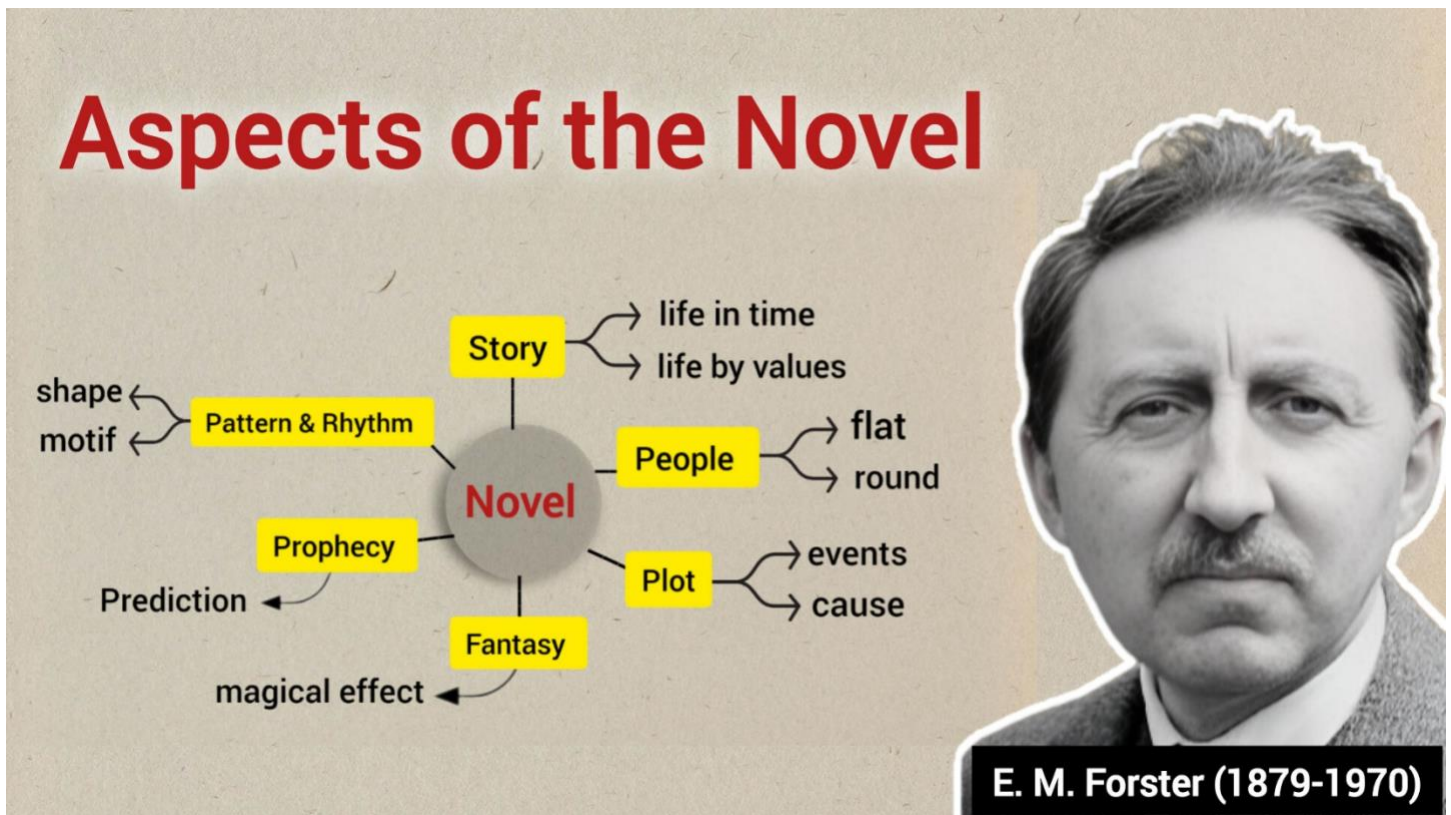


Aspects of the Novel by E. M. Forster



Introduction

Aspects of the Novel by E. M. Forster is a book that gives advice to new writers and talks about how novels are written. It was first published in 1927 and is based on lectures Forster gave at Trinity College, Cambridge. Forster was a well-known English writer, and his practical knowledge about novels is clear in this book because he was a novelist himself.

Brief Biography of E. M. Forster:

E.M. Forster, born Edward Morgan Forster (1879-1970), was an English novelist, short story writer, essayist, and critic. He was raised in a middle-class family in London and attended Tonbridge School and King's College, Cambridge. Forster wrote many essays and literary criticism, showcasing his insights into literature and society. He was also involved in various social and political causes, including the Bloomsbury Group, a collective of intellectuals and artists. He began his literary career in the early 20th century with novels such as *"Where Angels Fear to Tread"* (1905) and *"The Longest Journey"* (1907). His other notable works are *"A Room with a View"* (1908), *"A Passage to India"* (1924), and *"Maurice"*.

Aspects of the Novel Background:

The aftermath of **World War I** brought about significant cultural and social changes, including shifts in values, attitudes, and artistic expressions. *Aspects of the Novel* can be seen against this backdrop of societal upheaval and the questioning of established norms and conventions. Throughout the book, Forster uses examples from classic and contemporary literature to show his points and provide insight into the craft of novel writing.

The book is divided into many sections, each focusing on a different aspect of the novel, such as story, plot, characters, fantasy, prophecy, pattern, rhythm, and viewpoint. Let's break down each aspect:

The Story

It is the fundamental aspect of the novel. This is the highest factor common to all novels and runs like a backbone. The story refers to the narrative of events arranged in their time sequence – dinner coming after breakfast, Tuesday after Monday, death after decay and so on. The story must add the question, **“What happens next?”** But a good also add value. The daily life is practically composed of two lives, the life in time and the life in value. Such as *“I only saw her for five minutes, but it was worth it”*. There are both allegiance in a single sentence. Forster gives an example: *“The Antiquary”* by Sir Walter Scott just tells what happens next but doesn't add much value, while *“War and Peace”* by Leo Tolstoy tells a sequence of events that adds meaning and depth.

People

In the next chapter, Forster talks about characters. He explains the difference between “flat” (those that only have one or two characteristics) “round” (fully developed) characters using examples from Charles Dickens and Jane Austen. According to Forster, nearly all Dickens characters are flat. He says; **“Those who dislike Dickens have an excellent case. He ought to be bad,”**. Jane Austen, on the other hand, focuses on round characters, and she usually ends her novels before they have had a chance to live out their lives. Forster says that the characters in stories are not

real people but must seem like real people. Forster says authors do this by showing the character's thoughts and feelings. He also says that while things like eating and sleeping might not be important in stories, love is usually shown a lot.

The Plot

In this chapter Forster explains that a story is just events in order, but a plot is events that have a cause and effect. He gives an example: "The King died, and then the Queen died" is a story, but "The King died, and then the Queen died of grief" is a plot because it shows why the Queen died. Plots are more interesting because they make the reader think about why things happen.

Fantasy

In the chapter fantasy, Forster talks about how fantasy makes stories magical, but it doesn't always have to be about magic. Fantasy can be found in everyday things and people. He also talks about comedy and irony, which add multiple layers to stories.

Prophecy

Forster says prophecy is when a writer's voice predicts something that is true for all people. He uses Fyodor Dostoyevsky as an example because his characters represent something more than themselves.

Pattern and Rhythm:

In this chapter, Forster talks about pattern and rhythm. Pattern is the shape of a story, like an hourglass or a circle. Rhythm is a repeated idea that helps to tie the story together.

Conclusion:

In conclusion, Aspects of the Novel by E. M. Forster is a valuable resource for understanding how novels are written and what makes them effective. By breaking down the key elements of storytelling, such as plot, characters, fantasy, Prophecy, Pattern and Rhythm, Forster provides valuable insights into the craft of writing. Overall, Aspects of the Novel serves as a timeless guide for writers, offering timeless wisdom for crafting compelling stories that engage and resonate with readers.

FAQ

1. What are the aspects of novel according to E. M. Forster?

Ans. According to E.M. Forster, the aspects of a novel include the story, characters, fantasy, plot, prophecy, pattern, and rhythm.

2. What are the themes of E. M. Forster's novels?

Ans. The themes of E.M. Forster's novels often revolve around class struggle, societal constraints, personal relationships, and the clash between individual desires and societal expectations.

3. What is E. M. Forster famous for?

Ans. E.M. Forster is known for his novels such as "A Passage to India," "Howards End," and "A Room with a View," as well as his insightful exploration of human connection and societal issues.

4. What is the style of writing of E. M. Forster?

Ans. E.M. Forster's writing style is characterized by a blend of realism and symbolism, with a focus on introspection and the inner lives of his characters. He often employs clear and concise prose, with subtle irony and wit.

5. Is E. M. Forster a modernist?

Ans. Yes, Forster is considered a modernist writer, as his works explore the experimental and introspective tendencies of the modernist literary movement of the early 20th century.