by words expressing appearance or speculation as in "*He seemed happy*", "*She was probably angry*".

3. The Spatio-Temporal POV

The Spatio-temporal level is the elementary and perceptual facet of POV. It is analogous to the viewing angle in the visual arts which is dictated by the artist when he constructs his work in such a way as to allow the ideal spectator to occupy a particular position to see the object of representation. In a similar way, authors of narrative works have to orient their narrators and readers spatially and temporally with respect to the represented fictional world (Fowler, 1977: 72-3).

Chatman (1978: 102) defines the narrative space as the focus on certain formal area to which the readers' attention is directed by the discourse.   He explains that the spatial dimension in a narrative is doubly removed from the readers since there is no analogy provided by photographs. Therefore existents and their spaces are seen in the imagination, transformed from words into mental images. While reading a novel or a short story, Chatman explains, each reader creates his own mental image of the fictional world. It is in this respect that the verbal story-space is considered to be abstract (ibid.: 101).

The spatial dimension of POV can be presented in different ways - ranging from extreme close-ups to the panoramic tracking movement - by means of the organization of language. By this means readers are led to imagine the represented objects, people and locations as they are placed in certain relationship to one another, and also in relation to the viewing angle occupied by the narrator.

Fowler (1996: 164) classifies the most important linguistic devices which can be employed in framing the spatial POV as follows:

1- Deixis of place.
2- Naming the features of the physical space themselves.
3- Using metaphorical senses of some words which have strong and clear geometrical connotations.
4- Adjectives of colour, size and shape.

As for the temporal dimension, it refers to the impression readers have of events as they pass in a continuous flow or separated segments of time.

The effect of temporal POV is noticed to be created by the following linguistic devices:

1- Temporal deixis.
2- The tense of full verbs and auxiliaries

The Main Themes in NEF

Although NEF has a narrow plot which focuses solely on the life of Winston Smith, Orwell makes a political massage from this point: Winston is the last man left who represents the guardian of the human spirit and who is worth writing about because all the rest have been brainwashed already.

The specific political theme behind writing NEF is to warn against a probable danger of worldwide totalitarian regimes which have absolute control on the human mind. It is an attempt to study the psychology of submission (Feder, 1983: 392).

Orwell purpose behind NEF is to overwhelm his readers from the beginning to the end of the novel by the question "could the world in 1984 really exist?" Therefore, he intentionally portrays Oceania just realistically enough to convince contemporary readers that such a society is possible to exist if people fail to protect themselves against tyrannical governments.

The Stylistic Analysis of POV in NEF

1. The Ideological POV

Most of the linguistic criticisms of NEF have been extensively concerned with Orwell's fictional language, Newspeak (Flammia 1987: 28-33, Harris 1987: 113-119) and on his notion of the relationship between language and thought. But these criticisms, however, have given little attention to the linguistic strategies by which NEF is constructed. Even the few critical remarks which tried to defend Orwell's use of literary language have not been quite fair. His writing style has often been described as boring, monotonous and dry; and that it more suits his career as a journalist (Bloom 1987: 1-2).

The criticisms against Orwell style can be proved wrong. Orwell's literary language and style are carefully structured out of various linguistic devices that notably support and contribute to the major themes and ideologies in his works in general and in NEF in particular. The ideological POV in NEF is constructed by the following ways.

1.1 The Direct Way

1.1.1 System of Modality

Orwell heavily depends on epistemic and perception modalities which are oriented towards Winston to express the negative shading of the nature of his experience, knowledge and his image of the world. The image has been built up of a world where no one is to be trusted. The people who seem innocent, like the old prole junk-shopkeeper, turn out to be members of the Thought Police and are most dangerous because they were never suspected.

Example

He was holding the lamp high up, so as to illuminate the whole room, and in the warm dim light the place *looked* curiously

inviting. The thought flitted through Winston's mind that it *would probably* be quite easy to rent the room for a few dollars a week, if he dared to take the risk. It was a wild, impossible notion, to be abandoned as soon as thought of; but the room had awakened in him *a sort* of nostalgia, *a sort* of ancestral memory. It *seemed* to him that he knew exactly what it felt *like* to sit in a room *like* this. (NEF, Part 1, Ch. 8, p. 81)

The epistemic and perception modality in this example also contribute to Winston's estrangement and his dependence on ostensible appearances in judging his situations. These two types of modalities add a sort of hedge, a sense of doubt, to any assertion into which they are incorporated.

The dominant B(R)-ve mode of narration in NEF is significant in two ways: first, it influences the reader's sympathy to the protagonist through whom the whole image of the fictional world is filtered. Second, like Winston, the reader is urged to continually make speculations about the fictional reality many of whose aspects are unknowable. These alienated aspects increase the sense of fear since, after all, what is knowable is less frightening.

1.2 The Indirect Way

1.2.1 Overlexicalization

In order to let the readers view the protagonist's tragic life, Orwell uses a rather rich system of vocabulary. The primary process of ideational structuring used in NEF is over-lexicalization. Throughout the novel, the writer frequently uses groups of words belonging to particular fields of experience to structure Wintsot's world-view and to present the theme of pain, despair, hopelessness and helplessness.

Most of the over lexicalized words are abstract nouns that express Winston's inner situations, sensations and the way he looks at the world and understand what happens. All of these words are very frequently used throughout the novel, and very

occasionally they occur in density within few lines. These nouns refer to an unstable inner state of an individual who always lives under a great psychological pressure. These over-lexicalized words give the readers unpleasant feelings and reinforce the pessimistic image the author wants to convey.

Example

The dull *pain* in his belly never went away, but sometimes it grew better and sometimes worse, and his thoughts expanded or contracted accordingly. When it grew worse he thought only of the *pain* itself, and of his *desire for food*. When it grew better, *panic* took hold of him. (NEF, Part 3, Ch. 1, p. 191)

Example

In this place you could not feel anything, except *pain* and foreknowledge of *pain*. Besides, was it possible, when you were actually suffering it, to wish for any reason that your own *pain* should increase? (NEF, Part 3, Ch. 1, p. 202)

These two extracts illustrate the large amount of PAIN the protagonist experiences in his life and especially in part 3 of the novel when he gets caught by the thought police and undergoes long periods of torture and starvation in prison. The over-lexicalized word ***pain,*** which occurs in almost each line, emphasizes that feeling

1.2.2 Transitivity

The transitivity pattern used in NEF is an important syntactic device manipulated to illustrate the theme of helplessness of an individual living under the domination of a totalitarian regime. Throughout NEF, Orwell employs a special system of transitivity to depict Winston's mind style and to establish his character as a completely powerless and inactive man who has no control on any situation.

Throughout the novel Winston is mainly the sensor of mental processes, and the doer of intransitive material processes which implies his inactivity. The following analysis of transitivity is conducted on the fourth and the fifth chapters of Part II of the novel when both of them start a new step in their rebellion which is supposed to take a more active form. It is worth to refer that at this particular part of the novel when the readers might expect the protagonist to be more in control of events, Orwell still uses pattern of transitivity that decreases the impression of him as a quite physically and mentally active character

In these two chapters, Winston occupies the role of an actor in 68 processes. The largest two types, which are almost equal in number, are material (30 occurrences) and mental (28 occurrences). However two thirds of the material processes are intransitive ones, i.e. they are without a goal.

As for the mental processes, most of them are intransitive processes of cognition and perception; while processes of affection are backgrounded. This pattern of mental processes also restricts Winston's activity and detaches him of his emotions and feelings.

As for Julia, she is portrayed as more able to live within the regime's system because she has firmer feelings of self-preservation and self-confidence. She is not at all interested in the philosophical aspect of rebellion. All she wants is physical freedom, unlike Winston who sought for freedom of thinking and action. She is, however, much better than Winston not only at practical arrangements but also at comprehending and explaining the reasons behind some of the Party's policies. It is Orwell's linguistic choices in the area of transitivity that reflect this picture.

Julia, in these two chapters, participates as an actor in about 59 processes. She is mainly the initiator of 35 material processes, more than half of which are transitive ones.

Example

She suddenly *twisted* herself over in the bed, *seized* a shoe from the floor, and *sent* it hurtling into the corner with a boyish jerk of her arm, exactly as he had seen her *fling* the dictionary at Goldstein, that morning during the Two Minutes Hate. (NEF, part 2, Ch.4 , p. 121)

Winston and Julia in this part of the novel feel some satisfaction in their momentary escape, their relationship, their illusion of being safe, and in their loyalty and protection to each other. Therefore they are supposed to be stronger, more confident and more active since each one completes the other. Yet, it is strikingly that the reader can hardly find both of them to be the agent of transitive processes.

Both Winston and Julia (as ***they***) share the role of actor in 18 material processes and only 4 mental ones. Moreover, their agency in the material processes is downplayed by the dominance of intransitive verbs that describe their actions.

Example

On the evening beforehand they met briefly in the street. As usual, Winston hardly looked at Julia as they drifted towards one another in the crowd. (NEF, part 2, Ch.4, p. 116)

Moreover, 8 of their processes are irrealis, i.e. they take place only in their imagination and dreams. Consider the following example:

Example

Often they gave themselves up to daydreams of escape. Their luck would hold indefinitely, and *they would carry on their intrigue*, just like this, for the remainder of their natural lives. Or Katharine would die, and by subtle manoeuvrings *Winston and Julia would succeed in getting married*. Or *they would commit suicide together*. Or *they would disappear*, alter

themselves out of recognition, *learn to speak with proletarian accents, get jobs in a factory and live out their lives* undetected in a back-street. (NEF, part 2, Ch. 5, p. 128)

1.2.3 Syntax: Sentence Complexity

Cleft clauses occur very frequently in NEF to indicate Winston's futile situation. This pattern enables Orwell to detach Winston from his judgements, emotions and ideas by focusing on some marginal elements of a clause, such as an adverbial or an adjective, and postponing the agentive element to the subordinate clause.

Example

It seemed to him that it was only now, when he had begun to be able to formulate his thoughts, that he had taken the decisive step. (NEF, Part 1, Ch. 2, p. 23)

In this example, the idea that he has just now taken his decision to start his rebellion is distanced from Winston's quick realization. This effect is produced by the cleft sentence which focuses on some empty subject and postpones the actual ideas **that it was only now** and **that he had taken the decisive step** to later positions in the sentence.

Similarly, sentences with existential processes are frequently used in NEF. The role and the effect of the word **there** is similar to that of the pronoun **it** in a cleft sentence.

Example

There was something subtly wrong with Syme. There was something that he lacked: discretion, aloofness, a sort of saving stupidity. (NEF, Part 1, Ch. 5, p. 46)

This example shows a hedge around Winston's observations on Syme. His knowledge and views are backgrounded by the existential processes which take the empty grammatical subject

there and push the existent phenomenon to a later position in the sentence.

2. The Psychological POV

2.1 Third Person Limited Omniscient Narration

The dominant type of narration in NEF corresponds to Fowler's type B or, more specifically, Simpson's B(R)-ve. This mode of narration restricts the readers to the visual, ideational and interpersonal range of the protagonist rather than the narrator. The novel is told by a third person heterodiegetic limited omniscient narrator through the experience of the protagonist, Winston Smith, who functions as the only internal focalizer and the camera recording all the events and characters

Example

It was a bright cold day in April, and the clocks were striking thirteen. *Winston Smith*, *his* chin nuzzled into *his* breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with *him*. (NEF, Part 1, Ch. 1, p. 1)

These are the opening lines in NEF. They set the initial impression of the third person narration. The protagonist, through whose consciousness readers can experience the whole fictional world, is mentioned by his full name and the third person pronouns referring to him. This mode of narration dominates the novel from the beginning to the end without radical shifts in person.

Very frequently, Orwell adds layers to his narrative voice by shifting to the impersonal generic pronouns **one** and **you**. The occasional shifts to the impersonal generic pronouns allow for a greater narrative play with voice. They also function to

drop Winston's agency and increase his passivity. These shifts enable Orwell to avoid the direct reference to the protagonist. These generic pronouns generalize the bleak image and create the effect of Winston's alienation from certainty and understanding by appealing to anyone's experience in life in general or in particular situations.

Example

The next moment a hideous, grinding speech, as of some monstrous machine running without oil, burst from the big telescreen at the end of the room. It was a noise that set ***one's*** teeth on edge and bristled the hair at the back of ***one's*** neck. The Hate had started. (NEF, Part 1, Ch. 1, p. 9)

2.2 Verba Sentiendi

A large deal of what makes NEF extremely shocking is that the reader is allowed to feel and think the same way the protagonist does. If Winston feels confused with his feelings towards Julia, O'Brien or even Big Brother, the reader is likewise puzzled. Similarly, by reading the cruel chapters which contain the torture scenes, the reader is also tortured until Winston finally gives up. The foregrounded use of such words positions the reader almost inside the sensations and memories of the protagonist.

Example

The cage was nearer; it was closing in. Winston *heard* a succession of shrill cries which appeared to be occurring in the air above his head. But he *fought* furiously against his *panic*. To *think*, to *think*, even with a split second left—to *think* was the only *hope*. Suddenly the foul musty odour of the brutes *struck his nostrils*. There was a violent convulsion of *nausea* inside him, and he almost lost *consciousness*. (NEF, Part 3, Ch. 5, p. 242)

This is the cruellest scene ever of Winston's torture. At this point, the readers have already been informed that, for Winston, the worst thing to happen is to see a rat. Therefore the Thought Police exploit his ultimate fear and weakest point to torture him. In this passage the reader is privileged to experience these dreadful moments when a cage of large rats ready to be released is placed near him. He fights to dismiss the panic and to find a way out of this dilemma, but the disgusting smell of these fierce animals causes him as well as the readers a strong feeling of sickness and faintness.

3. The Spatial POV

Most of the material elements in the world of NEF are presented in the first Chapter of Part I through Winston's eyes. Likewise, many aspects of wartime and life in London, the description of bombing attacks, the damaged city, and the news film of the boat of refugees are all presented through Winston's Spatial POV.

Therefore, all the names and adjectives which refer to the material elements are presented to the readers exactly as Winston himself perceives them. Even the deictic expressions of place are all centred around him.

Example

This, he thought with a sort of vague distaste—*this* was *London*, chief city of Airstrip One, itself the third most *populous* of the *provinces of Oceania*. He tried to squeeze out some childhood memory that should tell him whether *London* had always been quite like *this*. Were *there* always *these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions*? And *the bombed sites where the plaster dust swirled in the air* and *the willow herb* straggled

over the heaps of rubble; and *the places where the bombs* had cleared *a larger patch* and *there* had sprung up sordid *colonies of wooden dwellings like chicken-houses*? (NEF, Part 1, Ch. 1, p. 2-3)

This example shows a part of London as it is seen from Winston's standing position. This panoramic view is made visible by the linguistic indicators which are all oriented to the protagonits's active mind. The demonstrative pronouns ***this*** and ***that*** and the deictic adverbials ***here*** and ***there*** allow the readers to experience the distance between the viewer and what are being referred to. London is depicted exactly as Winston himself sees it: an ugly and cluttered city.

Example
There was another spasm in his entrails, the heavy boots were *approaching*. As the door opened, the wave of air that it created *brought in* a powerful smell of cold sweat. Parsons *walked into the cell*. He was wearing *khaki shorts* and *a sports-shirt*. (NEF, Part 3, Ch. 1, p. 196)

All of the highlighted deictic verbs in this example refer to the proximal movements of other characters in relation to Winston. Winston's position in this example, as in the entire novel, is made the deictic centre towards or away from which things and people move.

4. The Temporal POV

NEF in general is viewed as a flashforward from 1948 to 1984 and a flashback from the readers' time to 1984. However, the events run through a chronological order. There are no flashbacks or flashforwards within the main events but only in Winston's memories and imagination when he recalls his past or when he imagines his future with Julia.

4.1 Tense

The dominant tense used to anchor the major events of the story in relation to the narrative is the past simple tense. This tense is oriented towards the narrator who is temporally situated in the future (after the year 1984) to tell the events after they had taken place. The stylistic significance of the past tense is to portray certain events which - even though unreal - seem that they did exist. Thus, the past tense reinforces the author's message by giving a more realistic image to his fictional world.

Occasionally, the narrator ceases his third person narration and leaves the readers alone with Winston. To do so, the narrator shifts the POV to Winston's direct thoughts. Thus, the past tense is consequently shifted to the simple and the perfect present tenses to allow the readers a direct experience in Winston's present time.

Example

He remembered how once he had been walking down a crowded street when a tremendous shout of hundreds of voices women's voices—had burst from a side-street a little way ahead. It was a great formidable cry of anger and despair, a deep, loud 'Oh-o-o-o-oh!' that went humming on like the reverberation of a bell. His heart had leapt. *It's started*! he had thought. A riot! T*he proles are breaking loose at last!* (NEF, Part 1, Ch. 7, p. 58)

The shift to the simple present tense allows the readers a direct experience of what is perceived by Winston himself at the moment when he thinks that the prole has started a revolution against the government.

4.2 Temporal Deixis

All of the temporal deictic expressions in NEF are oriented to Winston's temporal POV. The combination of the contrasted orientations of the temporal deixis on one hand and that of the

tense on the other hand establishes the two-layered focalization represented by Free Indirect Thought.

Example

By leaving the Ministry at *this time of day* he had sacrificed his lunch in the canteen, and he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which had got to be saved for *tomorrow's breakfast*. (NEF, Part 1, Ch. 1, p. 4)

Unlike the past tense of the verbs, all of the highlighted expressions in this example orient the temporal POV towards the protagonist's point of reference. They refer to certain times known by him rather than by the narrator or the readers. These temporal deixis allow the readers a more privileged access to Winston's experience.

Conclusion

The impressionistic nature of POV in a narrative discourse can be described objectively in terms of the linguistic choices made by the author inasmuch as there is evidence to their literary effects. Fowlers linguistic approach to POV justifies the author's choices at the syntactic, semantic and pragmatic levels with reference to their communicative values and the effects they create.

   POV is a significant stylistic device in NEF along with the other elements of fiction (plot, settings, characterization, theme) in that it enables the writer to convey his messages. More precisely, The harmony of using the linguistic indicators to set a particular pattern of psychological and ideological POV in NEF serves the ultimate ideology of the author and the message s/he wants to say.

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