

a single character's domain (e.g., between the Wish-world of their \*desires and the moral standards of their Obligation-world); a conflict between the TAW and private world of a character, which can produce a quest plot; a difference between the Obligation-world of a character and the TAW, producing a situation of moral conflict; and conflicts and inconsistencies between the Knowledge-world of characters and the TAW, which can lead to information deficits and can generate various plots involving error (tragedy), enigma (mystery stories), and deceit (comedies, \*fairy tales, spy stories).

A more recent trend in the study of plot types has been to trace the development of more specific plots in narrative fiction. Bueler investigates the 'tested woman plot', and Dannenberg charts the varied forms of 'the coincidence plot'.

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## POINT

That which must be conveyed to an \*audience to ensure the success of a communicative act. In narrative, point contributes to \*tellability. The concept is particularly useful in those narrative \*genres that concentrate interest in a specific moment or formula, such as the punch line of a \*joke or the moral of a \*fable. In literary narrative, by contrast, points of interest are generally varied and distributed throughout the text. See CONVERSATIONAL STORYTELLING.

## POINT OF ATTACK

The \*event chosen to initiate the \*action line of a story. There are three main options: (1) a story beginning *ab ovo* typically begins with the birth of the protagonist; (2) for a beginning \*in medias res, the point of attack is set close to the climax of the action; (3) for a beginning *in ultimas res*, the point of attack occurs near the end. See EXPOSITION (also: EPIC; FREYTAG'S TRIANGLE).

## POINT OF VIEW (CINEMATIC)

At the simplest level, point of view (POV) refers to the representation of what a \*character sees, as in a POV \*shot. More abstractly, it can refer to the attitudes and tendencies of a cinematic \*narrator. Theorists concerned with the first category usually centre their arguments on cinema-specific techniques, such as editing; theorists concerned with the second usually connect their arguments to more general narratological approaches.

Branigan has offered the most detailed analysis of POV, in its narrow sense. A POV structure typically employs two shots. The first shot (Branigan calls it the 'point/glance' shot) shows a character looking at something off screen. The second shot (the 'point/object' shot) shows an object photographed from roughly the point in \*space represented in the first shot (see EXISTENT). The point/glance shot cues the spectator to