

Original Paper

Metaphor, Symbolism, and Language in E.M. Foster's *Aspects of the Novel*

Dr. Md. Jakaria Habib, Ph.D.¹

¹ RTM Al-Kabir Technical University, Sylhet, Bangladesh

Received: May 16, 2026

Accepted: June 1, 2026

Online Published: June 9, 2026

doi:10.22158/lecr.v6n2p1

URL: <http://dx.doi.org/10.22158/lecr.v6n2p1>

Abstract

In Aspects of the Novel, E.M. Forster considers the novel as a literary form, and foregrounds the importance of metaphor, symbolism and language in its construction. This essay examines how Forster employs these elements to consider aspects of the novel such as plot, character, and other narrative strategies. By using metaphor, Forster explains the distinction between story and plot, and employs symbolic imagery, such as the triangle, to describe the connections between character and narrative. Forster stresses the role of language in evoking emotion, providing continuity, and generating suspense, while also introducing the subjective experiences of characters to the objective structure of the novel. This article shows how Forster's analysis of realism and modernism remains relevant to modern literary analysis, providing lessons on novel-writing and the underlying structures of narrative for contemporary writers.

Keywords

Metaphor, Symbolism, Narrative Structure, Plot, Language, and Character Development.

1. Introduction

E.M. Forster was an English novelist and essayist, best known for his novels *A Passage to India* and *Howards End*. Forster is also a literary critic. In his 1927 essay, *Aspects of the Novel*, Forster offers an interesting analysis of the form of the novel, including its composition, themes and techniques. Forster discusses the various elements of a novel, such as plot, characters, fantasy and prophecy, but he also considers how authors can use these elements to express meaning. Forster's *Aspects of the Novel* remains a vital contribution to the study of literature because it provides an accessible, entertaining analysis of novel theory but also because it provides a pioneering analysis of literary techniques including metaphor, symbolism and language. But Forster's study of the novel is not abstract - he

describes with the same grace that the novelists he analyses. He proposes that the novel is a literary form in which meaning is often communicated by the use of complex elements.

In this article, we will consider the significance of metaphor, symbolism and language in Forster's study of the novel. By examining the roles of these, we can gain insight into their role in the readers' experience of the novel. Forster employs these devices to analyse novels, as well as to describe the mechanisms that underpin novels, allowing the reader to gain a deeper appreciation of the novel form. This article will explore the importance of metaphor, symbolism and language in Forster's approach to understanding the complexities of the novel. They help to facilitate a greater understanding of the text and create a deeper relationship between the author, the novel and the reader.

Forster's metaphors play a key role in his discussion of how the novel is made. He uses metaphors to explain his ideas about structure, character and plot. For instance, he compares the creation of a novel to the construction of a house: "The house may stand or fall depending on how well its framework is built" (Forster 21). This metaphor emphasises the role of structure in the novel and implies that, just as a house requires a solid foundation, a novel requires a workable structure. Forster also uses metaphors to describe the intangible aspects of the novel. He describes the nature of the novel as "the uncharted territory" (Forster 72), suggesting that the novel is a journey into an unknown. This metaphor links the novel to the human desire for discovery and makes the act of reading a novel a journey of discovery. Similarly, Forster's use of symbolism is key to his discussion. He talks about the use of symbols in novels to convey meaning. For instance, Forster claims that the repetition of symbols in a novel can add depth of meaning that may not be immediately apparent to the reader. In *Howards End*, for example, the recurring symbol of the "door" represents the class divide, demonstrating the class differences in the story (Forster 80). The examples above show how the symbols in the novel are not decorative, but rather help the reader to understand the novel's themes. Symbols therefore allow the author to communicate different ideas about society, morality or human nature that might not be as apparent in the novel's plot. *Aspects of the Novel* is an analysis of the novel, which discusses the significance of metaphor, symbolism and language. Forster's discussion of these mechanisms helps us to understand how ideas are conveyed in novels. Forster's use of metaphor to explain structural concepts, symbolism to convey deeper meanings and language to convey emotion provides a comprehensive analysis of the novel.

2. E.M. Forster's Perspective on *Aspects of the Novel*

E.M. Forster's *Aspects of the Novel* (1927) is a groundbreaking book in the field of literary criticism, discussing the novel as a genre. In the book, Forster explores the connections between plot, character, fantasy and prophecy that make up the novel. Forster is both critical and pragmatic, examining the relationship between the various elements of the novel as they come together to constitute the whole. His ability to critique and praise the novel form has been much lauded by critics and allows us to explore its possibilities. Let's explore Forster's perspective on the novel, examining some of his themes and how metaphor and symbolism can be applied to create and analyse novel structures. E.M. Forster did not

consider the novel as a narrative genre but as a sophisticated medium of both intellectual and emotional appeal. A novel is a piece of fiction or non-fiction for him. He embodies the range of novel forms from Victorian realism to modernist psychological studies. Critics such as David Lodge emphasise Forster's argument that the novel is a form that can be infinite, depending on the author's creativity and the choices he or she makes (Lodge 88).

Forster's ideas on the novel are consistent with his larger sense of the value of complexity and ambiguity in art. Thus, the novel is a form that mirrors the complexities and uncertainties of life. He writes, "A good novel, like a good life, is full of incidents that aren't easily interpreted" (Forster 17). This perspective is consistent with what other critics, like Lionel Trilling, have said about Forster's novels, that they tend to focus on the shades of human experience and the moral and ethical complexities involved (Trilling 99). Forster expands this theme implying that novels, like life, should be full of contradiction, and open to multiple interpretations.

Forster's theory of plot is one of the key components of the novel. He explains the difference between story and plot: whereas the former is a simple chronological account of events, the latter is more complicated, and involves a causal connection between events. Forster defines, "The story is the one thing after another. The plot is the one thing because of another" (Forster 48). This distinction suggests the novel's ability to lend events significance through the framework of structure. Here M.H. Abrams point out that Forster's differentiation of story and plot aligns with the move in literature from linear, episodic plot structures to the more complex, modern forms of narrative (Abrams 72). Forster stresses that a novel's plot must be meaningful, with events working towards the narrative's thematic and emotional growth. He suggests that the most effective novels eschew an arbitrary plot structure in favour of unity and cohesion. Terry Eagleton stresses that Forster's focus on plot as a highly structured form emphasises his concern with the formal integrity of the novel as a genre (Eagleton 110).

Forster's ideas about character are another important component of his critical work. He labels characters as flat or round. Forster defines flat characters as one-dimensional types, exemplifying a single stereotype. Round characters are three-dimensional, multi-faceted and can develop. Forster describes round characters as those "who surprises the reader because of the unexpected depths within them" (Forster 56). The distinction between flat and round characters is important in Forster's view that the novel must capture the complexity of human life. In this context, Fredric Jameson and Patricia Waugh point out that Forster's emphasis on round characters is linked to his interest in the psychological realism typical of much modernist literature (Jameson 56, Waugh 64). His emphasis on characters that are complex reflects his conviction that novels should deal with all aspects of human experience and development, rather than characters that are flat and static. Forster refers to the role of fantasy and prophecy in the novel. He claims that fantasy offers a vital realm in which to explore different worlds, both imagined and real. Forster does not claim that all novels must be fantastical, but he recognises the potential of fantasy to enhance the possibilities of the novel form. He claims, "A novel can take us to places we would never otherwise visit, both in the world of the imagination and in the world of reality"

(Forster 88). Forster's embrace of fantasy connects his views to the tradition of the modernist novel, in which other writers such as James Joyce and Virginia Woolf also used fantastical elements to explore the psychology of the characters.

Forster understands prophecy not as a way of forecasting the future, but as a way of considering the possibilities of human action and/or the future of society. He explains, "A prophecy is a way of seeing what is not immediately evident in the present" (Forster 102). Forster's faith in the novel's capacity to hint at possible futures echoes critics such as Roland Barthes, who has discussed the novel's capacity to deal with time (past, present and future) as a central narrative aspect (Barthes 44). Forster uses metaphor to describe the underlying structures of the novel. For instance, he likens the structure of a novel to that of a house, saying, "The framework must be strong, or the house will fall" (Forster 34). This metaphor illustrates Forster's conviction about the need for a strong framework to underpin a novel. Here I agree with Roland Barthes who argues that Forster's metaphors, along with his descriptions of plot, reflect his attempts to describe the inner workings of the novel (Barthes 66).

Metaphors also help to define the more intangible aspects of character and theme. Forster employs the metaphor of "light and shadow" to refer to the different aspects of a personality. He suggests that "a character's personality is illuminated not only by the light of their virtues but also by the shadow of their flaws" (Forster 72). This is key to Forster's understanding of the novel as a form that can explore the complexity of human personalities. Forster's emphasis on the use of symbolism is key to broadening the reader's knowledge of how meaning is derived in the novel. Symbols, according to Forster, help authors to communicate thematic themes without explicitly stating them. A good example of the use of symbolism in Forster's work is his use of the door in *Howards End*, which stands for the divide between classes. "Door is a symbol of the barrier between people, a barrier that can never be completely broken down" (Forster 80). Scholars, like Terry Eagleton see symbols in Forster's novels not as superficial, but as integral to the theme of the novel and ensuring that the novel is relevant to the reader on multiple levels (Eagleton 112). E.M. Forster presents a penetrating analysis of the novel as a literary genre, its composition, themes and methods. Forster's thoughts on plot, characters, fantasy and prophecy underline the complexities of the novel as a rich and dynamic literary genre. Forster's use of metaphor and symbolism adds to his argument, demonstrating how the latter adds to our enjoyment of the novel and life more generally. In this vein, M.H. Abrams, Roland Barthes and Fredric Jameson have recognised Forster's critical insights, particularly on the structure of the novel.

3. Metaphor

Metaphors, a potent and ubiquitous rhetorical figure, are central to E.M. Forster's *Aspects of the Novel*. Metaphors are not merely rhetorical flourishes, but a crucial part of how we think and how we read. In literary analysis, metaphors help to explain abstract ideas, making them more concrete and comprehensible. For Forster, metaphors are not only used to explain but also to explore the artistic and intellectual concerns of the novel. This article examines what a metaphor is and the general functions of

metaphor in literature, what metaphors Forster uses to explain the various aspects of the novel, and how they affect a reader's perception of the novel form.

A metaphor is a type of figure of speech in which one thing is spoken of as if it was something else, and in doing so draws attention to a likeness between two apparently dissimilar things. Linguist George Lakoff and philosopher Mark Johnson have defined metaphors as “not just a matter of language, but of thought and action” (Lakoff and Johnson 3). They propose that metaphors play a role in our comprehension of the world, as they organise our experiences, and impact how we think about and perceive various phenomena. Literature employs metaphors to convey meaning, evoke feeling and express the unspeakable. Metaphors enable writers to express abstract concepts or relationships in tangible form, and bridge the gap between unfamiliar and familiar territory.

Forster uses metaphor to explain abstract notions that are pivotal to the novel, including structure, characters and themes. In doing this, Forster offers a way for readers to understand the more abstract elements of narrative. Metaphors also encourage readers to approach the text in a more imaginative way, allowing them to better appreciate the subtleties of the novel beyond a literal interpretation. Forster uses metaphor to convey his view of the novel as both an intellectually challenging and emotionally compelling genre. He employs metaphors to explain complex literary ideas, translating abstract concepts into tangible images. For example, Forster uses metaphor to explain the structure and movement of the novel, two terms that are essential to understanding a novel's plot.

Another crucial metaphor that Forster uses is “light” and “shadow”. Forster uses these metaphors to discuss the interplay between various aspects of narration, specifically character and theme. Forster explains, “The personality of a character is not only revealed by the light that shines on him but also by the shadows that surround him” (Forster 72). This metaphor illustrates the complexity of human beings; humans are not solely virtuous or vices but have both a light and a shadow. Through these metaphors, Forster is suggesting that the complexity of characters is not only illuminated by their virtues but also their flaws and contradictions.

Forster's metaphor of “light” and “shadow” can also be applied to his conception of the novel. Here, light can be seen as illumination, clarity and knowledge, while shadow is mystery, obscurity and darkness. Forster suggests that novels need to incorporate both, providing both light and shadow. Critics, including Terry Eagleton have noted that this interplay between light and shadow in Forster's novels reflects his understanding of the need for a balance of clarity and ambiguity in the novel in order to appeal to readers' minds and hearts (Eagleton 112). Often, in the novel, these elements represent characters' internal conflicts.

Metaphors play a significant role in shaping readers' perceptions of the novel. Metaphors guide readers in their understanding of the form, characters, and themes of a novel, helping them to understand more than just the narrative on the surface. For instance, Forster's metaphor of the house or framework prompts readers to think about the technical elements of novel writing - how the plot, characters and themes are brought together to form a unified whole. Similarly, the metaphor of movement assists

readers in understanding how a novel should move, producing a sense of movement that draws the reader into the novel. In contrast, the metaphors of “light” and “shadow” enhance the reader’s understanding of characters and themes. They challenge the reader to think about the nature of humanity, to understand that appearances can be deceiving and that there are contradictions in human behaviour. In such a way, Forster’s metaphors help the novel to evoke emotional and intellectual responses, and encourage the reader to respond to the text with a new level of sophistication. Further, Forster’s metaphors enable him to present his literary theories in an intellectual and accessible manner. Forster’s metaphors are not merely abstract ideas; they are concrete images that challenge readers to engage with the text in a novel and imaginative way. Scholars such as David Lodge note how Forster’s metaphors connect the abstract and the concrete, and make literary analysis more exciting and relevant (Lodge 124).

E.M. Forster shows us how metaphor can help us grasp the intricacies of the novel genre. Metaphors such as structure as the house, movement as the stream, and light and shadow in character development help readers understand the workings of the novel and why it is so important to us. Forster’s metaphors not only help to explain his critical point but also enhance the reader’s understanding of the text, enabling them to enjoy the novel on both an intellectual and emotional plane. Through the use of metaphor to describe and critique the novel, Forster helps us better understand the form of the novel, showing its complexities and placing the novel on a pedestal as a sophisticated art form.

4. Symbolism

Literary symbolism is a device that enables writers to go beyond the literal, and to construct meanings that stimulate the reader’s intellect and emotions. E.M. Forster uses symbolism to discuss the different elements of the novel, including plot, character, and experience. Through the use of symbolism, Forster is able to illustrate key concepts, highlighting the novel’s ability to convey multiple meanings beyond the text. In this study we will discuss Forster’s use of symbolism, including the use of symbolic terms that help to explain certain concepts, such as the story and the symbolic triangle. Literary symbolism is used in order to make objects, characters, or events more significant, often symbolizing an idea or a universal truth. The literary theorist Northrop Frye suggests “The use of symbols in literature transcends the literal and enters the realm of the symbolic, where objects, events, or characters can embody much larger, often cultural or psychological themes” (Frye 94). Through the use of symbols, writers can provide greater understanding of the human experience, by condensing feelings, ideas, or cultural conventions into a single object or act. Forster uses symbolism to speak about the novel as well as the human experiences that are represented by novels. Symbolism is crucial to his understanding of the underlying themes and relationships that constitute the novel. Forster’s references to symbols help him to demonstrate the narrative and thematic intricacies of the novel and also to critique the various forms of writing and literature he examines. Therefore, symbolism in Forster’s criticism becomes a means of analysis and interpretation, deepening his understanding of the novel.

One of the key symbolic concepts that Forster explores is the idea of story versus plot. He describes story as a simple sequence of events, whereas plot is the significance and relationship of those events. According to Forster, “The story is the one thing after another. The plot is the one thing because of another” (Forster 48). This idea of story and plot is key to his assertion that the novel is not simply a recitation of events but, instead, a manufactured narrative that seeks to make sense of events. Forster’s symbolism of the story implies that the story is not simply a random sequence of events but, rather, is a representation of the ongoing story of human life. As we live through a series of events, so too does the story. The symbolism of the story reflects the human desire to make sense of the world, which is often regarded as arbitrary and unpredictable. In this way the novel is symbolic of life itself - trying to make sense, and find order, connection and meaning in a chaotic world. Terry Eagleton highlights the way Forster’s treatment of story and plot enables a richer interpretation of the novel. Eagleton notes, “Forster’s separation of story and plot highlights the creative capacity of the novel, in which the stuff of life is organised into a coherent narrative, transcending mere chronology” (Eagleton 112). By using this symbolic term, Forster elevates the novel from merely a story to a means of examining larger meanings in life.

Another significant symbolic term that Forster uses is the triangle; he uses this term to describe the connection between plot and character. Forster explains that the triangle symbolises the three crucial elements of plot: the beginning, middle and end. This symbol also applies to the evolution of characters, as they also undergo changes that parallel the plot. Forster explains, “The triangle is the shape of a plot; it starts at the bottom and ends at the top; characters start from the simplest and pass to the more complex of circumstances” (Forster 55). Forster uses the triangle as a symbol that reflects both the spatial and temporal qualities of the narrative. The development of the novel involves characters responding to obstacles that drive them towards a crisis, and ultimately a resolution. Thus, the symbolic triangle is representative of the novel’s structure. Forster’s inclusion of this symbol highlights the interdependence of narrative components, and how the plot and characters are connected. Fredric Jameson contends that Forster’s symbolic triangle also represents his rejection of the linearity often found in conventional narratives. Jameson explains, “The triangle stands for the progression of the narrative to the point, a progression that is not wholly predictable nor arbitrary, but a symbol of the novel’s power to represent the complexity of growth” (Jameson 45). The symbolic triangle, then, not only provides a way to understand the plot, but also represents the novel’s ability to capture human growth.

Forster’s reliance on symbolism acts as a connecting point between the theoretical examination of narrative structure and the practical elements of the narrative. He knows that symbols can provide an additional meaning, enabling the author to communicate more than the plot’s events. Forster uses symbols in his analysis of the novel’s technical elements, such as the interplay between story and plot, or between character and world. These symbols, though not always explicitly stated in the novel, are the latent emotional and thematic threads that undergird the novel. For instance, the use of symbols of light and shadow in Forster’s critique of characterisation, as previously mentioned, is an important element

that links symbolism to novelistic techniques. Forster, through these symbols, demonstrates that characters are not fixed and unchanging but are characterised by their inner conflicts, strengths and weaknesses. This use of light and shadow as a symbol to create a character for the novel adds a level of characterisation that is deeper than mere description or action. Forster's use of symbolism can also be seen in the success critics such as David Lodge have in describing how the "greater" meaning of a novel is created not by plot, but through the use of symbols (Lodge 124). Conversely, Forster is more in line with modernist approaches to symbolism, which emphasise interiority, ambiguity and the unconscious. For Forster, modernist novels embrace the symbolic potential of the novel, using symbols to represent multiple meanings and to capture the subjective, interior world of the characters. Literary scholars such as Patricia Waugh suggest that Forster's analysis of symbolism reflects the changing focus in literary criticism in the early 20th century where novels are less seen as social commentaries and more as symbolic representations of the human mind (Waugh 98).

5. Language

In *Aspects of the Novel*, E.M. Forster discusses the role of language, as a primary narrative device, in constructing a novel. Forster's insights into language show it can be used to evoke emotions, express ideas, and construct narrative. Forster's language use not only enables him to narrate a story, but also to link the inner lives of the characters with the outer world of the novel. In this post we will explore Forster's commentary on the role of language in the creation of narrative meaning, and his choice of words to describe narrative structure, such as continuity and suspense. And we will explore examples of how Forster uses language to talk about ideas such as flat and round characters, and turning trivial events into meaningful ones.

Language is used in literature to create meaning and evoke emotion, as well as to tell stories. Forster's analysis of language is concerned with how it adds to the reading experience of the novel. He suggests that novelistic language can be used not only to communicate information, but also to evoke emotions and create tone and thematically enrich the novel. According to linguist Roman Jakobson, "language has the power not only to express thought but also to shape and direct it" (Jakobson 84), and Forster is in agreement with this. He recognises that language in a novel is not only used to impart information, but also to construct the world of the novel. Language as a tool for world-making and as a tool for communication are both important to Forster. Forster demonstrates the way language can be used to control the complexity and emotional impact of a novel. He carefully relates his language to its effects on the reader. He often writes about the emotional effects of language, its ability to express psychological emotions and to evoke symbolically important images. For example, Forster suggests the need to explore characters' interior lives: "language has the capacity to lead us into the hidden places of the human heart" (Forster 42). Forster implies that the novelist can use language to convey the intricacies of human life: its dilemmas, perplexities and subconscious desires. When Forster talks about narrative techniques, he notes that the language used can influence the tone and pace of a novel. Language, punctuation and narrative

techniques can affect the novel's atmosphere. Forster's ability to express the complexities of life is evident in his language which gives significance to the most ordinary events.

Forster uses language not only to create characters, but for other elements of the novel. Two important concepts that Forster discusses and are fundamental to narrative are continuity and suspense. Forster emphasises the importance of language providing continuity to ensure that the events and characters are depicted in a coherent and consistent manner. He writes, "The continuity of the story is paramount, for without it the reader is adrift in a sea of fragmented events" (Forster 53). In this instance, language is used to link the story to create a flow that holds the reader's attention. He also explains how language is used to create suspense, another important aspect of storytelling that engages the reader. He notes that, "Suspense is the manipulation of time and language, where the choice of words and pacing creates an atmosphere of uncertainty" (Forster 67). Through pauses, tone and word choice, Forster shows how language can be used to build tension, creating a space for the reader to be drawn into the events of the novel, and keeping the reader interested in what happens next. In this regard, David Lodge has noted how Forster's discussion of suspense is integral to his view of the novel as a genre that engages both mind and heart (Lodge 132).

Forster's treatment of language as the means by which the subjective is connected to the objective is an important contribution to narrative theory. According to Forster, novels must convey both the subjective experiences of characters and the objective world around them. Language, therefore, provides the bridge between these two worlds, enabling the reader to experience both the subjective and objective worlds. Here Fredric Jameson argues that Forster's distinction between flat and round characters highlights the novel's role in exploring the psychology of characters, and allowing a greater understanding of human nature (Jameson 54). In using language to make distinctions between flat and round characters, Forster not only captures the complexity of human life but also invites readers to consider how language can influence their understanding of characters. Forster's use of flat and round characters symbolises the role of language in meaning-making. Round characters, Forster suggests, symbolise complexity and inconsistency, and are often portrayed using more complex language. In contrast, flat characters symbolize simplicity and the consistent, and when the author describes flat characters, it is often with simpler language. Forster also employs language to confer symbolic and emotional significance to everyday events. For example, when describing an action like a character walking along a street, Forster uses figurative language to render the moment more significant. He describes, "The street was not merely a place; it was a transition between the self and the other, a moment of anticipation and tension" (Forster 72). In elevating the ordinary into a moment of heightened emotion or symbolism, Forster shows how language can transform the ordinary into the extraordinary, and thereby enhance the reader's experience. Forster's analysis of language demonstrates its important role in the structure and meaning of the novel. In his use of language, Forster shows how it can create mood, express abstract concepts, and organise the novel. His language discussion draws attention to its capacity to connect the subjective and objective

worlds of characters, and in turn, enable the reader to explore both the inner and outer worlds of the novel.

6. Conclusion

E.M. Forster's critique of the novel as a literary form in *Aspects of the Novel* is supported by his skilful use of metaphor, symbolism and language. They play a vital role in his analysis of the novel, both as a story and as a multidimensional structure that presents human experiences. Forster uses metaphor to describe elements of the novel, such as the relationship between story and plot, and the symbolism of the triangle in plot and character construction. Forster's use of symbolism adds to his critique, as it allows him to explore the deeper meanings of the novel, such as the quest for meaning, as well as the light and shadow side of human personality. Language, for Forster, is an important element in the continuity and development of the novel's characters. His words convert everyday events and link the subjective views of the characters to the objective world of the novel.

Forster's work has had a profound influence on contemporary literary scholarship, particularly with regard to the complexity of meaning in a novel. His insights have informed contemporary narrative studies, and enabled critics and writers to see how novels are intricate machines, in which every aspect of the text - be it metaphorical, symbolic or linguistic - is for the good of the novel's themes. In particular, his emphasis on the power of narrative to affect the reader has informed the critical work on contemporary literature, which often engages with the exploration of human experience in complex narrative structures. Forster's definition of the novel improves our practice of novel-writing. His attention to the role of metaphor, symbol and language in the novel indicates that writers should think of the novel not just as a narrative of events and characters but as a work of metaphor, symbol and language. It is a complex art work that uses the narrative strategies and language to create a work that resonates and affects the reader. Forster invites us to consider the structures of the novel, and to consider the text as something more than a narrative, but also a critique of life.

References

- Abrams, M. H. (2015). *A Glossary of Literary Terms*. 11th ed., Cengage Learning.
- Barthes, R. (1974). *S/Z*. Hill and Wang.
- . (1977). *The Death of the Author*. Hill and Wang.
- Eagleton, T. (2008). *Literary Theory: An Introduction*. Blackwell Publishing.
- . *The Function of Criticism: From the Spectator to Post-Structuralism*. Verso, 1984.
- Foster, E. M. (1927). *Aspects of the Novel*. Harcourt.
- Frye, N. (1957). *Anatomy of Criticism: Four Essays*. Princeton University Press.
<https://doi.org/10.1515/9781400866908>
- Jakobson, R. (1987). *Language in Literature*. Harvard University Press.

- Jameson, F. (1981). *The Political Unconscious: Narrative as a Socially Symbolic Act*. Cornell University Press.
- . (1991). *Postmodernism, or, The Cultural Logic of Late Capitalism*. Duke University Press.
- Lakoff, G., & Mark, J. (1980). *Metaphors We Live By*. University of Chicago Press.
- Lodge, D. (1992). *The Art of Fiction: Notes on Craft for Young Writers*. Viking.
- Lukács, G. (1971). *The Theory of the Novel*. MIT Press.
- Paton, A. (1976). *The Structure of the Novel: A Critical Study*. Cambridge University Press.
- Trilling, L. (1954). *E.M. Forster: A Study*. Harcourt.
- Waugh, P. (1984). *Metafiction: The Theory and Practice of Self-Conscious Fiction*. Routledge.
<https://doi.org/10.2307/1771928>