

Elements of Literature and Creative Communication
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Lecture - 33
Elements of Fiction - 2

Hi there, welcome again let us welcome you formally to this ongoing discussion on Elements of Fiction. It is a continued class from the previous discussion - so please recall quickly whatever you learnt about the various elements. We discussed the plot and of course, we applied all of them brilliantly what was interesting is you picked almost all of them very intuitively and also learnt how to apply them to a given short story, an anecdote or even a novel. Because of course, as I said, if you know how to apply it to a short story, you would definitely know how to apply it to a novel as well. Why do we need to know all these things? Of course, when you are analyzing a work of fiction in a proper methodic way you need to analyze it from various elements that constitute fiction. So, this indicates a heightened awareness of the genre called fiction and as a student of literature it also shows. Of course, there must be a difference between a layperson, describing a novel that he or she has read and you describing a novel that you and you have read. That is the distinction because you are more informed of those features that constitute fiction and because of this, it gives you a kind of leverage. In case you choose to write a novel you can leverage your understanding of all these elements and therefore, you can as well begin writing a novel ok. now let us begin a discussion of the various elements before that let us quickly recall those elements of fiction, that we discussed in the previous class. We began with the plot. We discussed plot then we began with conflict, then you have characters, then we have the setting, then you have a theme, style, point of view and of course, tone. All these things we discussed very briefly, now we are going to take them up in a little more detailed manner.

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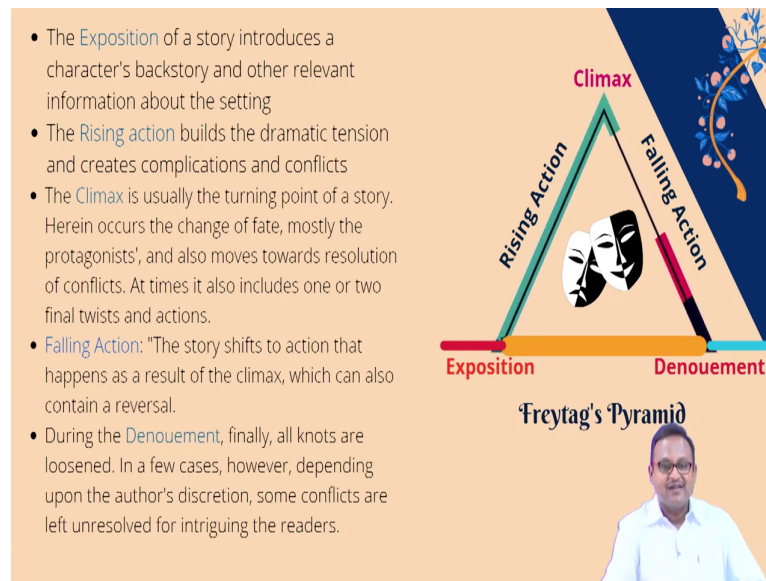
Plot

- Every fiction is woven around a plot. It is an essential element of any fiction. "Story + Cause"
- Basically, the plot is a sequence or series of events
- A plot is at times also known as the "narrative structure"
- A plot usually follows a narrative arc or a dramatic structure known as the Freytag's Pyramid.
- The five major stages of Freytag's Pyramid are exposition, rising action, climax, falling action, and denouement.

So, the first element of fiction is the plot. Plot occupies a major role in fiction whether it is a short story or a novel plot is very important ok. So, in a novel, fiction is woven around a plot, in other words, it is like a seed plot is like a seed and like everything is wrapped around the seed fiction is woven around that plot. That is the bare minimum, the plot is the bare minimum that you need to work out. So, it is an essential element of fiction and we already discussed this though there are a couple of theorists or critics who distinguish the story from the plot. Well, modern theorists consider a story as an integral component of the plot. But critics such as E. M. Forster, in his very important work called *Aspects of The Novel*, remark that, if you are a little more serious about various elements that constitute fiction, that is one important book that you can always refer to aspects the novel. And in fact, our discussion subsequent discussion of various elements is also based on our understanding of the text. And if you are further interested you can also check up *The Art of fiction* by Milan Kundera where through a series of interviews, Milan Kundera one of the contemporary heavyweights of fiction, discusses his craft and not just his craft the craft of fiction in a little more elaborate way than the art of fiction. These are two things that you can refer to *Aspects of the novel* by E. M. Forster, and *Art of Fiction* by Milan Kundera. So, E. M. Forster distinguishes a plot from a story as a sequence of events as it happens chronologically, he gives you even a famous example. The king died and the queen died that is the story. Now, where does the plot come in if you add "the king died and the queen died of grief?" then it becomes a plot. Now what has happened is that you have added to the element of the story, because the story is the

king died and the queen died. Even in the plot that story is there, but along with the story, there is an addition of the cause the causal factor right. Why some things have happened in the way they have happened, why certain things have happened the way they have happened. There must be a cause for this particular effect therefore, you can say that the king died and unable to withstand the grief the queen died, that becomes a perfect plot. But in other words for our understanding we can say that the story plus cause constitutes the plot. So, it is a sequence or series of events that happen in a novel what happens when it happens and why does this happen. So, generally, these are the things that you concern with what happens right and in order to answer the question of when it happens, you need to put the sequence chronology of events. And then why does that particular thing happen the reason behind that, so that constitutes the plot. Generally speaking, a plot follows a narrative arc it is said what is this narrative arc we are going to discuss in a short while. Arc is a dramatic structure, it follows a certain arc or a dramatic structure. And today we call that Freytag's Pyramid, Freytag was a well known German playwright, who first identified the structure and then based on his structural understanding of the genre we now apply it across every fiction or every genre of fiction that has an element of the plot. So, the moment you talk of a plot you talk of a narrative arc that follows a particular way or a dramatic structure. So, there are five stages in which a plot is taken, of course this Freytag's pyramid talks of the development of the plot in five stages. The five stages through which a plot develops in fiction are called the arc, the narrative arc. They are exposition that is the first one, rising action second one, climax third, falling action the fourth one, and resolution or the French word for that is denouement - which is called a resolution. This conflict is resolved finally, over the course of these five structures.

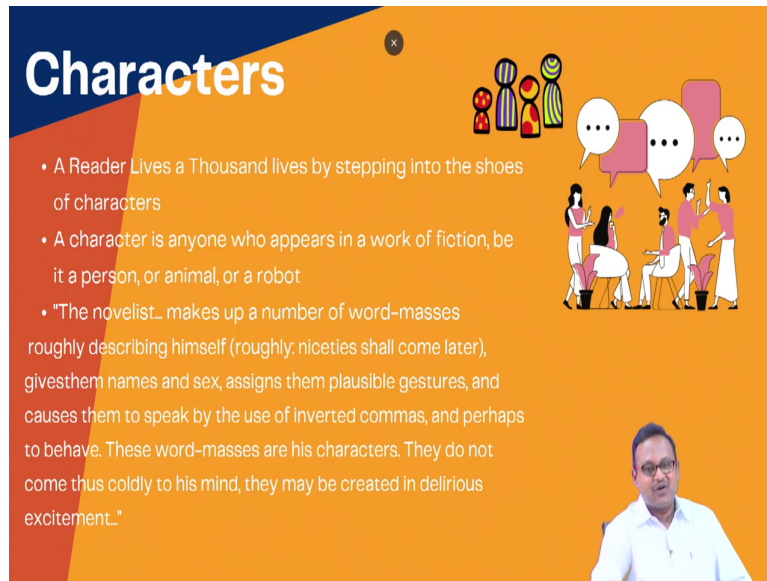
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Let us take a quick look at how it happens using a short illustration here is an illustration, I am sure you can see this here. Here is an exposition I am sure you can see this exposition. What is exposition? Exposition is how the story is introduced to the reader in the background. Because when the story happens certain details have to be set forth in a proper way right. Especially the first few pages have to introduce the characters, introduce the basic plot everything. So, therefore, exposition talks of introducing the plot to the reader in as detailed a manner as possible. The characters involved, the overall setting, and what this novel is all about it's going to be about. So, that is exposition, in other words, the back story of a character or if there is any back story of the character you can as well give it or if there is any other relevant information that is required for us to understand the characters and plot you can present that as well that is called exposition. The next is rising action you can see this here the rising action. The rising action is after the exposition well the plot gets slightly sharp it goes on using a series of actions, using a series of events, and the narrator in this fiction goes on developing the plot right. Using series of events, series of action or series of dialogues. If it is a dialogue-based action then using the dialogue between various characters the plot gets developed, that is called rising action, It builds the dramatic tension because as we keep reading through. See in order to better understand this particular Freytag's pyramid you can pick up any crime novel or thrillers that you have read mystery fiction, then it becomes evident. In the rising action gradually dramatically attention is getting built, because a problem is introduced here and how the entire narrative is woven around that problem

becomes very important; that is rising action. And the third is the climax. The climax is the pinnacle of the plot. In fact, that is the apex, the topmost point of the plot where it's going to take a sharp turn. So, until that point in time the plot gets built and the moment it reaches climax it is, then it takes it's going to take a sharp turn you can expect that. A kind of a breaking point a kind of breaking point is what is called the climax. So, from here a change of fate is ensured and the problem that is been introduced, now requires some kind of a solution, therefore. The arrival or the beginning point of that solution comes with a climax, then there is falling action which you can see here the falling action right. So, hereafter the climax of what happened the story begins shifting its action towards the direction in which the narrator wants you to go. In other words, the story is about finding the problem that was introduced to you, after having reached the pinnacle are about to find a solution that is when you can call it a falling action. And the final one the denouement or the resolution is where some kind of solution is presented to the problem, that was introduced in exposition, built-in rising action identified as a pinnacle point in the climax and that has the solution to which has been initiated in the falling action and in the resolution a final solution is given to you. So, generally speaking, this is Freytag's pyramid and in every fiction that you come across invariably in some form or the other, you will be able to find these elements. So, please take a quick look at this exposition, rising action, climax, falling action and denouement or resolution ok. Because when you read a plot if you can identify the various points in that fiction when you read a novel. The various points through which the plot is taken and if you can identify a Freytag's pyramid in the novel that you are reading; that means, you have already become an experienced reader and an experienced student of literature. This is something that we can keep in mind, especially while reading the plot.

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Characters

- A Reader Lives a Thousand lives by stepping into the shoes of characters
- A character is anyone who appears in a work of fiction, be it a person, or animal, or a robot
- "The novelist... makes up a number of word-masses roughly describing himself (roughly: niceties shall come later), gives them names and sex, assigns them plausible gestures, and causes them to speak by the use of inverted commas, and perhaps to behave. These word-masses are his characters. They do not come thus coldly to his mind, they may be created in delirious excitement..."

The slide also features illustrations of stylized figures and speech bubbles in the top right corner, and a small inset photo of a man in the bottom right corner.

From the plot let us move on to the characters. We already discussed that they are like people, they are equivalent to people. What I mean, in the real world we refer to ourselves as people right individuals and people in the novel are called characters. In one of the earlier classes we said, a reader lives multiple lives while reading a work of art. How because through the various characters, when you a character is basically anyone who appears in the work of art basically it can be people or animals or a robot. Because in the very first story that we read the vixen and the liners you can quickly recall right. In the vixen and the liners though they are not people they are animals nevertheless they are characters in that world, and they are characters in the world. Because it's through them that the story unfolds it is through them that the plot unfolds and through them, you can even see a kind of course, in a longish story you can even identify the Freytag's pyramid. Of course, we are going to discuss another short story after we discuss all these elements then we will ask you to identify Freytag's element various elements of fiction. So, this is something that is very important. So, here is a very, so if there is an alien that appears that also becomes a character in the novel or if it is a robot even that is also a character in the novel. So, therefore, characters are various people that appear in that fiction through whom the story is narrated, through whom events take place; so they are called characters. Now here is a beautiful quotation on characters, a critic says that "a novelist makes up a number of word masses roughly describing himself." And then gives them names and sex assigns them plausible gestures and causes them to speak by the use of inverted commas and perhaps to behave. These word masses can be called his characters.

And they do not come to us in a very cold way they may be created in a beautiful delirious excitement, that is what a particular critic says about the characters. Now characterization is very important because as I said now, look at how a particular character is developed when you read a novel and see the background. The author gives the character background, a social background, an ethnic background, and historical background. And puts the characteristic features, what are the characteristic traits of that particular character psychological makeup and his friendship his attitude towards life, all of them this is how you build characters. So, that is another important element of fiction that you can think of ok.

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After characters come of course, here you have different types of characters we said this right. Generally speaking, a confidante character is somebody, of course, you have the protagonist the main character the so, called hero or heroine we no longer use these terms we call them protagonists. The important character in a novel or in any fiction is called the protagonist. So, they have some people whom they trust and they speak everything, they are called confidantes or close friends through whom they reveal whatever they wish to reveal they are called confidante characters. Dynamic characters are also sometimes called round characters this is a distinction that E. M. Forster makes in aspects of novel flat characters and round characters. Flat characters are those characters that do not change throughout the novel they do not change much, whatever they are they are in the beginning even towards the end they remain the same thing. They are also sometimes called static characters, but there is a slight difference between flat characters and static characters. But they do not change that is

what you need to mind keep in mind. And there are dynamic characters and they are also called round characters what happens these round characters undergo, a lot of change lot of transformation not necessarily physically. Of course, if it is a building roman that is a particular technique that writer uses wherein a character is taken from his or her childhood through, how they grow up and grow old and all that this. This type is called this type of novel is called a buildings roman novel. Where a character is traced from its birth to words it is in later stages of growth. So, here a character undergoes a lot of transformation changes not just physical changes, but even mental changes it undergoes conflicts and as a result of which it matures. So, a great novelist focuses on creating robust round characters or dynamic characters. And then you have, of course, the protagonist we already discussed as opposed to the protagonist is the antagonist. And in fact, if there is a conflict that takes place it always takes place between the protagonist and the antagonist. And you can also call a villain there is a villain, of course, sometimes villain and antagonist could be the same whereas, in some cases, the villain is again a kind of a stock character wherein they do not change.

Sometimes even an antagonist is also capable of changing therefore, the protagonist and the antagonist are round characters they have to be essentially dynamic characters. For the rest of them there is not much scope for changing as such, they are called flat characters or stock characters this is something that you can keep in mind. Of course, there are various other types of characters, but of course, you can make it outright.

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A Confidante Character is a person or an abstract being on whom the main character confides. Such characterization is essential for a better understanding of the protagonist's personality & thoughts.

Example: Hermione in Harry Potter

A Dynamic or Developing character is someone who constantly undergoes change, be it for good or bad.

Example: Huck and Jim from Mark Twain's 'The Adventures of Huckleberry Finn'

Here are some examples of confidante characters dynamic characters, in fact, taken I mean we have taken it up from the *Harry Potter* novel series. So, Hermione for instance is Ron for instance they are confidante characters. They are close friends of Harry, in fact, Harry confides in both of these characters, therefore. We get to know what Harry is thinking what Harry is planning and all that they are called confidante characters, you have a dynamic character or a developing character Harry himself is Harry Potter himself is an example of that, he is also an example for the round character.

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Round Characters are similar to dynamic characters. They are multifaceted characters, who keep changing as the plot advances. The changes could be but are not limited to mental, motif, desire, personality, etc.

Example: Elizabeth Bennet, *Pride and Prejudice* (by Jane Austen)

"Flat characters were called 'humours' in the seventeenth century and are sometimes called types, and sometimes caricatures. In their purest form, they are constructed round a single idea or quality" (E M Foster)

Crabbe and Goyle in J.K. Rowling's *Harry Potter*

And flat characters as I said do not change much, especially if you think of Crabbe and Goyle. The so-called two friends are idiotic friends of Draco Malfoy who can be called in a sense an antagonist not a main antagonist in the novel though. So, they are called I mean flat characters his friends Draco Malfoy's friends are called flat characters.

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Foil character is someone who is opposite in mannerism than that of the protagonist. A foil character helps in developing a contrast with the main character.

Example: Draco Malfoy in Harry Potter

The **stock character** represents a type; based on clichés and social prejudice; recognizable as belonging to a certain genre.

Example: Sirius Black

The slide features a red background with yellow stars. It includes icons of two people, a man running, and a man speaking. Text boxes are connected by lines, and examples are highlighted in yellow.

So, we have very many other character types like that.

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The **protagonist** or the main character is a 'leading character or one of the major characters in a play, film, novel, etc.' (OED).

Jane Eyre from Jane Eyre by Charlotte Brontë

The **antagonist** is the opposite of the protagonist and is also important in determining the fate of the protagonist, and hence the entire story.

Mr. Darcy in Jane Austen's Pride and Prejudice

A **Villain** is similar to the antagonist and is evil by nature.

Lord Voldemort from Harry Potter

The slide has a teal background with yellow stars. It includes icons of a man, a cat, and a mask. Text boxes are connected by lines, and examples are highlighted in orange. A man is shown speaking in the bottom right corner.

You can easily identify many of them. And a villain of course, if there is a villain or the antagonist. Voldemort is the antagonist in the Harry Potter series and he is also a villain to a certain extent he remains a villain throughout. So, he clubs the roles of these characters. These are some things that you can keep in mind while discussing characters.

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Conflict

"Conflict is the struggle between two entities"

Conflict may be of six different kinds:

- Character vs. character
- Character vs. nature or natural forces
- Character vs. society or culture
- Character vs. machine or technology
- Character vs. God
- Character vs himself or herself

The slide features several illustrations: a smiling sun with colorful confetti, two figures in a physical struggle, a person wrestling a lion, and a person in a dynamic pose. A small video feed of a man in a white shirt is visible in the bottom right corner of the slide.

The next thing in elements of fiction is conflict. This is again a very important element because in the absence of conflict then it loses its relevance, a plot loses its relevance therefore, conflict can be kept in mind. Conflict can be defined as a struggle between either two individuals or between two entities if there are two forces. The force of the good and the force of the bad can be a conflict can be, it's like in the order of phoenix you have Dumbledore's army and you have Voldemort's army. So, they stand for the forces of the good and the forces of the bad. So, the conflict takes place between them, so this is called conflict. And conflict again there are different types of conflicts when a conflict takes place between two different characters it is called the conflict between character and character. If the conflict happens between the protagonist and the society around them because then it is called conflict vis a vis nature or natural forces. If you can quickly recall *Moby Dick*, here the conflict is between the protagonist and the forces of nature ocean and the tides and the whale. So, here the conflict happens between the clash between the character and of course, the whale the white whale. And the other type is character and society, so here let us especially if you pick up writing for instance where there is a protagonist that belongs to an LGBTQ background. Where they feel such characters feel the entire society is against them because they are fighting against the so-called dominant ethos of the society, as a result, they find themselves pitted against society. You can think of the ministry of utmost happiness that Arundathi Roy has written, as an example characterizing this kind of a conflict.

Then you have the conflict that can come between let us say character and machine or technology in many the Sci-fi movies, you find artificial intelligence pitted against human beings. So, the conflict takes place between them or aliens and in the movie series called aliens you have the conflict taking place between human characters and the aliens. So, these are various types of characters. And sometimes it can as well be the conflict can as well come from I mean between the conflict can as well happen between a character and god. They say for instance in the book of Yobe or in *Satya Harishchandra*, you can see that this is an existential conflict though these guys are good though these guys have followed all the virtuous paths, they undergo conflict and therefore, they start fighting with god because they do not know what fault they have done. So, it can as well be against god or character when a character starts fighting with themselves or when they start fighting with their alter egos it can as well be a self versus self. So, many of the Bildungsroman novels that deal with the stream of consciousness technique make use of this particular type of conflict. So, in other words, conflict becomes essential it can happen in very many ways.

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Setting

The setting is where the story takes place. It takes the following into consideration:

- The immediate surroundings of the characters, including props
- The time of day
- The weather
- The time of year
- The historical period
- cultural background
- The geographical location

The next is the setting. The setting is very very important. In fact, this is what chisels out the plot, this is what chisels out the plot into a kind of flesh and flesh and blood. It is going to add flesh and blood to the skeleton of a plot, if the plot is a skeleton then flesh and blood are where settings can add that flesh and blood. The setting is generally where the story takes place the background can be a geographical location. Let us say for instance if the story unfolds in Mysore, then Mysore becomes a setting or if the story unfolds in the 1990s Mysore

then the time in which it is set also becomes a setting the time or if it is set in monsoon various seasons right. Supposing the entire story takes place in a rainy season in a rainy season, then that rainy season provides the setting to that place or cultural background, the culture in which a particular character is located or the particular story is located, then that. All these things that range from geographical location to the time setting, the historical location, the cultural location all these things form the settings of it. The co-ordinations of the story - the longitude and the latitude, not just the geographical longitude and the latitude the mental one, the cultural background the societal background all of them provide a setting that is something that you have to keep in mind.

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Theme

- Theme is synonymous with motif/underlying values
- Themes are basically the main issues and ideas the story addresses
- "It is the underlying truth that is being conveyed in the story. Themes can be universal, meaning they are understood by readers no matter what culture or country the readers are in"
- Common themes include -- coming of age, circle of life, prejudice, greed, good vs. evil, beating the odds

After the setting, comes the theme. The theme is very very important. The theme is not a summary here the theme is what is the outlook what is the overall outlook towards life that we find in that work of art what is the writer's vision that is presented, what is the vision that is presented. If you can quickly recall, the two stories short stories that we have read in one case it was detachment. How the concept of detachment that a monk should develop is not the physical detachment that the monk talks of its more of a resignation a philosophical resignation. disinterestedness the philosophical disinterestedness is something there. And in the case of vixen quality is more important than quantity which is a kind of a moral, but you can consider morals also as part of the theme of the overall outlook towards life and the underlying value systems. And what is the final vision that the writer wishes to communicate all these things come under a theme? So, these are some things that you can keep in mind

generally speaking when you say theme you have a coming of age or circle of life, prejudice, greed, good versus evil, The process of growing up oneself and how does a particular character fight against all the odds and still emerge victoriously, all these things are broadly speaking theme. But even within that a broader philosophical outlook towards life becomes important in theme ok.

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Point-of-view

- **First-person point of view:** In a first-person point of view the story is narrated by a character.
- **Second-person POV:** a little-used technique of narrative; action is driven by a character ascribed to the reader, one known as you. The reader is immersed into the narrative as a character involved in the story. The narrator describes what "you" do and lets you into your own thoughts and background.

Third-person point of view: In a third-person point of view, the story is narrated by a person who is not a character of the story. It can be done in two ways: i) Third-person limited; ii) Third-person omniscient

Third-person limited means that the narrator limits him/herself by being able to be in one character's thoughts. Whereas, third-person omniscient means the narrator has unlimited ability to be in various character's thoughts.

From there we go on to point of view, this is again very important generally speaking point of view is - who is narrating the narrating persona who is narrating generally speaking there are two points of view that most of the writers make use of. One is called the first person narration the other one is called the third-person narration. First-person is 'I', 'we', 'us'- this is first-person narration. So, if a particular novel begins with I want to do this way, I feel like this, these are my enemies, these are my odds very clearly that novel is making use of the first-person narration ok. In other words one of the characters generally the protagonist starts revealing what happens to him or her through narrating it, that is what is called first-person narration. And the third person narration is usually when as if I told you right supposing there is an overall observer. Maybe you can call it third-person narration also as an omniscient narration we have used this term earlier in one of the earlier classes right. So, we said that here as if the writer knows everything as if the narrator knows what all is happening in that fictional world they start narrating. Like introducing, when Harry went here he discovered to his great surprise that he did not lose all that he thought he had lost instead there was something very precious. So, somebody is talking about Harry. So, this kind of narration is

called third-person narration, because they know that person the narrator knows as if something is happening to this particular character. And even they can even enter the head of particular characters and start describing what they are feeling. So, this type of narration is called third-person narration or omniscient narration. Of course, there is also second-person narration, but it's rarely used the second person is like you using you. So, something like you goes to the platform at 10'o clock you are about to a train is about to come at ten-thirty you board the train and you get down at this particular place. So, everything here unfolds through the use of you. So, the moment you spot it then that becomes a second-person narration. So, I am sure now it has given you some idea, of course, this class has given you some idea about point of view right. It is an important narrative technique, because who is narrating according to who is narrating this point of view is determined something that you can please keep in mind.

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Tone

- "In literature, tone is the emotional colouring or the emotional meaning of the work and provides an extremely important contribution to the full meaning.
- The attitude of the narrator/character toward story, events and other characters
- In spoken language, it is indicated by the inflection of the speaker's voice.
- The emotional meaning of a statement may vary widely according to the tone of voice with which it is uttered; the tone may be funny, ironic, incredulous, despairing, resigned, intimate, comic, arrogant, humble, etc."

And finally, tone and style tone is something. What is the tone? Of course, it depends on the context. Because tone is called an emotional colouring the emotional meaning is attributed to language or the overall attitude of the protagonist overall attitude the of the narrator here becomes important. What is the overall tone here, is it ironic? Is it one of detachment? Is it one of I mean is it arrogance? Is it one of humility? So, these are the various things that come undertone intimate thing, comic thing, funny thing, ironic thing, desperation resigned attitude all of them come undertone.

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And finally, style. It is something that is a little more complex because only when you have read enough would you be able to identify the overall style. In order for us to understand style, we need to know how language is used, and how characters are arranged if there is a particular way in which they are arranged. Because if you keep reading J K Rowling, the style in which she writes, the style in which she introduces the characters is pretty evident. So, when you are familiar with a particular writer that is when you start identifying the style the peculiar characteristic traits that reveal who the writer is, and what kind of genre that particular novel belongs to. Because if it's a crime thriller you can by the very use of certain words you can identify the style and say that it belongs to historical fiction, it belongs to the mystery it belongs to some other form. So, style is related to closely related to the choice of the word. So, these are some things that you can keep in mind and I am sure this class has given you enough ideas about various elements of fiction. Always remember an active understanding of various elements of fiction, will give you an advantage when it comes to analyzing fiction and understanding fiction in a little more detailed manner. In the next class we will come up with something else, but before that here is a very quick activity for you.

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Activity Time

1. Create a Freytag's Pyramid
2. Identify the Elements of Fiction

The slide features a blue background. On the left, there is an illustration of a spiral-bound notebook with a blue cover and a blue pen resting on it. Below the notebook, there are three small cartoon characters: a boy in a blue shirt and shorts, a girl in a yellow shirt and shorts, and a boy in a red shirt and shorts. On the right side of the slide, the text 'Activity Time' is written in a large, white, sans-serif font. Below it, two numbered points are listed in a smaller, white, sans-serif font. In the bottom right corner, there is a small inset video of a man with glasses, wearing a white shirt, speaking.

Based on your understanding of the Freytag model and based on your understanding of various elements of fiction here is an activity for you. So, what you can do.

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**The Appointment in Samarra
retold by W. Somerset Maugham**

Death speaks:

There was a merchant in Baghdad who sent his servant to market to buy provisions and in a little while the servant came back, white and trembling, and said, Master, just now when I was in the marketplace I was jostled by a woman in the crowd and when I turned I saw it was Death that jostled me. She looked at me and made a threatening gesture; now, lend me your horse, and I will ride away from this city and avoid my fate. I will go to Samarra and there Death will not find me.

The merchant lent him his horse, and the servant mounted it, and he dug his spurs in its flanks and as fast as the horse could gallop he went. Then the merchant went down to the marketplace and he saw me standing in the crowd and he came to me and said, Why did you make a threatening gesture to my servant when you saw him this morning? That was not a threatening gesture, I said, it was only a start of surprise. I was astonished to see him in Baghdad, for I had an appointment with him tonight in Samarra.

The slide has a dark blue background. On the right side, there is a vertical illustration of a lit candle with a yellow flame. In the bottom right corner, there is a small inset video of the same man from the previous slide, wearing a white shirt and speaking.

Here is a very beautiful short story by William Somerset Maugham it is called The Appointment in Samarra, it is a retold version. So, you can take a quick screenshot of this death speech. In fact, death here acts as a protagonist death is considered feminine I mean as a woman here she starts speaking. So, look at the short story and see if you can identify various points through which the plot is developed. Exposition, rising action, climax, falling

action and resolution in the short story. And the second thing is, to see if you can spot the various elements of fiction that we have discussed in the class today.

So, if you have successfully answered both of them then I am sure you have understood both the plot in a detailed way and also elements of fiction in a wonderful way. Thank you we will see you in the next class with some more aspects of fiction.

Thank you very much.