

E. M. Forster. *Aspects of the Novel*. New York: Harcourt, 1927.

Chapter Five: Plot

What has Forster to say about the plot? (128)

What is Forster’s definition of the plot? (129)

What has he to say about the following sentences? Which is the most effective in terms of narration and why?

“The king died and then the queen died.”

“The king died, and then the queen died of grief.”

“The queen died, no one knew why, until it was discovered that it was through grief at the death of the king.”

What is the relation of the plot to the primitive/cavemen? (see also Forster on the primitive in Chapter Two on the story.) (130).

What three things does the plot demand of the reader? And why? (131-133)

.....,,

Please complete the following sentence:

“To appreciate a mystery, part of the mind must be left behind, brooding, while

.....”

(132)

Forster here muses at some length on the novels of George Meredith and Thomas Hardy. (134-143) Consider what Forster says about their plot and characters.

What flaws does Forster find in Meredith’s novels? (136-137)

What flaws does he find in Thomas Hardy’s novels? (141-143)

So what are the defects of (contemporary) novels? (144 ---145)

What questions does he ask about the tradition of the novel? (145)

Forster here muses at great length on André Guide’s *Les Faux Monnayeurs*.

What is his reason for choosing this particular long quotation from *Les Faux Monnayeurs*? (148)

Your observations and thoughts: