Four Basic Positions of Point of View

	Omniscient	Limited Omniscient	First-Person	Dramatic
Voice	Third-person pronouns *he, she* mostly; first-person pronoun rarely	third-person pronouns	first-person pronouns *I, my, mine,* etc. (*we, our us*)	Third-person pronouns
Consciousness	Access to consciousness of more than one character, perhaps all	Access to consciousness of one character	Access to narrator's consciousness	No access to any consciousness
Position and Presence	Story seen through eyes of outside observer, whose presence is pervasive	Story seen through eyes of outside observer, protagonist, or minor character whose presence dominates	Story told through eyes of outside observer, protagonist, or minor character whose presence dominates	Story seen through eyes of outside observer whose presence is unobtrusive
Reliability	Reliable as implied author's voice	Reliable when observer used; less reliable when character used	Reliable when observer used; less reliable when character used	Reliable when "teller" remains neutral
Usage in Modern Fiction	Infrequently used	Frequently used	Frequently used	Infrequently used
Other Features	1. Allows great scope and flexibility 2. Permits author intrusions, editorializing, evaluations, and comments 3. Creates distance between reader and characters	1. Fosters illusions of reality 2. Allows author comments 3. Establishes intimate relationship between reader and narrator 4. Provides structural unity 5. Combines scope of omniscient and immediacy of first-person narration	1. Fosters illusion of reality 2. Allows author comments 3. Establishes intimate relationship between reader and narrator 4. Provides structural unity	1. Permits great flexibility 2. Forbids author comments 3. Places reader in position of spectator 4. Allows action to move swiftly 5. Creates strongest illusion of reality

rce: Anthony Dubé et. al., Sturcture and Meaning: An Introduction to Literature. Boston: Houghton, 1983. 96 - 97.