increasing recognition that plot lies in the telling and in the understanding of a narrative's story.

Theories of plot can be differentiated from each other in terms of precisely how they see plot as being different from story. In classical literary theory, Aristotle's concept of *mythos* formulates plot as the conversion of the bare bones of story into a tightly structured aesthetic unit with a beginning, middle and an end (*see* ANCIENT THEORIES OF NARRATIVE (WESTERN); NARRATIVE UNITS). E. M. Forster defined plot as consisting in the creation (and also the suspenseful suppression) of causal connections between the individual events that constitute the chronology of the story (*see* CAUSALITY; SUSPENSE AND SURPRISE; TEMPORAL ORDERING). For Forster plot is superior to story, with an emphasis on causality as opposed to mere chronology: 'The king died and then the queen died' is a story. 'The king died, and then the queen died of grief' is a plot (Forster 1990 [1927]: 87). By contrast, the Russian Formalists Tomashevskii and Shklovskii focused on the sjuzhet's rearrangement of the linear sequence of the fabula and the resulting subversion of the causal-linear structures of the chronological pattern.

Many structuralist plot models did not focus on plot's transmutation of story but tried to map the grammar or *langue* of plot by uncovering recurrent patterns in the stories told in a corpus of narratives (*see* STORY GRAMMARS). This form of plot analysis, taking its lead from Saussurian linguistics, essentially attempted to reduce a number of narrative texts to a minimal pattern by summarising their stories and comparing them with each other. In this method of plot analysis, variation is backgrounded and similarities are paramount. Todorov (1977 [1971]: 110), for example, sees the construction of story summaries as the prerequisite to the study of plot. Propp's theory of the Russian *folktale was the first of many such models; Propp discovered basic recurrent patterns across a corpus of folktales which he saw conforming to a maximum of thirty-one 'functions' (character-bound types of *action), as well as seven 'spheres of action' involving eight character roles (*see* ACTANT; FUNCTION (PROPP)). A different variant of the story-condensification method was practised by the anthropologist Lévi-Strauss in his analysis of the structure of the Oedipus myth, which he reconfigured in terms of binary oppositions (*see* ETHNOGRAPHIC APPROACHES TO NARRATIVE; MYTHEME). In a different, less story-oriented approach, Bremond attempted to map the dynamic pattern underlying plot by seeing it as comprising the virtual courses of events which may be desired or striven for by characters, but which may never actually occur in the *storyworld. Bremond's approach is notable because it considers the role of *alternative courses of events* as part of plot. Bremond expresses his conception of plot in terms of a 'network of possibilities' and maps this as a three-phased (triadic) branching model which encompasses an initial situation and both the actualisation and non-actualisation of the next stage in the narrative.

Other studies produced a variety of genre-based plot models based both on story and more complex understandings of plot (*see* GENRE THEORY IN NARRATIVE STUDIES). Crane distinguishes between different types of subject matter which he calls plots of action, *character, and *thought (1952: 620). Frye (1957: 162ff.) identifies four 'generic plots' in his 'theory of myths': comedy, *romance, tragedy, and irony/satire (*see* IRONY; MYTH: THEMATIC APPROACHES; PLOT TYPES; SATIRIC NARRATIVE).

The story-discourse distinction (itself based on the Russian Formalists' distinction between fabula and sjuzhet) is also part of the theory of plot, since sjuzhet can and has been translated either as 'discourse' or 'plot'. Chatman defines plot as 'story-as-discoursed': 'The events in the story are turned into a plot by its discourse, the modus of presentation' (1978: 43). Sternberg's study of the effect on the reader of different ways of presenting expositional information in the narrative, and Genette's influential theory of *order* and anachrony, which studies a narrative's deviation from story order, are also closely related to the concept of plot (*see* EXPOSITION).

Many of these models were later subject to criticisms which reflected the sense that plot, and indeed the spirit of *narrativity, had managed to evade the systematic but reductive grid that structuralism had set up. Brooks and Ricoeur are both critical of structuralist models for their static naming of parts and 'their failure to engage the movement and dynamic of narrative' (Brooks 1992 [1984]: 20; *see* NARRATIVE DYNAMICS): 'to know all the roles – *is not yet to know any plot whatsoever*' (Ricoeur 1984–88; vol 1: 43). New departures in plot theory led to a reconfiguration of the term in a variety of theoretical directions: *cognitive, *feminist, philosophical, psychoanalytic, ethical, and