

Point of View

	First Person	Second Person	Inner Limited	Outer Limited	Unlimited	Combo	Multiple
Narrator	"I" telling the story	"I" talking directly to "you"	Author, through the viewpoint of only one character.	Author as totally objective observer	Author as an all-knowing, all-seeing "god"	Combines sections written in inner limited and sections in limited	Different POVs in separate sections and adhering strictly to rules for each
Person	First	Second (and First)	Third	Third	Third	Third	First, second, third
Emotions	Narrator's, and observe or recall or expect the emotions of others	Narrator's, and can observe or recall or expect the emotions of others	Chosen character and can observe or recall or expect the emotions of others	No personal, only through external, non-emotional and objective observation	Can know and/or reveal the emotions of any and all characters	Emotions of chosen character or any and all characters	Adhere to the rules for the POV used for the particular section
Behaviors	Narrator's, and those of characters I observe or recall or expect	Narrator's, and those of characters I observe or recall or expect	Chosen character and can observe or recall or expect behaviors of others	Only that in the immediate scene and through objective observation	Can know and/or reveal the behaviors of any and all characters	Behaviors of chosen character or any and all characters	Adhere to the rules for the POV used for the particular section
Sensory Perceptions	Narrator's, and can observe or recall or expect others'	Narrator's, and can observe or recall or expect others'	Chosen character and can observe or recall or expect the sensory perceptions of others	No personal, only through external, non-emotional and objective observation	Can know and/or reveal the sensory perceptions of any and all characters	Sensory perceptions of chosen character or any and all characters	Adhere to the rules for the POV used for the particular section
Setting	Immediate observation and via memory	Immediate observation and via memory	Immediate location or memory of chosen character; also through dialogue of other characters	Only through external observation	Unlimited as to location and time	Immediate location or memory of chosen character or unlimited as to location and time	Adhere to the rules for the POV used for the particular section
Advantage	Narrator and reader have strong emotional attachment	Can make comments that connect the reader to the characters and/or all humanity	Use to limit emotional involvement and increase suspense; used in romance novels	Reader is forced to become intellectually involved with the story	Information used is unrestricted	Flexibility	To portray different characters and situations; easier for the writer than sticking to a single POV
Disadvantage	Author cannot easily change to another POV without damaging his/her credibility with the reader	If reader loses the "you" feeling, can lose interest in the entire work	Not as strong a bond with the reader as first person	Some readers don't want to invest energy in interpreting the story	Weak connection to reader; head-hopping can be confusing to reader	Creates emotional distance between characters and reader	Can be confusing to the reader, i.e., James Joyce in <i>Ulysses</i> . Hemingway used multiple viewpoints.