Appendix A

Simpson's narrative point of view

Types	Shading	Linguistic Features	Examples
Homodiegetic Narrator (A)	Positive	"Co-operative" first-person narrative, deontic and boulomaic modalities and verba sentiendi present.	*Jane Eyre*
	Negative	Less "co-operative" first-person narrative, epistemic and perceptive modalities present.	*Molloy*
	Neutral	Unreflective first-person narrative, unmodalized and few evaluative adjectives and adverbs	"Hard-boiled" Detective fiction genre
Heterodiegetic Narrator (B) Narratorial Mode (N)	Positive	Disembodied narrator offering opinions and judgments, deontic and boulomaic modalities and verba sentiendi present.	Fielding's and Joyce's writings
	Negative	Disembodied narrator trying to 'make sense' of characters and situations	*The Trial*
	Neutral	External narrator refusing privileged access to character's thoughts and feelings	Hemingway's writings
Heterodiegetic Narrator (B) Reflector Mode (R)	Positive	Particular character's offering certain opinion and judgments, deontic and boulomaic modalities and verba sentiendi present.	*The Ambassadors*
	Negative	'estrangement' situated in mind of character, epistemic and perceptive modalities present	Kafka's writings
	Neutral	Action situated in viewing position of passive character, unmodalized and evaluative modalities withheld	Flaubert's writings

This table of Simpson's categorization concluded from his 1993 autograph (pp. 47-76)