

In the conceptual I of a grammatical third person: Dynamics of point of view in Modernist texts

Juani Guerra & Svend Ostergaard
University of Las Palmas & Aarhus University

One of the most complex concepts dealing with *realism* and *representation* in Modernist Poetics is *point of view* as narrative construal. The conceptual construction of characters as intense observers (James, 1884) demanded new linguistic strategies in the composition of literary texts that were successfully carried out by Modernist writers. One of the best known changes in Literary Studies concerns how these formal strategies radically modified the narrator's traditional omniscient view into a modern authorial one using a linguistic third person (She/He) in a way that triggered a direct perception of a conceptual first person (I). These texts were highly innovative in that regard mainly because they recruited material from the everyday ordinary use of language. The main effect of this removal of literary *decorum* was the occurrence of the first instances of controlled textual construction of inner reality (Faulkner, Joyce, Woolf, etc.). Literary Studies refer to this as Experimental Literature, a new way to anchor form-meaning that has been qualitatively improved since then in many languages. Furthermore, we want to show the linguistic means whereby viewpoint might shift between narrator and protagonist. Moreover, Modernist writers were the first to experience the activation of multiple voices thus increasing the complexity of the process; in the dynamic shift between these voices we find recurring everyday structures at all linguistic levels that produce the effect of real-time characters interaction.

We will here pursue the considerations above by relating them to the cognitive mechanisms making the former paradoxical effect possible: that a grammatical 3rd person can construe the inner reality of an intense perceiver/observer in a much more direct way than a grammatical 1st person. Some ensuing linguistic forms expressing these mechanisms will be analysed like for instance noun phrases, use of tense/aspect, use of definite/indefinite articles, use of adverbs and the use of verbatim indirect speech (Chafe 1994). We will focus on them as materializing cognitive mechanisms of subjectivization (Traugott and Dasher 2002) from a consideration of discourse as locus for subjectivity and intersubjectivity (Verhagen 2005), basically in reference to the way an element of a conceptualization is perspectively (objectively or subjectively) construed (Langacker 1990:150).

To illustrate this we will use examples from Virginia Woolf's *Mrs. Dalloway* (1922).

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