FOREWORD by Leonard Woolf 9 Chapter Page **1** INTRODUCTION 13 Delineation of study-studies related to point of view; to style in literature; to literary criticism and language. 2 AN IDEA OF THE METHOD 20 Problem of determining point of view-some specific indications — method of creating narrator -method of isolating, grouping, analysing, interpreting-noting narrator sequence-linguistic habits projecting personality-sample size and sampling technique—dimensions of style examined—statistics and the computer. **3 THE CONCEPT OF POINT OF VIEW** 28 The choice of narrator—the omniscient narrator; narrative method; dramatic method-nonomniscient narrator; narrator-observer: first person; narrator-participant: first person; narrator-observer: third person; narrator-participant: third person - narrator 'vanishes': direct mental transmission: single point-of-view method; multiple-point-of-view method-difference between multiple-point-of-view method and omniscient author point of view-determining the

4 MULTIPLE VIEWPOINTS IN 'TO THE LIGHTHOUSE'

narrator.

A demonstration of the method—manipulation of manifold viewpoints—difficulties in distinguishing the various points of view—direct and indirect interior monologue—signals for identifying principal narrators. 47

5 THE RHETORIC OF 'TO THE LIGHT-HOUSE'

The author's literary aims—novel's external structure—novel's inner structure—method of creating character—sequential isolation and analysis of the principal narrators—critical comments and confusions—simulating the flow of impressions; a demonstration of the method; technical aspects of the method—aspects of the novel in terms of multiple points of view; significance of modulating the manifold perspectives; its effect on the reader; temporal and spatial aspects—novel's structural and semantic organization on the prose level; distribution and sequence of the multiple points of view throughout the novel—novel's semantic organization on the plane of poetry; narrative progress through symbol expansion; one function of imagery; the Lighthouse as central symbol.

- 6 A STYLISTIC ANALYSIS OF THE NOVEL 124 Sentence structure; clause types; clause embedding—vocabulary analysis—verb density —personal affect; objective measures indexed ornamentation; objective measures indexed— —abstract noun frequencies and analysis imagery of principal narrators analysed.
- 7 CONCLUSION

Attitudes and values communicated through fiction—importance of attending to point of view —discarding the artificial distinction between form and content—appropriate response to a novel—reasons behind difference between old novels and new—significance of the multiplepoint-of-view novel.

REFERENCE NOTES	165
APPENDIX A	170
APPENDIX B	204
BIBLIOGRAPHY	209
INDEX	219

159