



Viewpoint in Motion: The Importance of Viewpoint in Jack Kerouac's *On The Road*

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An Introduction

Kerouac wrote to Neal Cassady, his great friend and inspiration for *On the Road*, saying the 'story deals with you and me and road' (Campbell, 2000: 106). These three aspects form the workings of narrative viewpoint in the novel. It is this viewpoint that forms the focal point of my analysis. I will use Stockwell's (2009) framework to stress the importance of viewpoint in *On the Road*. I will use the opening paragraph of the novel as a test-bed in observing the shifting viewpoint. The essay will draw on two other passages as a comparative tool and to illustrate the viewpoint in motion. Ultimately, the viewpoint has a vital role in developing a correlation between the friendship of Dean and Sal and itself. This will be brought to the fore in the concluding discussion. Before all this, I will mark out the parameters of the novel's literary heritage.

Much of the literary criticism surrounding *On the Road* is tied up with Kerouac's own life. For instance, Charters admits that 'literary critics that write about Jack Kerouac have different orientations, but their insights into his life and work are often based on common ground' (1990: 181). The fascination with Kerouac's life is unsurprising since his own experiences of travelling across America with Neal Cassady, when most Americans were 'rediscovering the mobility they had lost during the Depression and the war' (Dickstein, 1999: 40). The role of Neal Cassady in inspiring the character of Dean Moriarty is significant as, according to Watson, 'Kerouac was periodically revived by direct and indirect contact with Neal Cassady' (1995: 130). It is no surprise then, that many biographical accounts have been written focusing on their friendship (see for example Charters, 1973; Clark, 1984; Gifford and Lawrence, 1978; Jarvis, 1974; McNally, 1979, and Nicosia, 1983).

Evidently, criticism surrounding the novel has also drawn on the birth of the Beat Generation around the time of its publication. The life-style portrayed in the novel defined a new generation that has attracted much critical attention (Campbell, 2000; Van der Bent, Van Elteren, and Van Minnen, 1999; Myrsiades, 2002; Plimpton, 1999; Lee, 1996; Tytell, 1976 and Wilson, 1995). Another aspect of the Beat Generation that attracts the critics is the notion of travel and a loss of careerism the American Dream is so focused on (Tytell, 1976: 165). The Beat Generation, epitomised by many of Kerouac's friends such as Allen Ginsberg, William Burroughs and Carolyn Cassady, has influenced many critics observing the cultural heritage of the novel.

Considering the great volume of work done on Kerouac's life, there is relatively little focusing on the literary techniques he uses to produce such a textured novel (see for example, Weinrech, 1987; Douglas, 2002; and Mortenson, 2002). Kerouac's spontaneous prose has been one main feature of closer textual criticism. As Kerouac himself admits, 'I got the spontaneous style of *On the Road* from seeing how good old Neal Cassady wrote his letters to me, all first person, fast, mad, confessional, completely serious' (Berrigan: 1999: 108). This is why such focus has been directed toward the relationship between Kerouac and Cassady as

out if it bore spontaneous prose. Kerouac describes this new literary style as a 'wild form' that transcended the restricted form of the traditional novel (Watson, 1995: 138). It is this 'wild form' that is a point of entry for my analysis. The spontaneity in the form is a fundamental aspect in producing a viewpoint in constant motion.

Before embarking on an analysis of the viewpoint, I will outline the technical boundaries of the analysis. The core of the analysis will be rooted to Stockwell's recent work on 'Voice and Mind' (2009: 106-133). In particular, viewpoint as vector and deictic braiding are both aspects that will provide interesting developments to my analysis of viewpoint in *On the Road*. These aspects are borne out of other frameworks focused on cognitive principles of studying literature. Importantly, Stockwell's framework begins to account for the three people involved in literary encounters: readers, authors and characters. All three are 'refracted through a reader's consciousness' (Stockwell, 2009: 106). This is an important aspect for the analysis, as I will be analysing how the viewpoint develops the reader-character relationship and how it ultimately correlates with the friendship of the two main characters.

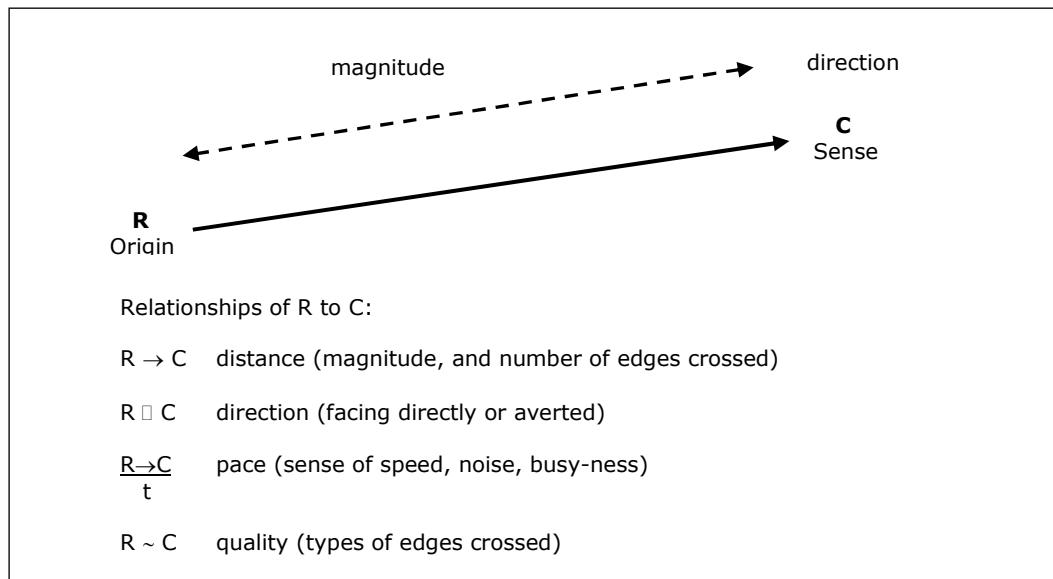
In the chapter, Stockwell develops the concept of viewpoint as vector. Some dimensions of the notion derive from works on point of view in stylistics. For instance Fowler (1986) developed a four-tiered approach to point of view: spatial, temporal, on the plane of ideology and on the psychological plane. Simpson (1993) develops this idea further by arguing that spatio-temporal point of view is part of the psychological point of view as they are fundamental elements to our own perceptual field. Since psychological and ideological point of view are metaphorical mappings of SPACE, then all forms of point of view referred to above are 'analogues of spatial relations and motions' (Stockwell, 2009: 108).

Additionally, the viewpoint as vector notion is also derived from Palmer's (2004) work on narrative fiction. Specifically, Palmer's argument that all readers construct alternate minds in the form of author, narrator, character and groups highlights the importance of narrative viewpoint. He calls this feature, *Intermentality* (see also Palmer 2005, 2007). Indeed, Palmer points out that 'this new cognitive approach, when applied to the novel, uncovers evidence of the social nature of fictional minds that is not visible within traditional narrative approaches' (2005: 438). This, along with along with point of view analyses, develop Stockwell's concept of viewpoint as vector.

This aspect of the framework will be crucial to my analysis of specific passages in *On the Road*. A vector is defined as a 'quantity having direction as well as magnitude',¹ thus a vectored viewpoint can be seen as having four specific spatial dimensions of movement: distance, direction, pace, and quality (see Figure 1a; Stockwell, 2009: 110). The perceived distance is the sense of closeness between reader and character and is the key to 'authenticity, trust and intermental engagement' (Stockwell, 2009: 109). The directionality of a vector is dependent on how the reader is orientated relative to the characters' world. The pace of a vectored viewpoint is evoked by 'how fast a reader perceives their access to a character' (2009: 110). The quality of the spatial-vector is dependent on the types of world-edges crossed. These all contribute to an overall understanding of a viewpoint in a narrative, as Stockwell illustrates in an analysis of Updike's *Rabbit Run* (2009: 118).

¹ *Oxford English Dictionary Online*, <http://www.oed.com/> (viewed 15/05/2010)

Figure 1a: Viewpoint as Vector



Moreover, Stockwell again uses other cognitive approaches to literature to derive the idea of deictic braiding. This combines elements of deictic shift theory (originally in Duchan, Bruder and Hewitt, 1995; and developed in Stockwell, 2002, 2006, 2008; and McIntyre, 2006) and text world theory (Werth, 1999; Gavins, 2007). Deixis explored initially by Bühler (1982) in a literary field, always involved the two ends of a vectored relationship. As Segal argues, ‘the reader often takes a cognitive stance within the world of a narrative and interprets a text from that perspective’ (1995: 15). This is all down to deictic shifts in a text which move the deictic centre of the narrative.

Thus, different dimensions of deixis can be bundled together to form one part of a braid. These dimensions include perceptual, spatial, temporal, relational, textual, and compositional deixis. Close up, a vector line between the origin and terminal sense is made up of these braids. They are fundamental to a reader’s projection of a vector when ‘the relative deictic braids are threaded in towards the terminal sense’ (Stockwell, 2009: 128). The various braids are important elements to reader-orientated virtual movement when viewing from a perspective of text worlds. Essentially, as Stockwell points out, ‘deictic shift theory is text world theory ‘edge on’’ (2009: 129). This develops a further notion that can be applied to the viewpoint in *On the Road* as deictic braids give a clear richness to the vectored reader-character relationships.

Therefore, this framework developed by Stockwell is appropriate as it is a unified account of viewpoint and deictic braiding from a cognitive perspective. It will also enable me to closely observe the shifting viewpoint at different stages of the novel and draw comparison in Kerouac’s different techniques used. I will highlight the various changes in viewpoint from the start of the novel as it shifts towards Dean away from Sal (chapter 1). This is clearly contrasted in other parts of the novel where there is a shared viewpoint (chapter 2). Finally, the latter stages of the novel highlight an eventual split viewpoint (chapter 3). Throughout the analyses, I will be tracking the reader-character viewpoint with Sal, the narrator, and Dean, the eventual anti-hero and how they correlate with the relationship between Sal and Dean.

A Shifting Viewpoint

This section shows the importance of viewpoint in the opening paragraph of the novel. I will use Stockwell’s framework (2009) to analyse the shifting viewpoint as the focus switches from Sal to Dean. I will also analyse the prototypicality of Dean and Sal respectively to

demonstrate the importance of the perceptive system in the opening paragraph. Evidently, the opening is key for the narrative to function effectively from the start. The passage illustrates the Sal's fascination with the relatively unknown Dean Moriarty; as Campbell argues, '*On the Road* is a love story, and Dean Moriarty is its object' (2000: 111). The following passage is the opening paragraph which introduces the reader to the two key characters, Dean and the narrator (Sal):

I first met Dean not long after my wife and I split up. I had just gotten over a serious illness that I won't bother to talk about, except that it had something to do with the miserably weary split-up and my feeling that everything was dead. With the coming of Dean Moriarty began the part of my life you could call on the road. Before that I'd often dreamed of going West to see the country, always vaguely planning and never taking off. Dean is the perfect guy for the road because he was actually born on the road, when his parents were passing through Salt Lake City in 1926, in a jalopy, on their way to Los Angeles. First reports of him came to me through Chad King, who'd shown me a few letters from him written in a New Mexico reform school. I was tremendously interested in the letters because they so naively and sweetly asked Chad to teach him all about Nietzsche and all the wonderful intellectual things that Chad knew. At one point Carlo and I talked about the letters and wondered if we would ever meet the strange Dean Moriarty. This is all far back, when Dean was not the way he is today, when he was a young jailkid shrouded in mystery. Then news came that Dean was out of reform school and was coming to New York for the first time; also there was talk that he had just married a girl called Marylou.

(Kerouac, 1957: 3)

There is an interesting viewpoint here because of the quick shift in focus from Sal to Dean. Although I am instantly thrown into Sal's perspective, Dean is the object of attention through much of the paragraph. This not only highlights the attractiveness of Dean as a character but it is a clear indication that something is happening to the viewpoint that causes this particular profiling.

The relationship between the reader and a character can be tracked through the orientation of the space between, thus making the viewpoint a *vector* (Stockwell, 2009: 109). The first dimension of the vector is the perceived distance between reader and character. Sal, as the narrator, and character at the terminal sense is close in terms of the world-boundaries crossed. The first person pronoun 'I' is the opening into the first text world and immediately gives me a relational tone to the narrative. This produces a close vectored relationship between reader and character. Equally, the locative proximity of 'New York' (implying that Sal is based in or near), gives a graspable reality to the narrative. This closeness is key to the overall viewpoint as it demonstrates the trust and beginnings of an intermental engagement with the character of Sal.

In contrast, Dean seems more distant in a vectored relationship. This is partly due to the locative proximity from Sal's perspective; he was born between Salt Lake City and Los Angeles and is now in a reform school in New Mexico. Not only is Dean physically more distant, more world-boundaries are crossed before we are given any key information about Dean. Stockwell's argument that 'perceived distance is the key to authenticity, trust and intermental engagement' (2009: 109) is reinforced by this contrast. Instinctively I am not instantly trustful of his character because of the perceived distance. Importantly though, Dean's perceived distance is constantly decreasing. He is 'coming to New York' and thus

coming closer to the primary focaliser, Sal. This is an early indication that the vectored viewpoint is important in establishing the shifting focus of the opening paragraph.

Moreover, the direction of the viewpoint vector demonstrates why the focus is on Dean and not on the narrator recounting the story. Stockwell defines this dimension as the point at which ‘a reader comes face to face with different aspects of character’ (2009: 109). The reader is immediately confronted by Sal’s history including ‘his miserably weary split up’ with his wife and a ‘serious illness’ that shows various aspects of his character. This is clearly a direct connection with Sal that I have to process as the reader getting to know the perceptual system. However, the abrupt conversational tone in ‘I won’t bother to talk about’ and the direct address to the reader in ‘you’ marks the start of a transition in directionality of the vectored viewpoint. The narrator is eager to avoid elaborating on his past so the attention can be shifted.

The presentation of Dean through Sal’s perspective shows how there is a shift of connection from one character to another. Sal is directly presented in the opening lines but information on Dean automatically shifts the reader’s attention. For instance, Dean is frequently on the move, ‘born on the road’, and is often associated in the present, ‘Dean is the perfect guy’. As Stockwell points out, ‘the readerly gaze is averted or distracted by other prominent features or other characters’ (2009: 109). Dean is the distraction from Sal’s own story. Therefore, the directionality of the viewpoint as a vector changes within the opening lines; the shift from Sal to Dean specifically draws me to Dean as a character.

Similar to the distance, the paciness of the vectored viewpoint shows how the opening narrative delves straight into Sal’s perspective. Specifically, it takes no time to perceive the access to Sal’s narrative; the first line ‘I first met Dean’ demonstrates how quick the shift is. This fast connection is made stronger by Sal’s small elaboration of the circumstances of the first meeting with Dean. With the narrator partially confiding in me as the reader, I feel that a reader-character relationship is built with pace. On the other hand, it takes far longer to establish this connection with Dean in comparison. Although it is a quicker connection with Sal’s narrative, from the first mention of Dean I find that he is the focus. Therefore, the shift in focus develops over time as I wait to hear more on Dean as a character whereas I am not too concerned with the details of Sal’s life. This may also be due to the fact that Dean is a specific named character and Sal is yet to be named as the narrating ‘I’. Thus, my focus shifts to Dean, even though the paciness of establishing of a relationship between the reader and character is slower.

In addition to this, there is a different sort of quality of relationship between each character and the reader. The quality of the relationship is dependent on the types of world-edges crossed to establish a particular viewpoint (Stockwell, 2009: 110). For instance, the quality of the relationship with Sal is fairly basic as there is only one world switch through to the character-accessible world. The switch is from the discourse world to the text world. The normative nature of the first person narration also contributes to the simplicity of the world-switch; the reader does not have to work hard to follow the transition. The simple world-switch does contribute to the paciness and close vectored relationship with Sal but it also means that it is not particularly textured.

However, the viewpoint shift to Dean begins to develop a qualitatively rich relationship. The various shifts into sub-worlds highlights the different sorts of world edges the reader crosses to develop the connection. For example, there is a temporal world-switch from the past tense of Sal’s narrative to the present tense describing Dean: ‘Dean is the perfect guy for the road’. Similarly there is a switch in a locative sense in describing Dean’s birth ‘on the road’. These are just two examples of different world-switches which build my engagement of the character relationship. In contrast to Sal, much attention is paid to his life

events such as his birth, marriage and imprisonment. The contrast between Sal and Dean in the vectored viewpoint stresses the clear shifts of focus from the narrator to Dean.

This attention on Dean is not purely due to the direction and rich quality of the vectored viewpoint; it is also due to the prototypicality of Sal and Dean in the opening paragraph. Stockwell argues that 'many of the textual negotiations involved in reading characterisation are extrapolations of real relationships' (2009: 111). The scale of the extrapolation can be graded by prototypicality judgements. Thus, the focus on Dean rather than Sal as the narrator is crucial as it demonstrates the importance of prototypicality in the opening paragraph. I believe that Dean is the best example of a character in the text rather than Sal because he is textually more prominent. Even though Sal has a close and quick relationship with the reader, it is the viewpoint shifted towards Dean that provides the stronger vector relationship.

In particular, the reader is given Sal's narrative as the perceptual system but it is the events of Dean's life and his constant motion that cause the attraction. Contrary to Stockwell's example that the narrator 'whose perceptual system is foregrounded by explicitly being the filter of events' (2009:111), Sal's narrative I believe is the background to Dean as the foregrounded character. I find that I quickly forget the account of Sal's past marriage and illness by the end of the paragraph because the character of Dean shifts the focus of the narrative. Thus, the prototypicality judgements made from this opening paragraph are due to the richly textured relationship with Dean rather than Sal even though he is the primary focaliser.

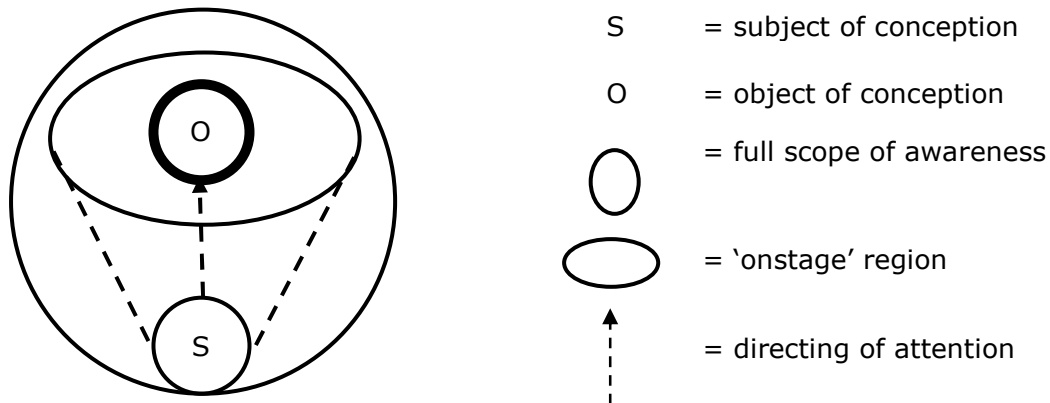
Evidently, Dean is also the focus due to the set of attractors within the paragraph. He is a demonstration of the perceptual phenomenon called the *inhibition of return*; where the 'eye gets bored by static unchanging objects and is attracted by variation and newness' (Stockwell, 2009: 24). Clearly, Dean is a good attractor because of the contrast between Sal who is predominantly static and Dean is constantly moving through the narrative. Dean is persistently referred to in the opening paragraph which overcomes the repetitive nature of the inhibition of return. In addition to this, Dean as the character in the terminal sense holds various features that make him a good textual attractor (Stockwell, 2009: 25). For instance, *newness* where reading about Dean is more attractive than reading about Sal's past; *fullness* where there is a density of information on Dean as a character; *aesthetic distance from the norm* where Dean is clearly a mysterious or 'strange' entity who has a sense of danger given his reform school past. All these attractors combine to highlight another reason why the viewpoint of the narrative is focused on Dean.

Cartensen develops the notion of attractors further in his essay on spatio-temporal attention with the description of changes in attention (2007: 8). The opening paragraph has examples of three specific changes *shift*, *zoom* and *state change*. He argues that there is a *state change* when there is a sudden newness as a major feature. This is evident 'with the coming of Dean Moriarty' as a change in focus from Sal recounting his past. There is a *shift* in attention from the character of Dean being placed in the past of the narrative 'I first met Dean' to the present of 'Dean is the perfect guy'. The change to present tense represents the apparent motion temporally for the character which highlights another reason why the focus is on Dean in the opening. Cartensen argues that 'while most locative prepositions express attention *shifts*, in, between and among express *zooming*' (2007: 8). There is a *zoom* in attention recounting Dean's birth 'in a jalopy'; this further demonstrates the movement in focus onto Dean and the detail of his life. These three aspects are important as they further highlight the different sort of attention shifts there are within the viewpoint focused on Dean.

Another implication of Dean being more attractive is the diminishing of Sal as the main character. Dean is profiled for being the focus of the narrative viewpoint and having a richly textured reader-character relationship, whereas Sal is pushed into the background of

the narrative – so much so that as the reader I am almost unaware of him as the primary focaliser. Langacker’s *subjective and objective construal* can be applied to account for the effect of this narrative technique (2008: 260). Langacker argues that there is ‘asymmetry between the subject and object’ in relation to grounding and profiling. Figure 2a below sketches out the two facets of a conceptualizing relationship:

Figure 2a:



The subject (S) engages in conceptualizing activity but is not itself conceived. Langacker points out that the ‘essential aspect of the subject’s activity is the directing of attention’ (2008:260). The object of conception (O) is the singled out point of attention within the ‘onstage’ region. As a result, S and O are sharply polarized and are construed subjectively and objectively respectively. This is clearly applicable to the viewpoint of Sal in the opening paragraph. Langacker states that ‘S is construed with maximal subjectivity when it functions exclusively as subject: lacking self-awareness, it is merely an implicit conceptualizing presence totally absorbed in apprehending O’ (2008: 260). Sal’s perception is clearly construed subjectively as the focus is solely on Dean and his actions by the end of the paragraph. Indeed, the normative nature of the perceptive system contributes to the explicit apprehending of Dean, the object.

On the other hand, Dean is clearly the object of attention within the onstage region. This is clearly reflected in the focusing on the character as the main attractor. As he is construed with maximal objectivity it is apparent that he is ‘clearly observed and well-delimited with respect to both its surroundings and the observer’ (Langacker, 2008: 260). Langacker’s *subjective and objective construal* is another dimension that demonstrates the importance of viewpoint in the opening of *On the Road*. With the focus on Dean, it involves the objective construal of a character which further effaces the reader in the relationship. Specifically, it is this effacement that keeps the attention on Dean the object, through the subjective construal of Sal. As Stockwell points out ‘engaging with the vector of viewpoint involves looking away from the self’; this is stressed all the more because of the heavy focus on Dean.

Evidently, another significant dimension to developing the viewpoint in the opening paragraph is the deictic braiding. The opening paragraph is full of various deictic dimensions that combine to shift my initial focus on Sal towards Dean. The braiding of these dimensions is crucial to the reader’s projection of a vector towards a character, in the terminal sense (Stockwell, 2009: 130). In addition to this, there is a clear ‘push’ (Duchan, Bruder and Hewitt, 1995) across a world-boundary in the first line into the deictic field marked out by the first ‘I’, the deictic centre. The first person narration and its conversational tone thread

together a relational and perceptual dimension along a vector towards the narrating character of Sal. Equally, the past tense of 'met' adds the temporal dimension of the deictic braid and situates the narrative in the past. The relational braid is continued in the conversational tone that makes me aware of being told a story and stunts the 'directness' of the viewpoint vector. However, the first reference to a specific and definite name 'Dean' means that I naturally look out for that character in the following sentences. This combined with the conversational tone furthers the interest in Dean; he is the one both Sal and the reader are waiting to meet by the end of the opening paragraph.

Clearly, throughout the paragraph there is further deictic braiding which shifts the focuses attention on Dean. Firstly, the temporal dimension of the braid shows why Dean is so prominent in the text. Sal's narrative refers frequently to the past when recounting various aspects of his story of how he came to meet Dean: 'Before that', 'At one point', 'This is all far back' and 'Then'. With much of Sal's narrative based in the past it easy to keep him as the narrative grounding. This temporal aspect is key to giving the narrative its normative tone; a first person recollection of the past.

However, the temporal dimension of the braid towards Dean is in stark contrast. When Sal directly refers to Dean and his characteristics it is in the present tense: 'Dean is the perfect guy for the road' and 'not the way he is today'. This shifts the narrative forward temporally and therefore shifts the attention to the present. As the reader, I am expectant of eventually meeting Dean in the present. It points forward into the narrative as I wait for Sal to recollect events up to the present day because of the temporal closeness of 'today'. To an extent, the references to the present act as a textual marker that the reader holds onto as they fix their attention on Dean. The paragraph is the start point of an exploration of how 'he is today'. Therefore, this temporal *newness* contributes to the contrast between him and Sal and the shift in the deictic braid.

Similarly, the spatial aspect of the braid highlights the same contrast between Dean and Sal. The focus on Sal is short-lived as he is relatively static in his environment. For example, 'everything was dead' demonstrates Sal's position before the arrival of Dean in his life. This lifelessness is also reflected by his dreams of going west that he is 'always vaguely planning and never taking off'. At various points Sal's static position is reinforced where there is a contrast with moving objects or characters; 'first reports came to me', 'news came that Dean' or 'the coming of Dean Moriarty'. In all these examples, Sal observes the imminent arrival of Dean or news about him from a stationary perspective. Thus, this aspect of the deictic braid is threaded into Sal's perspective as he observes Dean coming closer to him (and us).

Furthermore, Dean's constant motion contrasts directly with Sal's static position and contributes to the spatial deixis within the threaded braid. The character's importance is stressed by the use of the full name in 'the coming of Dean Moriarty' that emphasises his shifting position. He is also 'born on the road', 'out of reform school' and 'coming to New York' which again stress how Dean is constantly in motion. The use of locative expressions such as 'out' and 'coming to' shows his relation to the world around him. Dean seems to be a character freed in the narrative to move in the direction of the primary focaliser and the reader who share the same viewpoint. The spatio-temporal braiding sets out the perceptual field of Sal and Dean; one side is static whereas the other is in motion. Consequently, all I can do as the reader is wait on Dean's arrival to the locative proximity of the text.

Even the relational deixis in the opening paragraph contribute another thread to the deictic braid of the reader's viewpoint. Stockwell's view that relational deixis can be 'expressions that encode the social viewpoint and relative situations of narrators and characters' (2002: 46) is demonstrated in Sal's comment on Dean's letters that 'so sweetly and naively asked Chad to teach him all about Nietzsche'. This shows an intellectual

inferiority to Sal because of Sal's patronizing tone. Equally, Sal uses another aspect of relational deixis in 'evaluative word-choices' (Stockwell, 2002: 46) in relation to Dean; he is the 'strange Dean Moriarty'. This highlights how Dean is still essentially an unknown entity. The mysteriousness surrounding him makes him all the more attractive to the reader. This is another reason why the reader is drawn to Dean as the focal point because they, like Sal and Carlo, wish to know more.

To use Egri's (1960) model for dramatic personae, this relational braid develops the sociological and psychological dimensions to Dean's persona. His sociology is accorded by Sal's view of him as intellectually inferior 'jailkid'. His psychology is apparent in his unknown characteristics; for Sal and the reader, he is still 'shrouded in mystery' by the end of the paragraph. The third and final aspect to Egri's model, his physicality is yet to be revealed, as he is not in physical proximity to Sal or the reader. His physical appearance of 'trim, thin hipped, blue-eyed,' is not given until later in the opening chapter (Kerouac, 1957: 4). This relational aspect to the deictic braid gives the viewpoint another thread that highlights why Dean is the focus of attention in the opening passage. The combination of spatial, temporal and relational threads highlights Dean's attractiveness. The combination within the braid again stresses another reason why we focus on Dean and not Sal.

Ultimately, the focus on the opening paragraph of *On the Road* offers an insight in how viewpoint is used in the narrative as a whole. The establishment of Sal as the primary focaliser and the grounding element in the opening is crucial as it is from here that I will track a shift of viewpoint through the novel. Dean is the profiled character in this passage but that focus shifts along with the viewpoint. The prototypicality of Dean as the main attractor suggests that he is the character that the reader must get to know. However, as I will investigate in the next chapter, it is the viewpoint in motion that draws my attention to Sal's experiences *with* Dean rather than Sal's experiences of Dean coming into his life.

A Shared Viewpoint

The shifting viewpoint in *On The Road* is apparent throughout the narrative. In the previous chapter, there was a focus on the initial shift of the viewpoint. Sal's view of Dean clearly develops as they commence their travels, and I argue, there is a further shift in viewpoint. Rather than the focus being on specific characters, for much of the travelling narrative there is a combined viewpoint of Sal and Dean's that focuses on the events of the road. It develops the notion of a shared travel experience, something that was particularly relevant at the time; as Dickstein argues 'Americans were rediscovering the mobility they had lost during the Depression and the war' (1999: 40). It is a key technique used by Kerouac to track the part of their lives 'you could call ... on the road' (1957: 3).

This section of the novel comes at exactly halfway in the novel and halfway through part two. This is a part of Dean and Sal's 1949 road trip west to California; after staying with Old Bull Lee, Dean, Sal and Marylou set out back on the road:

What is that feeling when you're driving away from people and they recede on the plain till you see their specks dispersing? — it's the too-huge world vaulting us, and it's good-by. But we lean forward to the next crazy venture beneath the skies...

There were mysteries around here. The car was going over a road elevated off the swamps that dropped on both sides and drooped with vines. We passed an apparition; it was a Negro man in a white shirt walking along with arms up-spread to the inky firmament. He must have been praying or calling down a curse. We zoomed right by; I looked out of the back window to see his white eyes. 'Who!' said Dean. 'Look out. We better not stop in this here

country.' At one point we got stuck at a crossroads and stopped the car anyway. Dean turned off the headlamps. We were surrounded by a great forest of viny trees in which we could almost hear the slither of a million copperheads. The only thing we could see was the red ampere button on the Hudson dashboard. Marylou squealed with fright. We began laughing maniac laughs to scare her. We were scared too. We wanted to zoom on back to familiar American ground and cowtowns. There was a smell of oil and dead in the air. This was a manuscript of the night we couldn't read.

(Kerouac, 1957: 141-2)

This is an example of the travelling narrative that I thought is typical of Kerouac's techniques; as Cook argues, 'there must be nearly a hundred quotably eloquent examples of Kerouac on the art of travel' (1971: 39). This particular passage is a natural contrast to the previous analysis because of the shift in viewpoint and focus. Again, I will focus on the viewpoint as a vector, what is textually prominent and the deictic braid set up by a combined viewpoint.

The vectored viewpoint in this passage is a stark contrast to that of the opening paragraph. In particular, the distance between the reader and characters in a terminal sense is extremely close. Firstly, there is a sense of closeness through the direct address in 'you're driving away' and 'you see'. This puts me within the viewpoint of what Dean and Sal are experiencing as it positions me in the car they are in. This technique at the start of the chapter obviously is another used by Kerouac to draw the reader into a shared viewpoint and thus a shared experience of travelling on the road.

In addition to this, the use of the spatial adverb 'here' brings the viewpoint closer to the events within the narrative. The focus is specific on this space as the car travels through it. The perceived distance between the reader and character is close because they are 'rooted in a sense of physical space' (Stockwell, 2009: 109). This contrasts to the opening passage of the novel; there is a varied perceived distance where Sal seems close compared with Dean who is travelling from the other side of America. With this passage, there is now a shared viewpoint of Sal, Dean and Marylou so they are located in one physical space rather than various spaces at different distances. There is no distance between them. This ultimately adds to the closeness of the characters' perspective and gives a textual sense to travelling.

Similarly, the directionality of the viewpoint vector in this particular passage highlights a shift in the overall viewpoint. There is a clear 'connection' with all three characters in the car as they are all presented through the first person plural pronoun 'we'. This not only gives them a combined viewpoint but it also draws me into their own perception. The plural use of 'we' demonstrates the pronoun's semantic instability, which results in a more destabilizing narrative (Margolin 1996, 2000). There is ambiguity behind who the 'we' is actually referring to. Thus, this is another technique from Kerouac that draws the reader into their shared experience. By this stage in the novel, there is a direct relationship with Dean and Sal, which marks the gradual shift in the vectored viewpoint from the start of the novel. This is just one example where there is a combined viewpoint of the characters at the terminal sense as their shared mental responses are tracked.

Equally, the pace of the viewpoint as a vector is very quick. This is due to the natural build-up of a textured vector over the course of the novel. In this passage there is a quick connection with the shared viewpoint this is because of the closeness of the characters in perceived distance. This passage also shows the richness in quality of the vectored viewpoint. Again, by this stage of the novel, I have learned how Dean 'had become absolutely mad in his movements' (1957: 103) and Sal had also caught the 'bug' (1957: 104). As a result, the viewpoint is textually rich; it has to be tracked through numerous world switches at each

stage of the novel. At this specific point, this high quality benefits the narration as it gives me the opportunity to observe the character-accessible world that Dean and Sal share. Therefore, this passage demonstrates the gradual changing in the viewpoint as a vector. The viewpoint is close, direct, fast and qualitatively rich; this contrasts to the opening paragraph and highlights the shifting viewpoint overall in the novel.

Another significant aspect of this passage is the change of focus and textual prominence. One immediate contrast to the opening paragraph is the shift from objective construal to subjective construal (Langacker, 2008: 260). I am more aware of the viewpoint being shared through the eyes of Dean, Sal and Marylou in the 'we' of the narrative. It is a collective recollection that is subjectively construed by me as the reader. As the group witness the various events, such as the swamps or 'the apparition', there is an explicit conceptualizing presence shared by each character. Sal is the primary focaliser but he is unable to feasibly know what Dean and Marylou are focusing on. I am aware of the collective point of view because of its impossibility. This reinforces Marcus' view that 'these fictional narratives employ the first-person plural in ways that defamiliarize perception and provoke readers to reconsider their automatized preconceptions of this collective label' (2008: 3).

However, it is this presumption that involves the reader in the shared viewpoint. They have to distinguish whether it is Sal's personal focalisation that he presumes the other characters would be thinking. Margolin acknowledges that the 'we' narrator 'can on occasion dissociate him/herself from the other members of [the group]' (1996:121). As the reader I have to establish if the mental perceptions such as 'He must have been praying or calling down a curse' or, 'we were scared too' are actually collective or not. As a result, I am focusing more on the shared viewpoint, rather than the 'onstage region' that is the events within the narration. Therefore, this shift in construal demonstrates how, as the reader, I profile different elements of the viewpoint throughout the novel. This is just one direct contrast with the opening paragraph of the novel.

Interestingly, the opening paragraph of the passage also draws my attention to the perceptive system rather than the events of the narrative. This is due to the relational tone in the direct address. The use of the second person pronoun 'you' and a shift to 'we (lean)' stresses the importance of the reader involvement. Clearly, Kerouac wants his readers to be aware of the shifting viewpoint and frequently involves them directly in events of the narrative. This direct question helps me picture the account of travelling and draws me closer to the shared experience. This also demonstrates Kerouac's aim to not just tell a 'horizontal narrative, but adding vertical shafts of memory to decrease the dependency on linear time, geography, and surface' (Watson, 1995: 139).

In the opening paragraph of the novel, the deictic braiding is crucial in establishing the focus of viewpoint on Dean. This passage demonstrates a shift of viewpoint through the different types of thread within its deictic braid. Specifically, one dimension of the braid, the perceptual deixis, is used to directly question the reader. For example, the question 'What is that feeling when you're driving away from people' thrusts the reader into a seat in the car looking back at the people 'dispersing'. The mental state of 'feeling' implicates the reader in the narrative and keeps them alongside the travelling of the characters. Thus, the shift to the first person plural of 'we' is a technique to include the reader as it follows the 'you' address. Also, the action to 'lean' induces the motion required to start up the journey once more and induce feelings of motion and travelling.

Although 'we' directly refers to Dean, Sal and Marylou, it also indirectly has an inclusive aspect to the reader. As a result, the perceptual shift to 'we' further stresses the combined viewpoints. For instance, 'we passed', 'we zoomed' and 'we got stuck' highlight the shared experience of the characters, but also, as I read the text, I am indirectly experiencing their perceptions. It is all the more significant that the perceptual shift reverts

back to Sal's perceptive field: 'I looked out of the back of the window'. This acts as a reminder of the primary focaliser, Sal. Consequently, it is difficult to locate the accuracy of the shared viewpoint when he admits that collectively 'we were scared too' or 'the night we couldn't read' (as discussed above). The combined perception is stressed all the more by the sensual experiences of each character: 'we could hear the slither', 'we could see the red ampere button' and 'there was a smell of oil and dead'. Each perceptual dimension contributes to a collective perspective to the scene. Their combined viewpoint illustrates the close bond between Dean and Sal through the novel.

The perceptual dimension to the deictic braid gives a good example of much of the narrative. Although Sal uses the normative first person narration, the shifting to a collective viewpoint symbolises the closeness of Dean and Sal as characters in the novel. It emphasises the important shift of focus from being *on* Dean in the opening paragraph, to Sal's experiences *with* Dean. Therefore, the perceptual thread gives a good indication of how the deictic braiding serves to enrich the reader-character relationships. We see a development from the opening as Sal becomes 'Dean's companion and chronicler' (Dettelbach, 1976: 35). This is a clear difference to the opening of the novel; the perceptual aspect of the viewpoint has changed dramatically.

Similarly, the spatial deictic shifts within the passage also highlight another important thread in the braid. Kerouac purposefully contrasts the vastness of the 'too-huge world' with the specificity of the spatial adverb 'here'. This spatial deictic shift draws me close by threading the braid to the immediate surroundings of the characters and introduces a new spatial centre. Indeed, the alliterative 'dropped' and 'drooped' stresses the locative proximity of the road and the swamps. This specific detail thrusts me directly into the position of the three characters in the car. It directly contrasts to the list of place names that immediately precede much of the passage: 'down along, down along, by Memphis, Greenville, Eudora, Vicksburg, Natchez...' (1957: 142). Kerouac uses this contrast to draw the specific attention to the events that are outlined in the narrative, rather than place names.

Moreover, the spatial dimension of the deictic braid highlights another aspect of the shared viewpoint. The use of verbs of motion contributes to the sense of travel in the narrative. For instance, 'we zoomed' or 'we passed' stresses the constant movement of Dean, Sal and Marylou. The spatial motion that is frequent throughout the narrative adds to the notion of travel. Equally, in the passage Kerouac uses anti-shift devices to focus on a specific point in the travel: 'we got stuck at a crossroads and stopped the car'. The use of 'stuck' and 'stopped' contrast directly with the fast pace earlier in the passage. This contrast maintains the spatial centre around the car and swamps, which in-turn builds the tension of the scene, being 'surrounded by a great forest'. This direct relation with the spatial shifts and actual movement enriches my experience because it gives another layer of involvement in the travel. Thus, the spatial deictic shifts of the narrative show another dimension to the deictic braid. In contrast to the opening of the novel where Dean's world and Sal's world act as two different spatial centres, this passage demonstrates how the travelling aspect to *On the Road* highlights the combined experiences of Dean and Sal.

The temporal dimension to the deictic braid also contributes towards the shared viewpoint. In the opening paragraph of the passage, the use of present tense is another technique to draw the reader's involvement. For instance, the use of the present simple in 'you see' and 'we lean' gives an immediate picture for the reader to create in their mind. As a result, the temporal deictic shift in the passage highlights a slight change in reflection. The use of the past simple 'we passed' or 'we wanted' locates the events recorded in the past. However, the temporal shift is significant as it draws the reader from the present in their own world, to the past being recollected by a combined viewpoint. The narration reverts back to past tense to tell the story, but it draws more attention to the combined view of each

character. Unlike the opening scene where Sal and Dean are temporally separate, through the course of the novel, and in this passage in particular, they are proceeding through time and space at the same rate. Therefore, the temporal dimension of the braid emphasises the shift towards a collective viewpoint.

This passage has outlined the various techniques used to draw attention to importance of a shared viewpoint in the novel. Rather than being quite separate, Dean and Sal are brought close through their shared experiences. Kerouac also brings them closer to the reader, I argue, through the shared narrative viewpoint as it actively involves the reader. Various aspects, such as the paciness, direction, distance and quality of the vectored viewpoint are crucial in establishing this shared viewpoint. Additionally, the textual prominence of the shared experience in the frequent use of ‘we’ and the deictic braiding establish a clear indication of the extent of the narrative’s authenticity. This authenticity is reinforced by Cook’s view that no writer better than Kerouac has ‘infused travel — simply getting from one place to another — with such a keen sense of adventure’ (1971: 39). Ultimately, this passage is another example of how the narrative sets up a tragic and sad end to the novel: the end of Dean and Sal’s close friendship. The next section will also demonstrate the importance of the viewpoint in the novel as it fundamentally tracks the rise and fall of Dean and Sal’s friendship.

A Splitting Viewpoint

The following section is focused on the final stages of the relationship between Dean and Sal. The viewpoint in the narration again gives a clear indication of the status of their friendship. The passage in this chapter reflects the ultimate end to their friendship and the final realisation of Dean as a ‘conman’ (Kerouac, 1957: 6). For Wilson, this passage stresses ‘a turning point in the relationship, with Sal acknowledging that Dean cannot commit to a true, long-term friendship.’ (2002: 83). I believe that this passage is significant as it shows the importance of viewpoint and its effect on increasing the perceived distance between the two characters. It ultimately, reverts back to a viewpoint not too dissimilar.

The passage itself comes at the very end of the penultimate section of the novel, Part 4, and Sal is sick with dysentery in Mexico City:

‘All that again, good buddy. Gotta get back to my life. Wish I could stay with you. Pray I can come back.’ I grabbed the cramps in my belly and groaned. When I looked up again bold noble Dean was standing with his old broken trunk and looking down at me. I didn’t know who he was any more, and he knew this, and sympathized, and pulled the blanket over my shoulders. ‘Yes, yes, yes, I’ve got to go now. Old fever Sal, good-by.’ And he was gone. Twelve hours later in my sorrowful fever I finally came to understand that he was gone. By that time he was driving back alone through those banana mountains, this time at night.

When I got better I realised what a rat he was, but then I had to understand the impossible complexity of his life, how he had to leave me there, sick, to get on with his wives and woes. ‘Okay, old Dean, I’ll say nothing.’

(Kerouac, 1957: 276)

Clearly, the tragedy in their friendship is that Dean is not who Sal thought he was. By comparison to the previous passages analysed, this passage highlights the point to which the novel has been building to: the end of Sal’s quest with Dean. The viewpoint again is very different to much of the novel, as it seems to split between the two characters as Dean gets further away. There is a clear similarity to the viewpoint that opens the novel as Dean exits

Sal's life and the overall narrative. Again the viewpoint as a vector, and the deictic braiding within the passage will demonstrate the importance of the split viewpoint in conveying this tragic scene.

By this stage, the rich relationship between reader and character is crucial in highlighting the depressing tone of this scene. As discussed in the previous chapter, much of the narrative is through a shared viewpoint of Sal and Dean's. However, this scene splits this shared experience; in particular, there is a distinct shift in the perceived distance between the reader and each character. The key is through a contrast of Sal and Dean. Throughout the passage, Sal is based in Mexico City. The use of the real location, like New York and Deweyville in the other selected passages, gives a graspable reality to the narrative. I am able to picture both characters at the location.

However, there is a varied distance of the vectored viewpoint by the end of the passage. Dean's departure means that the closeness to him decreases; he leaves Sal and the reader, with the distance between increasing as 'he was gone' from Sal's immediate surrounding. This demonstrates how one aspect of the vectored viewpoint starts to shift and split focus between Dean and Sal respectively. This passage is a complete reversal to the opening of the novel. Dean gets progressively closer as he 'was coming to New York' in the opening paragraph (Kerouac, 1957: 3), yet in this passage he leaves Sal and progressively becomes distant as 'he was driving back'. After becoming the focus and a key part of Sal's life (and the reader's), Dean is now leaving it in the passage. The increasing distance proportionally reflects the decrease in trust of the character (Stockwell, 2009: 109). This highlights how the viewpoint is crucial in establishing the shifting relationships with the characters.

Equally, the directionality of the vectored viewpoint illustrates the loss of connection with Dean and a fundamentally broken viewpoint. Stockwell points out that the direction of a vectored viewpoint is 'coming face to face with different aspects of a character' (2009:109); Sal's pain and unconscious state is apparent in the passage. This is a clear aspect of the character that evokes sympathy from me. It is highlighted by the focus on Sal's physical and mental pain; for example, 'I grabbed the cramps...and groaned'. Also, his isolation confounds his awful situation by the end of the passage. As a result, much of the focus of the viewpoint is directed towards Sal.

Again however, it is a contrast between the roles of the two characters that highlights the shift to a splitting viewpoint. This passage illustrates Dean's conning nature as he gives up on what seemed to be a good friendship with Sal. I come face to face with the truth of his character. Consequently, any previous connection I have had with him cannot be trusted. This is a significant development to the reader-character relationship. The vectored viewpoint is naturally reverting to Sal as the focus because of this lack of trust of Dean. It is a complete contrast to the previous selected passages, where the connection with Dean was direct either through his prominence in the first instance, or the shared perspective in the second.

The pace of connection in the reader-character relationship in this passage also highlights the importance of a vectored viewpoint. Throughout the course of the novel, Sal has had a quick connection with the reader as the primary focaliser. Also, we have a fast insight into Sal's thoughts and perceptive field; for instance, 'I looked' and 'I realised'. Thus, the connection with Dean differs as it is slower overall in the passage. Like the opening paragraph of the novel, Dean's perspective takes longer to be established, even at this late stage in the novel. Sal's view often comes first before Dean's: 'I didn't know who he was any more, and he knew this'. Combine this with the growing distance between him and the reader and it results in a slower overall connection with the character.

Additionally, on a qualitative level, there is a clear split between Sal and Dean. By this stage, both have a richly textured relationship with the reader, yet in the passage the

switches to various worlds produces different textures in the connection between both characters. The direct access into Sal's past thoughts contrasted with Dean's perspective driving through 'those banana mountains', highlights very different world boundaries crossed by the reader. It is this difference that reinforces the split viewpoint towards Dean from Sal and emphasises the eventual broken friendship. Therefore, aspects of this split vectored viewpoint not only illustrate a shift in focus, but it also emphasises the eventual split of viewpoint and broken friendship of Sal and Dean.

The deictic braiding of the projected viewpoint in this passage also highlights the symmetry between the split viewpoint itself and the broken friendship. The perceptual dimension to the deictic thread is key in highlighting this split viewpoint. Through much of the novel, especially the narrative based on the road, there is a shared perceptive system; Dean and Sal see and sense the same things. The perceptual deixis shows the shift away from this shared viewpoint. Firstly, there is a separation of the viewpoint through 'I looked up' and Dean 'looking down at me'. Although Sal is the primary focaliser, there is still a switch in the perspective through the reversal of who is doing the 'looking'. After this initial split, it is more apparent in the viewpoint of 'I didn't know who he was any more, and he knew this and sympathized'. The verbs 'knew' and 'sympathized' mark a clear shift in perceptual deixis. The perceptual shifts highlight the various switches of focus between characters. This contributes to the splitting of a previously shared viewpoint.

Similarly, the spatial deictic thread of the braid adds to this shift from a shared viewpoint to a quite separate one. The spatial shifts mark the break down of Dean and Sal's friendship as Sal is left in an isolated position. For instance, in this passage Sal is static in spatial terms in Mexico City, but Dean in contrast, 'he was gone'. The repeated phrase reinforces the fact that Dean is not present in Sal's immediate proximity and reiterates Sal's feeling of loss. Indeed, the verb 'driving' and the distal demonstrative 'those' mark a spatial switch to Dean and the shifted view to him on his way back over the mountains. The past progressive of 'driving' in particular, stresses the ongoing process of Dean moving further away from Sal (and me as the reader). As a consequence, the viewpoint is broken in two; the spatial thread of the deictic braid illustrates the shift to and from Dean and Sal.

Another thread of relational deixis also emphasises this split viewpoint. There is a marked transition of Sal's relational view of Dean from the opening paragraph to this particular passage. There is a clear cynical tone towards Dean; for instance, the ironic 'bold noble Dean' and the realisation of 'what a rat he was'. The encoding of Sal's position is made clear through the embedding of judgements on Dean. The transition of Sal's view is apparent as Sal sees Dean as 'some long-lost brother' (Kerouac, 1957: 9) near the start, but now he is a 'rat'. Interestingly, there is also a sense of processing in the relational tone of Sal's viewpoint. The double imperative of 'I had to understand...he had to leave me' seems to be an internal attempt to justify Dean's behaviour. This makes the relational dimension to the deictic braid all the more painful to read as I witness a real sense of loss on Sal's behalf.

The deictic braiding of perceptual, spatial and relational deixis contributes to the effectiveness of the split viewpoint. This scene is a clear example of the futility in the friendship between Dean and Sal, and the viewpoint reflects this. Fundamentally, Dean cannot commit to his friend Sal, and Sal is left isolated in a state not dissimilar to that of the start of the novel when 'everything was dead' (Kerouac, 1957: 3). Moreover, I as the reader go through the same experiences as Sal as we both come to the realisation of Dean as a conman. Different aspects of the vectored viewpoint contribute to this sense of loss and understanding that Dean is still just 'a young jailkid shrouded in mystery' (Kerouac, 1957: 3). This particular scene also highlights the viewpoint in motion once more. The split viewpoint differs considerably to the shared viewpoint in the earlier passage. The scene still comes with

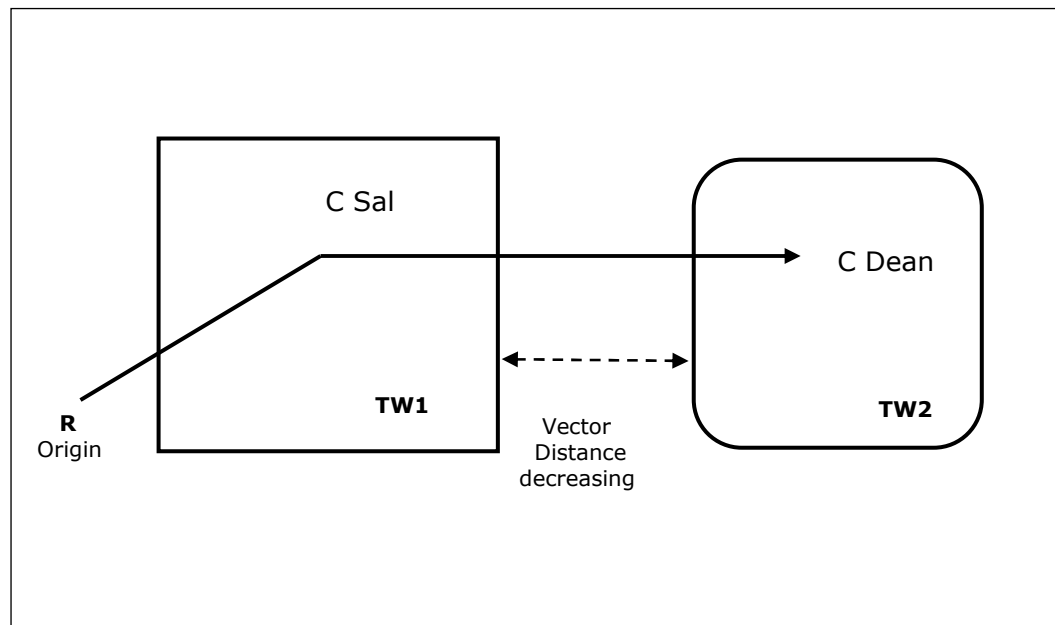
a feeling of tragic loss, even though Sal pre-warns his readers of 'Dean's eventual rejection of me as a buddy' (Kerouac, 1957: 10). It is to this feeling of loss that I will now turn.

Concluding Discussion

Through the analysis I have tracked the viewpoint vector and its importance in developing the reader's involvement with the text. This analysis has illustrated how there is a *direct* correlation between different stages of the viewpoint and the different stages of Sal and Dean's friendship. This is the stylistic iconicity in the narrative, defined by Wales as 'in the broad sense, literature's form may strive to imitate in various ways the reality it presents' (2001: 193). The viewpoint throughout *On the Road* imitates the various stages of Dean and Sal's friendship.

To illustrate my point, I will use basic text world diagrams (Werth, 1999 and Gavins, 2007) to stress this correlation. For a specific example, the perceived distance in the vectored viewpoint varies depending on the status of their friendship. Firstly, the shifting viewpoint in the opening passage highlights how Dean is gradually getting closer to Sal (and the reader) as he 'was coming to New York' (Kerouac, 1957: 3). This is illustrated in Figure 5a below:

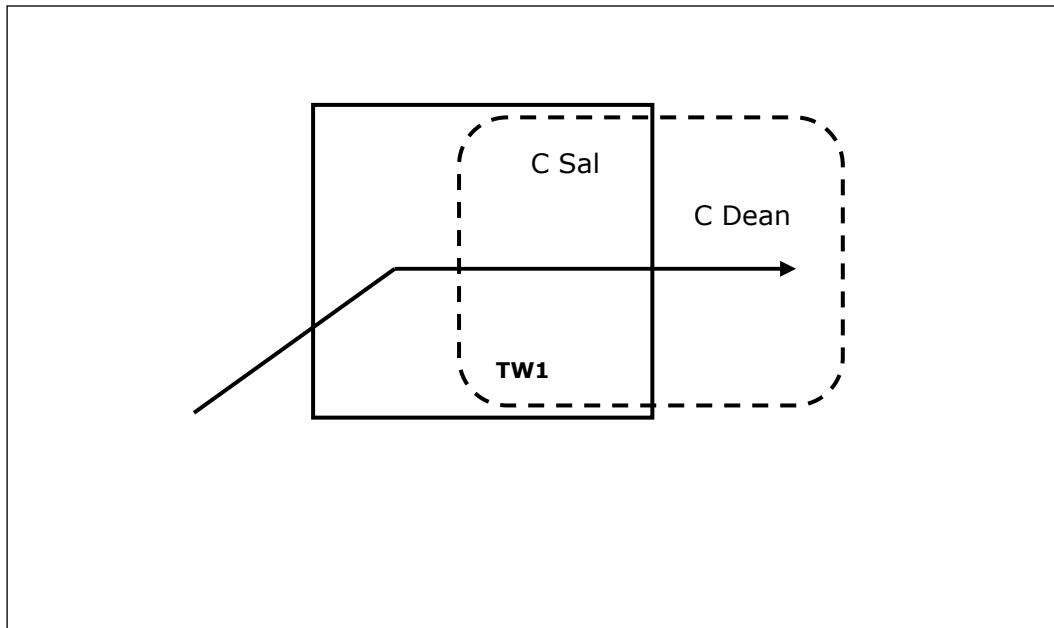
Figure 5a: A Shifting Viewpoint Vector



The key point to stress here is the decreasing perceived distance between Sal and Dean in the vectored viewpoint. The diverted angle of the vector from the reader towards Dean accounts for Sal being the primary focaliser of the narrative. Therefore, it is Dean that is getting closer as the distance decreases. This is reflected in the growing friendship of Sal and Dean in the opening chapters of the novel. For instance Sal admits that Dean 'reminded me of some long-lost brother' (1957: 9), thus highlighting the correlation in the viewpoint and the friendship as Dean gets closer.

The correlation is stressed further in the shared viewpoint apparent in the second analysed passage (see Chapter Three). Much of the narrative accounts for the shared experience of Dean and Sal while on the road. This closeness between them is reflected in the shared viewpoint, illustrated below in Figure 5b:

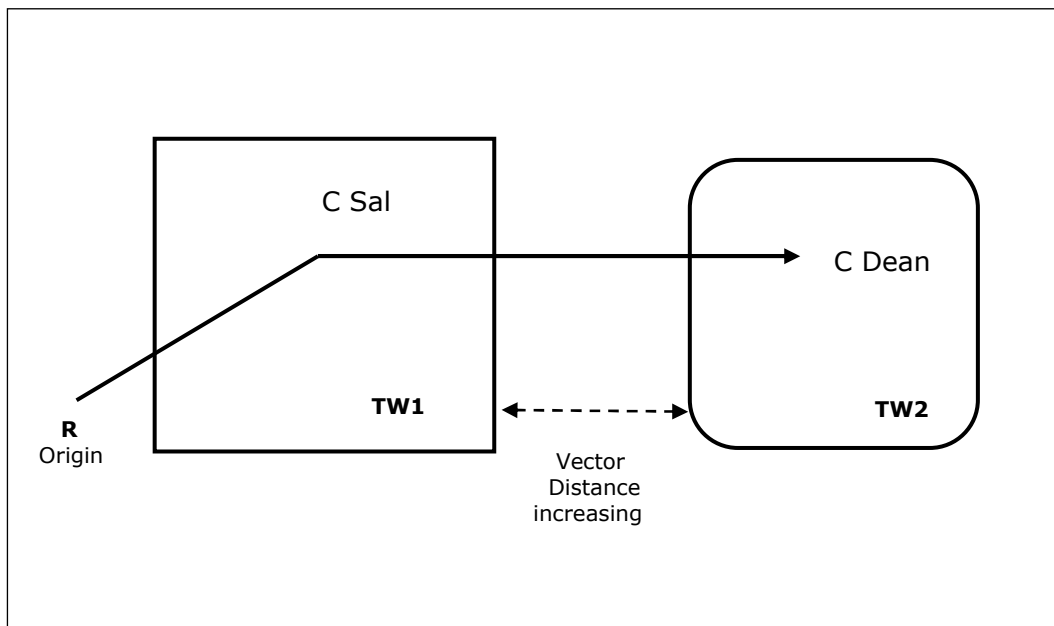
Figure 5b: A Shared Viewpoint Vector



The shared viewpoint is crucial in developing the closeness of the friendship between Dean and Sal. As discussed in chapter three, the shared viewpoint also serves a technique to draw a richer reader investment as they track the same events through the mutual perspective.

Finally, the splitting viewpoint is illustrated in Figure 5c below. The vectored viewpoint is increasingly stretched as Dean drives away from Sal (and the reader). This creates a gradual splitting of the previously shared viewpoint:

Figure 5c: A Splitting Viewpoint



This highlights how the viewpoint vector's increasing distance mirrors the split in friendship between Sal and Dean. It is almost identical to Figure 5a, hence the reversion to a narrative

viewpoint similar to that of the open paragraph. However, the crucial difference is in the *increasing* perceived distance of the viewpoint vector. This is what creates the sense of loss at the end of the novel as it directly correlates with the events in the friendship's end.

This iconicity in the narrative viewpoint is proof that Dettelbeck's view that 'Kerouac relates his experiences purely, honestly, and if we are to believe him, 'spontaneously', without the more formalized technique of a narrative point of view' (1976: 35) is fundamentally incorrect. If there were no narrative viewpoint then there would be little investment on the part of the reader because it would be very one-dimensional. In fact, the viewpoint throughout the novel is richly textured because of its various shifts in motion and its need to be tracked by the reader. Stockwell argues that 'there is directly proportional scaling between perceived effort invested and the degree of empathy felt, with stylistic patterns of the literary work serving as a multiplier in the process' (2009: 95). This means that because of the stylistic iconicity of the viewpoint, a reader's investment in the novel is multiplied proportionally. This accounts for the tragic sense of loss felt by Sal and the reader at the end. Even though the reader is made aware of Dean's 'con-man' status at the start of the novel, there is still the 'heart wrenching sadness' (Douglas, 2002: 23) because of the investment from the reader. Therefore, the correlation between Sal and Dean's friendship and the viewpoint itself stresses importance of the multifaceted roles the viewpoint has in *On the Road*.

In conclusion, I believe that through the course of the analysis I have highlighted the fundamental role of viewpoint in the novel. By applying Stockwell's framework of viewpoint vector as the foundation to my analysis, I have stressed the stylistic iconicity of viewpoint. My argument therefore illustrates the *direct* correlation between Dean and Sal's friendship and viewpoint in the novel. It is only this correlative viewpoint in frequent motion that can keep up with the 'wild roaming being of Dean Moriarty' (Giamo, 2000: 22). Kerouac clearly used this correlation to fulfil his ultimate goal with all his work: that 'all literature should reflect real life in this real world' (1981: 10).

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