A Text World Theory approach to viewpoint analysis, with special reference to John le Carré's *A Perfect Spy*

Helen Hargreaves, Lancaster University, UK

Abstract

In this paper I investigate the contribution Text World Theory (Werth 1999, Gavins 2007) can make to an understanding of how viewpoint effects are brought about in prose fiction. Text World Theory is concerned with how language, as well as the context in which it is produced/received, leads the participants in the discourse to build mental representations for the situations being described, despite not necessarily having been present for the original event, or the event itself not having happened (e.g. in fictional and hypothetical worlds). The theory has been applied to prose fiction to explain how fictional worlds are created and how they develop and change as a text progresses. Because these worlds are necessarily established from a particular perspective, or range of perspectives, such as from that of a narrator telling the story, and/or character(s) belonging to the story world, I will argue that adopting such an approach can lead to further insights into how particular point of view effects are realised.

I support this through presenting my findings from an analysis of an extract from le Carré's *A Perfect Spy*, a novel which displays a complex style of viewpoint presentation with frequent shifting from one character's or narrator's perspective to another, as well as ambiguities as to exactly whose viewpoint is being presented. I assess the extent to which the theory can account for such complex viewpoint effects, showing that an analysis of the number and types of sub-world established in the extract contributes to an understanding of how the gradual shift from a more external, narratorial viewpoint to the internal perspective of the character is brought about. However, the analysis also shows that the theory is unable to account precisely for viewpoint ambiguities, often resulting from the more indirect indicators of character point of view.

Keywords: Text-World Theory, point of view, participant-/enactor-accessibility, viewpoint ambiguity

1. Introduction

This article explores the insights Text World Theory (TWT) can add to an account of viewpoint effects in prose fiction. In this section, I begin by providing an overview of the theory, illustrating some of the main features using short extracts from le Carré's *A Perfect Spy*, before carrying out a more detailed analysis from the same novel in section 2. In section 3, I draw conclusions from this analysis, addressing both the benefits of adopting such an approach, and issues arising from its application to viewpoint in the extract.

1.1 Overview of TWT

TWT when applied to prose fiction, is centred on how the language of the narrative, combined with readers' own knowledge both about the world in general, and the story world of the fiction in particular, leads them to build mental representations, or text-worlds, for the situations being described, and to develop these worlds as more information is provided about them. Although the theory focuses on the information needed for the establishment and development of text worlds, there is still a lack of knowledge regarding the exact nature of these mental representations. According to Werth,

> It is now commonly agreed (by those who accept them at all) that mental representations may be visual, auditory, tactile, etc., as well as more generally symbolic. However, this does not mean that there is a little projection screen in the brain upon which pictures are thrown, or a little sound-effects crew reproducing noises. (Werth 1999: 37)

It can be argued that the nature of those text worlds established from reading fiction will be strongly influenced by the style of narration – such as the amount of detail provided, the vividness of description, and the pace of action - and therefore that stylistic features are central to a TWT approach. The theory takes as its starting point the principle that every discourse can be seen as operating on a series of conceptual levels (Gavins 2007: 9-10), the first of these being the discourse world, with text- and sub-worlds stemming from this.

1.2 **The discourse world**

The discourse world is defined by Werth (1999: 83) as, 'the situational context surrounding the speech event itself' and does not just concern details of the location, the time, and the discourse participants, but also requires consideration of the relationships, knowledge and experience the participants draw on to understand and process the language used. Discourse worlds can involve face-to-face communication, or they can be 'split' (Gavins 2007: 26), such as in a telephone conversation, or the author and reader(s) of a novel. A further layer to the discourse world is added in fiction; that of a narrator telling the story, either presented as external to the story world, heterodiegetic, or as a character participating in it, homodiegetic. Since the extract I have selected for analysis consists of a heterodiegetic narrative, I will focus on this type of narration in my discussion of TWT.

Heterodiegetic narration typically takes the form of a third-person, omniscient narrator, and the reader is therefore likely to equate this kind of narrator with the author of the text (see Short 1996: 258). This is reflected in TWT through the heterodiegetic narrator being viewed as if a participant in the discourse world, existing on the same ontological level as the reader, despite being a textual entity. Gavins (2010: 404) explains that, 'readers counteract the absence of a co-participant in their immediate environment by positioning the narrator of the fiction in a participatory role'. However, when a heterodiegetic narrator presents the internal point of view of a particular character – his/her thoughts or feelings - a sub-world is established, but accessed only through the perspective of the character, making it more remote from the reader's discourse world, and likely to be seen as less reliable.

1.3 **Text worlds**

Werth (1999: 180) describes a text world as, 'a deictic space, defined initially by the discourse itself, and specifically by the deictic and referential elements in it.' Those features of language that establish the parameters and contents of a text world are termed 'world-building elements', whilst those which cause aspects of the text world - events, characters, time - to progress in some way, are known as 'function-advancing propositions'. Stockwell summarises these features as follows:

World-building elements constitute the background against which the foreground events of the text will take place. They include an orientation in time and place, and they create characters and other objects that furnish the text world available for reference. Function-advancing propositions propel the narrative or dynamic within the text world forward. They constitute the states, actions, events and processes, and any arguments or predications made in relation to the objects and characters in the text world (Stockwell 2002: 137).

Those present in the text world are termed 'characters' by Werth and 'enactors' by Gavins, following Emmott's (1999) work. I will use the term 'enactor' throughout the subsequent analyses, as it allows for a distinction to be made between the different versions of the same character that may be portrayed at the various stages of a story.

The following extract from *A Perfect Spy* contains the world-building elements and function-advancing propositions needed for the reader to establish and develop a text world for the scene. It is centred on Mary Pym, whose husband Magnus, an officer in the British intelligence service, has disappeared from their home in Vienna without telling anyone his whereabouts. Here Mary is anxiously walking around the house waiting for news of Magnus.

Extract 1

Finding herself standing before the double doors to the dining room, she pushed them open, switched on the chandeliers and, whisky in hand, surveyed the long empty table glistening like a lake. (le Carré 1986: 19)

Although the text world is established through narratorial description, Mary's internal point of view is also presented to a certain extent. World-builders combined with function-advancing propositions show her spatial perspective; the locative adverb, 'before', the movement forward conveyed through the verb phrase 'pushed them open', and the sequence of actions on entering the room achieve this effect. Properties of world-builders are known as 'modifiers' (Werth 1999: 197-202) or 'attributes' (Gavins

4

2007: 43), of which the adjectives 'long' and 'empty', along with the simile 'glistening like a lake' are examples. Here they are introduced through Mary's action of 'surveying' the table; a verb of perception which, as well as denoting an internal, mental process, can also be externally observable, and leads to the description of the table being ambiguous in viewpoint terms, seen as either the narrator presenting what Mary notices about the table, or the narrator's description of it for the reader.

Mary's internal point of view is further evident in the opening reflexive verb phrase, 'finding herself standing', denoting her realisation of where she is, after having been lost in thought. However, as there are no other explicit indicators of her thoughts or feelings, her internal point of view is presented to a relatively limited extent. The overall mental representation a reader will build for this scene is therefore likely to be based on a combination of narratorial description and character perception. However, this raises issues for a TWT account, as determining the conceptual level on which the world is established is problematic – whether it is a text world established by the narrator, a sub-world established from the internal perspective of the character, or a combination of the two.

1.4 **Sub-worlds**

    1.4.1 Deictic sub-worlds

Sub-worlds can be either participant- or enactor-accessible, and can be further classified according to type of sub-world, with a general distinction made between deictic, attitudinal and epistemic worlds by Werth (1999: 216), the latter two being classed together as modal worlds by Gavins (2005). Deictic sub-worlds occur when there is a shift away from the temporal or spatial parameters of the main text world, either under the control of a participant in the discourse, temporarily moving focus to a different time or place within the story world, or from within the consciousness of a character, such as in a flashback. The following extract from *A Perfect Spy* contains an example of an enactor-accessible deictic sub-world, centred on Mary's recollection of her husband's behaviour the evening prior to his disappearance. Mary is in her drawing room with Jack Brotherhood, Magnus' superior in the intelligence service, who is questioning her about the events of that evening.

Extract 2:

> She had a perfect recall. Magnus was standing by the door, a step from where Brotherhood stood now. (le Carré 1986: 93)

The first sentence leads to the creation of an enactor-accessible sub-world, the noun 'recall', denoting a cognitive process, allowing the reader access to what is going on in Mary's mind and leading to the triggering of an embedded deictic sub-world, introducing the shift in her focus away from the temporal parameters of the main text world, to the event a few days earlier. Sentence 2 gives the content of this sub-world, presented as free indirect thought (FIT); the tense remaining consistent with that of narration, but the social and temporal deixis indicating Mary's point of view. However, Mary still maintains an awareness of her 'current' situation, shown through her comparison of the two scenes, which share similarities in terms of world-building elements. Mary is present in both situations, with her location remaining unchanged, and although the other enactor is Magnus not Jack, the spatial relationship between each of them and Mary is generally the same. These similarities can be seen as enabling Mary more easily to visualise the previous event, as rather than being an unintentional, spontaneous recollection, she is actively trying to remember the situation in order to answer Jack's questions.

Applying Emmott's (1997: 123) notion of 'priming' can help to account further for how the reader is positioned to understand this extract. The term describes how the situation being read about at any one time becomes the main area of focus for the reader, but it is also possible to extend it to enactors in the text world, viewing situations they are focusing on at any one time as primed for them. In the first clause of sentence 2, the context of the earlier event becomes primed for Mary, and as a result for the reader too, as access is given to her internal point of view. However, because of the frequent shifts in attention from sub-world to text world which start in sentence 2 and continue throughout the paragraph, the effect is given of Mary not becoming fully absorbed in her memory, but continuously switching focus back to answering Jack's questions. This effect is built on through the psychological as well as temporal distancing of the sub-

world from Mary; the proximal deictic adverb 'now' and the simple aspect are connected to the 'current' scene, whereas the continuous aspect presents the remembered event, and gives the impression of a more general, unfixed conceptualisation of that scene.

This extract also shows how information provided in enactor-accessible sub-worlds can add to a reader's conceptualisation of the main text world. Mary's comparison of the two scenes enables readers to update their text world with Jack's position in the room. It can therefore be argued that elements of enactor-accessible sub-worlds are able to serve as world-builders of a text world, despite the theoretical contradiction this presents; that text worlds can only be composed by participants in the discourse world and not enactors in the text world itself (see Werth 1999: 213).

1.4.2 Modal sub-worlds

According to Werth (1999: 216), attitudinal sub-worlds depict 'notions entertained by the protagonists, as opposed to actions undertaken by the protagonists in the discourse', and therefore include such worlds as, 'want worlds', 'belief worlds' and 'intend worlds' (1999: 227). Epistemic sub-worlds relate to the degree of certainty expressed by a protagonist to a particular utterance and can be used to account for hypothetical situations, or assumptions made by protagonists, for example. Gavins (2005: 84-85) however raises issues with Werth's distinction between these two categories, in particular with regards to his classification of 'belief worlds' as attitudinal rather than epistemic, as belief worlds are triggered by epistemic modality. She instead draws on Simpson's (1993) modal grammar of point of view in fiction, using his categories of deontic, boulomaic and epistemic modality as further sub-categories of modal worlds, which as well as avoiding the contradiction of Werth's taxonomy, also allow the viewpoint effects associated with each type of modality to be taken more into consideration.

However, the extracts Gavins analyses tend to be relatively straightforward in terms of identifying the viewpoint presented and the types of sub-world established, and less attention is paid to the extent to which a reader is given access to the internal point of

view of a character. The following extract from *A Perfect Spy* highlights this issue - in this extract, Jack and other intelligence officers are with Mary at her house, trying to gather information regarding Magnus' disappearance. The phone rings and Mary reaches out to answer it, but Jack grabs her arm to stop her, calling out for one of his officers to come and trace the call.

Extract 3

Inside herself Mary was praying so loud she hardly heard Brotherhood's shout. (le Carré 1986: 83)

Immediately in the opening clause an enactor-accessible sub-world is established through the spatial world builders relating to Mary's internal state of mind, 'inside herself', but because this access is given firstly through an instance of narrator's report of thought act (NRTA), and then through a description of her perceptions in narration, the impression is given of Mary's frantic state of mind but the exact content of her thoughts is not presented. The NRTA 'praying so loud' indicates the establishment of an embedded enactor-accessible boulomaic sub-world, showing that Mary is hoping for a particular outcome, but because no specific details are given, the reader can only infer what this is - that she is willing it to be Magnus on the phone. For Mary, therefore, the content of the boulomaic sub-world is primed, as she is caught up in her thoughts, whilst the reader is aware that this sub-world has been triggered, but is not positioned fully to share Mary's experience of it. The priming of this embedded sub-world can be seen as distancing Mary's internal point of view from what is happening in her discourse world, she is absorbed in her thoughts and so Jack's shout is backgrounded for her.

2. **Extended Analysis**

In this section I apply the features of TWT as outlined above to a more extended extract from *A Perfect Spy,* in order to address the following questions:

1. How does a TWT approach contribute to an understanding of viewpoint in the extract?

8

2. What problems arise with using such an approach?

2.1 **Context of extract**

This extract again centres on Mary Pym at home waiting for news of her husband. It is the beginning of the second scene in the novel; the first describes Magnus arriving at a boarding house in Devon with the intention of hiding out and writing his life story. The scene is reported by a third-person omniscient narrator, who at times presents Mary's internal point of view.

Extract 4

> In Vienna, three hours earlier, Mary Pym, wife of Magnus, stood at her bedroom window and stared out upon a world which, in contrast to the one elected by her husband, was a marvel of serenity (1). She had neither closed the curtains nor switched on the light (2). She was dressed to receive, as her mother would have said, and she had been standing at the window in her blue twinset for an hour, waiting for the car, waiting for the door bell, waiting for the soft turn of her husband's key in the latch (3). And now in her mind it was an unfair race between Magnus and Jack Brotherhood which of them she would receive first (4). (le Carré 1986: 16)

2.2 **The text world**

Sentence 1 provides the world-building elements necessary for the reader to construct an initial mental representation for the scene and to relate it to that created for the opening scene. Since few concrete descriptive details are provided however, it is likely that only a vague conceptualisation will be established at this stage. The new text world is established as occurring at a point earlier in the story to the first, through the adverbial phrase 'three hours earlier', despite being introduced with the past rather than past perfect tense, which would have been more consistent with this sequencing of events. This choice of tense however allows events to be presented as if they had not already happened, and combined with the prolonged focus on the scene (15 pages in length), enables it to develop as a separate narrative strand, tracing Mary and Jack's attempts to find Magnus whilst he is writing his memoirs. The past perfect can then be

used later in the scene as an indicator of the narrator presenting Mary's viewpoint, by referring to her awareness of what is past for her. The two narrative strands alternate throughout the novel, converging only in the last pages, where Jack and Mary are in the car outside the boarding house when Magnus inside commits suicide. The effect of introducing the second strand as one that had begun at an earlier point in time to the first can be seen as that of Mary and Jack trying to catch up with Magnus.

The scene depicted is static in nature; Mary remains stood at the window throughout and no action occurs in the main text world. World-builders are introduced through focus moving from one area of the scene to another; from the general location, to outside the window onto aspects of the room itself, and then to Mary's style of dress. The final area of focus marks a further move closer to Mary, depicting what is going on in her mind - her expectations, wishes, and thoughts. This shift in focus as a whole can be viewed as initially reflecting Mary's awareness of her surroundings, before she becomes absorbed in her thoughts.

2.3 **Sub-worlds in the extract**

Sub-world 1: Deictic sub-world

In sentence 1, a sub-world is triggered for the 'world' Mary sees from her window; it is deictic, marking a spatial shift in focus from the scene inside to the scene outside. The sub-world can be interpreted as both participant- and enactor-accessible, as indicators of both narratorial and character point of view are evident. The verb phrase, 'stared out upon' establishes Mary as the deictic centre; her spatial point of view is presented and arguably her perceptions of what she sees, through the value-laden expression, 'marvel of serenity'. However, because 'staring' is externally observable, this expression could also be the narrator's description for the reader of what Mary is viewing. The contrast made between this 'world' and Magnus's more clearly fits in with the omniscient viewpoint of the narrator, as Mary is unaware of her husband's location. The reader was given access to this information and is likely to recall the earlier scene, with specific focus on the 'calmness' of the physical surroundings; the contrast made by the narrator evident in the harsh portrayal of the town Magnus has arrived at, one sentence for

example reading, 'a strong sea wind lashed at his city suit, salt rain stung his eyes, balls of spume skimmed across his path' (le Carré 1986: 9).

This example illustrates how some verbs of perception can lead to ambiguities in identifying the viewpoint being presented and in turn whether sub-worlds connected to them are participant- or enactor-accessible, or both at the same time. In functional grammar, perception belongs to the category of mental processes, and includes such verbs as 'seeing', 'hearing' and 'feeling', processes that a person experiences rather than actively engages in. However, because some verbs of perception such as 'listen', 'watch' and 'stare' require more cognitive effort and can be evident from outward behaviour, they are categorised separately as 'behavioural processes' (Halliday 1985: 128-129). Thompson (2004: 103) describes this category as an 'intermediate between mental and material processes', which distinguishes between 'purely mental processes and the outward physical signs of those processes'. This distinction is important in the attribution of viewpoint, as purely mental processes serve as clear indicators of a character's internal point of view, whereas behavioural processes can be ambiguous, and may result in the reader feeling less close to the internal viewpoint of the character.

Sub-world 2: Epistemic sub-world
A further sub-world is triggered in sentence 2, through the inclusion of the negated expression, 'neither…nor' as it leads the reader to create a sub-world which remains unrealised, of Mary carrying out the actions described. This sub-world can again be seen as ambiguous in terms of accessibility; it could be viewed as participant-accessible through the narrator adding further descriptive detail to the text world, or as enactor-accessible reflecting Mary's own awareness of her surroundings and lack of activity. The first interpretation comes from the presentation of the sentence as narration, with no explicit attribution to Mary's viewpoint, enabling the reader to add the component of 'unlit' to the text world. The second comes from effects created through the use of negation which could be seen as reflective of Mary's viewpoint. Hidalgo Downing describes the function of negation as follows:

Negation is used in discourse when an expectation is defeated and is thus more informative than the affirmative. Negation makes non-events and non-states more salient than events and states and is thus a natural foregrounding device. (Hidalgo Downing 2003: 321)

In this example, because the negation qualifies what would otherwise be function-advancing propositions, it is Mary's lack of activity that is foregrounded. The actions themselves represent schematic assumptions, expected behaviour on entering a room at night, and the negation of these assumptions further emphasizes Mary's failure to carry them out. Combined with the overall shift in focus from one element of the scene to another, the negation can be interpreted as Mary's awareness that she has been standing in the dark for an hour, unable to do anything except for wait for news of Magnus.

Sub-world 3: Epistemic sub-world

In sentence 3 the focus then moves to how Mary is dressed – 'to receive' - a phrase which is subsequently associated with her mother, triggering an epistemic sub-world as it refers to what the viewpoint being presented believes Mary's mother would have said, had she been there. The expression 'dressed to receive' can therefore be seen as an instance of hypothetical speech presentation (see Semino and Short 2004), despite appearing initially to be narration; it is the adverbial in a main clause, in which third person reference is made to Mary and the tense used is the past simple of narration. It is only identified as hypothetical speech presentation through the subsequent reporting clause. It can be assumed that both the omniscient narrator and Mary are aware of her mother's use of the phrase and so the reporting clause could be presenting either perspective; the narrator adding description to the reader's conceptualisation of the text world as well as to their understanding of Mary's background, or Mary's focus shifting from her surroundings to her appearance, triggering a memory of how her mother used to describe this style of dress. The first interpretation would lead to a participant-accessible sub-world, the second to an enactor-accessible sub-world.

However, a more in-depth analysis of speech and thought presentation raises further complexities in identifying the viewpoint being presented, and I would argue that

through these two clauses the narrator is not just indicating Mary's internal point of view, but also presenting her thoughts, showing that she has adopted the expression into her own idiolect because of its repeated use by her mother. Both clauses could be viewed as FIT, as they contain a mix of direct and indirect features. The first clause, as mentioned above, is presented in the indirect style of narration, but the expression itself 'dressed to receive' can be attributed directly to Mary, as although there is a reporting clause, the reported speech is not subordinated to it, the reporting clause instead being the dependent clause. As a result, the second clause can be interpreted as an afterthought; Mary is focussing on how she is dressed and uses her own expression for this, before remembering where she acquired the expression. This interpretation is also reinforced by the repetition of the verb 'receive' in sentence 4, in a clear instance of FIT, being explicitly attributed to Mary.

In a TWT account, the instance of FIT can be seen as triggering an enactor-accessible epistemic sub-world, and a further sub-world of Mary recalling her mother using the phrase is embedded within this, with 'dressed to receive' being part of both; it is the 'current' thought Mary has, as well as the speech she is attributing to her mother in an embedded hypothetical sub-world. However, the likely initial interpretation of the opening clause as narration rather than thought presentation raises problems when applying TWT, as on first reading it can be seen as providing a description of the external scene, serving as a world-building element, yet a possible reinterpretation of it as FIT on reading the second clause means that an apparent world-builder of the main text world is introduced from the point of view of an enactor, in an enactor-accessible sub-world. This overlap in accessibility between text- and sub-world contributes to the effect of moving closer into the character's consciousness as the extract progresses, and shows that it is not always possible to separate clearly character point of view from narratorial point of view, an issue which TWT needs to address in order to be able to account for such subtleties in viewpoint presentation.

Sub-world 4: Deictic sub-world
The fourth sub-world is related to a shift in temporal point of view from that of the narrator to that of the character. It is triggered by the change in tense and aspect from

the past simple to the past perfect continuous in sentence 3, which combined with the 'for' clause, is used to depict what Mary had been doing for the hour previous to the initial text world established; the change in tense and aspect now reflective of her point of view. However, despite this information being introduced through an enactor-accessible sub-world, the reader is still likely to expand the temporal parameters of the main text world retrospectively, as there is no reason to doubt Mary's reliability. The content of the sub-world corresponds to that of the main text world through repetition of some of the world-builders - Mary's position in the room and her style of dress. The effect of this shift and further overlap between text- and sub-world can firstly be seen as reflecting Mary's sense of how long she has been standing at the window, and secondly as continuing to emphasize the static nature of the scene through lengthening the time period in which no change has occurred.

The final three clauses lead to the embedding of a further sub-world within the enactor-accessible sub-world already established, triggered through the repetition of the verb phrase 'waiting for' combined with a description of the sounds Mary is expecting to hear, and again marks a further shift towards her internal point of view. This embedded sub-world can be seen as either a boulomaic (wish), or an epistemic (expectation) world, depending on whether the sounds described are related to Magnus or to Jack. The sequence of the sounds shows them moving closer to Mary, with the car, the doorbell, and finally the key in the lock, which is presented as familiar and through the value-laden expression 'soft', a pleasant sound for Mary and in combination with the mention of an 'unfair race' in FIT in sentence 4, indicates she is hoping that Magnus will arrive first.

Sub-world 5: Epistemic sub-world

This shift closer to Mary's internal point of view continues in sentence 4, with a clear instance of FIT, triggering an enactor-accessible epistemic sub-world. The temporal deictic adverb 'now', along with the location being internal, 'in her mind' brings into focus Mary's 'current' thoughts. Although the sentence continues to be in the third-person and past tense, consistent with narration, the social deixis and some of the expressions used are clearly consistent with the more direct features of Mary's thoughts.

Whereas in the extract so far reference to Magnus has been in terms of his relationship to Mary, 'her husband', in FIT he is referred to as 'Magnus'. The value-laden expression, 'unfair race' shows something about Mary's expectations as well as what she wants to happen; although she is willing Magnus to arrive home, she clearly believes that it will be Jack Brotherhood who arrives first.

3. **Conclusions**

3.1 **How does a TWT approach contribute to an understanding of viewpoint in the extract?**

Applying TWT to an extract from *A Perfect Spy* has highlighted the complex viewpoint presentation employed in the extract, and been useful in accounting for some of the resulting effects. Overall, this complexity is reflected in the number of sub-worlds established – five over the course of just four sentences, with a further two sub-worlds embedded within these – as well as in the difficulty in determining the accessibility relations of the first three sub-worlds. The gradual foregrounding of Mary's internal point of view is shown in the type of sub-worlds established, moving from the indication of her perceptions and awareness of her surroundings evident in sub-worlds 1-3, to the more explicit presentation of her wishes and thoughts in sub-worlds 4 and 5. The difficulty in determining sub-world accessibility also helps to account for this gradual shift, the sub-worlds initially being ambiguous in terms of accessibility, before the final two becoming clearly enactor-accessible.

The atmosphere of 'waiting' is reflected in the narration, through the lack of function-advancing propositions in the main text world, combined with other features such as the use of the continuous aspect in sentence 3. A comparison of the function-advancing propositions evident in the enactor-accessible sub-worlds with those of the main text world also illustrates how Mary's unsettled state of mind is presented. The lack of action on the main level of the narrative contrasts with details of the unrealised action occurring in the sub-worlds – such as the sounds and movements of someone arriving at the house, and the 'race' between Magnus and Jack – and foregrounds Mary's anxious state of mind.

It can be argued that a TWT approach is able to account for gradual changes in viewpoint presentation over the course of a text - in this case moving closer to the character's internal perspective – in a way that other existing taxonomies of viewpoint are not. Such taxonomies tend to be based on the categorisation of texts or sections of texts as a particular narrative type (for example Uspensky 1973, Fowler 1986, Simpson 1993), and as a result may lead to subtle shifts and complexities in viewpoint presentation being overlooked. McIntyre raises this issue in his discussion of Fowler's framework:

> …despite the fact that Fowler acknowledges that no text is likely to exhibit one type of narration alone, the categories he suggests restrict us to compartmentalising narrators, when in fact the type of narration in a text may change from sentence to sentence. It would seem, therefore, that there is little to be gained from asserting that a narrator belongs to a particular category. (2006: 29)

In TWT on the other hand, a text world can serve as a unit of analysis, allowing any patterns and shifts in the type and accessibility level of any sub-worlds to be identified and analysed in relation to viewpoint effects.

Further insights into viewpoint effects can be gained through applying Emmott's notion of priming to a TWT analysis, but also extending it to take into account situations that can be seen as primed for enactors in the story world. Extract 3 above illustrates how the same sub-worlds can be primed to differing degrees of prominence (see McIntyre 2006: 115) for readers and character depending on the amount of detail provided, and then linked to differing degrees of 'closeness' to a character's internal point of view. It also helps to account for how different forms of thought presentation lead to different viewpoint effects: an enactor-accessible sub-world may be indicated to the reader through an instance of NRTA or through the propositional content of the thoughts in direct thought (DT), but in both situations it can be assumed that the sub-world remains primed to the same degree for the character. In the first case readers will have a more

general impression of the character's point of view, whereas in the second a fuller understanding is afforded.

Where thought presentation is not involved, but the point of view of a character is still indicated, as in sub-worlds 1 and 2 of extract 4 above, determining the extent to which the worlds are primed for the character is less straightforward. Because of the ambiguity in accessibility, it can be argued that the elements of the surroundings focussed on are primed for Mary, but not to the same degree of prominence as the imagined situations in the enactor-accessible sub-worlds. The ambiguous sub-worlds can be seen instead as conveying a sense of how Mary is experiencing the situation - her relatively unfocused state of mind, moving from one aspect of her surroundings to another - before having more conscious thoughts about what she expects and hopes will happen next.

3.2 **What issues arise with using such an approach?**

One main issue arising from the above analysis is that determining the accessibility level of some sub-worlds in heterodiegetic narratives can be problematic. This issue is connected to how more indirect indicators of character point of view presented through narration are accounted for, such as the value-laden expression, 'marvel of serenity', or the negation in sentence 2. Such features can be interpreted as either the narrator's evaluation/description of the scene, or the impression the character has of her surroundings, or both at the same time. The distinction made between participant- and enactor-accessibility can therefore be viewed as too simplistic in this respect, as it is not always possible to separate narratorial description or evaluation from a character's subjective experience of a scene.

Because ambiguous sub-worlds tend to indicate character perceptions, it can be argued that they are likely to have more influence on the reader's construction of the main text world than enactor-accessible sub-worlds, which may instead provide the reader with an understanding of why a character is behaving in a particular way. In extract 4, the ambiguous sub-worlds relate directly to physical elements of the scene, rather than to imagined or anticipated situations in Mary's mind, and can be seen as contributing to the construction of the text world; the negated sub-world in sentence 2 for example, not

only enables readers to understand to a certain extent Mary's awareness of her surroundings, but also to update their text world with the fact that the room is unlit. The enactor-accessible sub-worlds in the above extract contrast with this, since they do not provide any extra detail about Mary's surroundings, and can be used instead to explain her behaviour at a later stage – for example, her wish, expressed in a boulomaic sub-world, that Pym will arrive at the house before Jack Brotherhood, can be connected to her reluctance to cooperate fully with Jack's questions when he does arrive first. It is however, also possible for information provided in enactor-accessible sub-worlds to lead readers to add further detail to the main text world. This was illustrated in extract 2 above, where information introduced in Mary's flashback in FIT allows readers to situate entities in the room and in relation to each other, thereby contributing to their text world for the scene.

Whilst TWT is able to add to an understanding of how viewpoint effects are brought about in prose fiction, for example in the case of extract 4 above through capturing the gradual shifts that occur throughout the passage, and enabling patterns to be identified between sub-worlds and the text-world related to the state of mind of the character, I would argue that further investigation is needed into how it might be modified to deal with the blurring of boundaries that often occurs between narrator and character point of view. The clear-cut distinction made between participant- and enactor-accessibility in TWT can be seen as problematic when applying the theory to extracts such as those analysed in this paper, where ambiguities, overlaps and combinations of viewpoints are evident.

References

Emmott, C. (1997) *Narrative Comprehension: A discourse perspective.* Oxford: OUP
Fowler, R. (1996) *Linguistic Criticism.* Oxford: OUP
Gavins, J. (2005) '(Re)thinking Modality: A Text-world Perspective'. *Journal of Literary Semantics* 34 (2): 79-93
Gavins, J. (2007) *Text World Theory: An Introduction*. Edinburgh: Edinburgh University Press
Gavins, J. (2010) '"Appeased by the Certitude': The Quiet Disintegration of the Paranoid Mind in *The Mustache".* In McIntyre, D. and Busse, B. (eds) (2010) *Language and Style*. Basingstoke: Palgrave Macmillan
Halliday, M.A.K. (1985) *An Introduction to Functional Grammar.* London: Arnold

Hidalgo-Downing, L. (2003) 'Negation as a Stylistic Feature in Joseph Heller's Catch-22: A Corpus Study'. *Style* 37 (3): 318-341

Le Carré, J. (1986) *A Perfect Spy*. London: Hodder and Stoughton

McIntyre, D. (2006) *Point of View in Plays*. Amsterdam and Philadelphia: John Benjamins Publishing Company

McIntyre, D. and Busse, B. (eds) (2010) *Language and Style*. Basingstoke: Palgrave Macmillan

Semino, E. and Short, M. (2004) *Corpus Stylistics: Speech Writing and Thought Presentation in a Corpus of English Writing*. London: Routledge

Semino, E., Short, M. and Wynne, M. (1999) Hypothetical Words and Thoughts in Contemporary British Narratives. *Narrative,* 7 (3), 307-333

Short, M. (1996) *Exploring the Language of Poems, Plays and Prose*. London and New York: Longman

Simpson, P. (1993) *Language, Ideology and Point of View*. London and New York: Routledge

Stockwell, P. (2002) *Cognitive Poetics: An Introduction*. London: Routledge

Thompson, G. (2004) *Introducing Functional Grammar* (2nd ed.). London: Arnold

Uspensky, B. (1973) *A Poetics of Composition,* trans V. Zavarin and S.Wittig, Berkely: University of California Press

Werth, P. (1999) *Text worlds: Representing conceptual space in discourse.* Harlow and New York: Pearson Education Limited