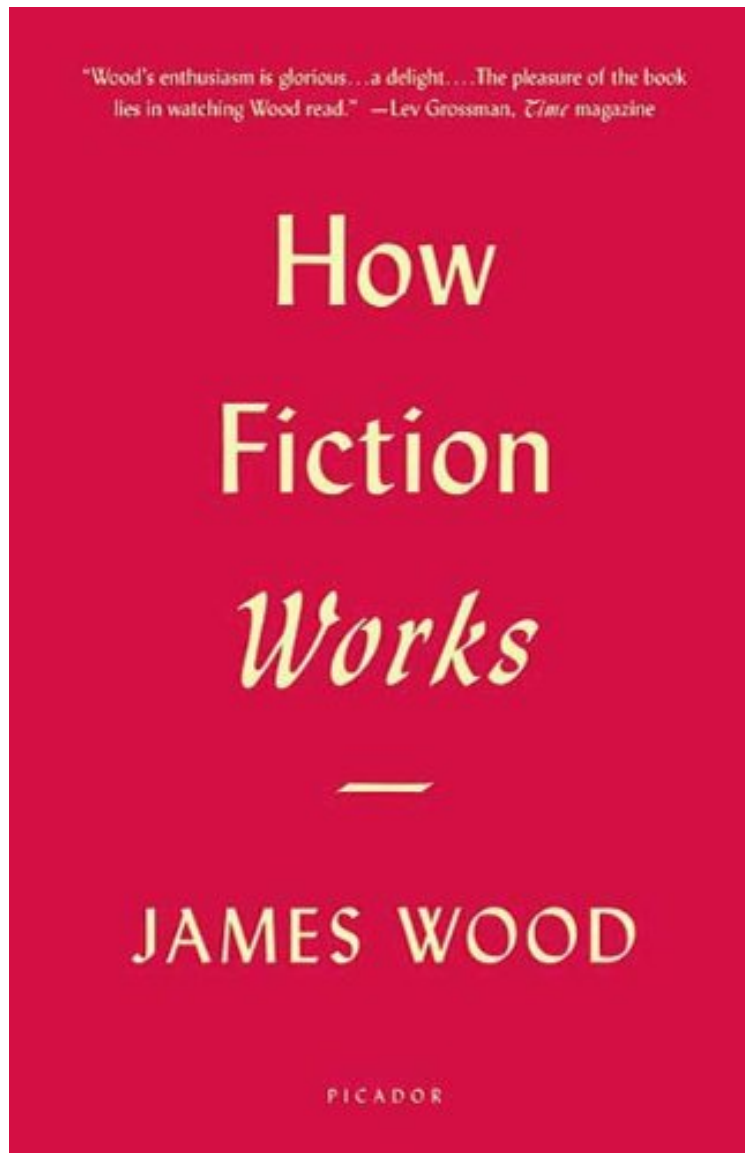


(Read ebook) How Fiction Works

How Fiction Works

Von James Wood

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Von James Wood : How Fiction Works before purchasing it in order to gage whether or not it would be worth my time, and all praised How Fiction Works:

KundenrezensionenHilfreichste Kundenrezensionen3 von 3 Kunden fanden die folgende Rezension hilfreich. Lesen - Das Wunder der erschaffenden SelbstreflexionVon Michael DienstbierWann sprechen wir von guter Literatur? Gibt es gewisse Regeln, die ein Autor bei der Konstruktion seiner fiktiven Welt zu beachten hat? Und welche Rolle spielen wir als Leser bei der Entschlsselung des Textes? In seinem Buch "How fiction works" nhert sich James Wood,

Professor für Literaturwissenschaft, diesen Fragen auf so erfrischende Art und Weise, dass es ein Muss für jeden Liebhaber des geschriebenen Wortes ist, der sein Hobby etwas besser zu verstehen gedenkt. Wood vertritt in seiner Darstellung unter anderem die Position, dass die bliche Unterscheidung in literarische anspruchsvolle so genannte 'round characters' und eher zweidimensionale 'flat characters' nicht zutrifft. Anhand vieler Beispiele zeigt Wood, dass gerade viele 'flat characters' zu den beeindruckendsten und liebenswertesten Figuren der Literaturgeschichte gehen. Gerade in den Romanen von Dickens und Proust wimmelte es von solchen. Bezüglich seiner Charaktere müsse ein Roman etwas anderes erreichen, um vom Leser als aussagekräftig wahrgenommen zu werden: "I think that novels tend to fail not when the characters are not vivid or deep enough, but when the novel in question has failed to teach us how to adapt to its conventions, has failed to manage a specific hunger for its own characters, its own reality-level" (93). Die erzähltechnische Knigsdisziplin sei die freie indirekte Rede, so Wood. Diese wurde von den Meistern der Moderne wie Joyce, Bellow oder Henry James zur Perfektion gebracht. hnlich wie beim 'stream of consciousness' scheint es hier, als ob der Charakter selbst, ohne den erluternden Einfluss der Erzhlinstanz, zu Wort komme. Hieraus ergebe sich nach Meinung einiger Kritiker die Gefahr, dass die Stimme des Charakters zu hufig mit der Stimme des Erzhlrs/Autors bereinstimme. Diesen Einwand kontert Wood hchst interessant: "The tension between the style of the author and the style of the character disappears because literary style itself is made to disappear: and literary style is made to disappear through literary means" (46). Unser Gedchtnis, so Wood, sei so vielen Einflssen ausgesetzt, dass wir vieles gleich wieder vergessen wrden. Diese beeinflusse auch die Representation menschlicher Gedanken in fiktionaler Form: "Our memory selects for us, but not much like the way literary narrative selects. Our memories are aesthetically untalented" (47). Fazit: Seine theoretischen Darlegungen veranschaulicht Wood mit zahlreichen Beispielen aus der Welt der Literatur: Joyce, Dickens, Dostojewski, Flaubert und Thomas Mann sind nur einige wenige, die zu Wort kommen. Daraus ergibt sich eine lebendig zu lesende Darstellung, die Lust auf mehr macht. 6 von 7 Kunden fanden die folgende Rezension hilfreich. Fiction makes us better readers of life Von Ana Lisa How fiction works is intended to be a specialist guide for a nonspecialist reader. An undergraduate student of literature? Someone who loves fiction and wants to understand precisely 'how it works'? Well, who knows. James Wood, one of the most serious critics of our times, who is a regular contributor to the Guardian, the LRB and now also the New Yorker, presents in neatly numbered passages literary issues as point of view, characterization, fictional detail and problem of its selection, change of registers within the text as well as an unreliability of narrations and nothing less than a discussion on triteness of metaphors and realism as such. His views are based essentially on the theories of Barthes and Shklovsky, even though he presents some reservations about them. Wood is a great stylist and a master of citation even though the selection of works he presents is not as representational as it should be and he somehow pays too much attention to his loved-ones as Flaubert, Henry James or Jose Saramago. Wood makes his point many times as for example when he is scathing those who demand that a character should be entirely knowable and likeable, but he's equally dismissive of the theory of 'flat' and 'round' characters. Even though he presents an unfashionable point of view, which of course is not the only possible one, the text is neither a tool for a critic, nor a very precise guide for undergraduate students of close reading, since it rather only sketches more complex issues than discusses them. In case of aspiring writers it might be a good supplement to other readings, but certainly not the only one, since it many times presents fiction more as an exercise in style than the real (which should be as Wood states himself in an introduction) at the bottom of his enquires. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Nicht lesenswert Von Christof Bardolatzy Im angelschsischen Sprachraum ist der Literaturkritiker James Wood eine Berhmtheit. Jedoch bedeutet Ruhm nicht unbedingt Qualitt. In seinem Buch How Fiction Works wendet sich Wood nicht an hochspezialisierte Literaturwissenschaftler, sondern an den allgemeinen Leser, der etwa mehr darber erfahren mchte, wie Literatur funktioniert. Insofern ist das Buch leicht lesbar und kommt mit wenig technischem Vokabular aus. Woods Belesenheit ist zwar enorm und umfasst auch Autoren, die nicht aus dem angelschsischen Raum kommen, aber sein Literaturbegriff ist konventionell. Wood orientiert sich am Realismus des neunzehnten Jahrhunderts und hat fr jngere Autoren, die mit dessen Konventionen gebrochen haben, nur wenig ber. Groe Literatur ist fr Wood realistisch und welthaltig. Radikale Autoren wie Claude Simon und Michel Butor sowie postmodernistische Erzhlr wie Pynchon und Barth werden entweder gar nicht erwht oder hchstens angerissen. Zwar gelingt es Wood, das Auge und das Ohr des Lesers fr stilistische Details zu schulen und deckt bei Autoren wie Austen und Flaubert interessante Sachverhalte auf, aber im Groen und Ganzen bleiben seine berlegungen zur Literatur zu oberflchlich und zu konventionell.

Kurzbeschreibung What makes a story a story? What is style? What's the connection between realism and real life? These are some of the questions James Wood answers in How Fiction Works, the first book-length essay by the preeminent critic of his generation. Ranging widely from Homer to David Foster Wallace, from What Maisie Knew to Make Way for Ducklings Wood takes the reader through the basic elements of the art, step by step. The result is nothing less than a philosophy of the novel plain spoken, funny, blunt in the traditions of E. M. Forster's Aspects of the Novel and Strunk and White's The Elements of Style. It sums up two decades of insight with wit and concision. It will

change the way you read..de Best of the Month, July 2008: The first thing you'll notice about *How Fiction Works* is its size. At 252 pages, it's a marvel of economy for a book that asks such a huge question and right away you'll want to know (as you might at the start of a new novel) what the author has in store. James Wood takes only his own bookshelves as his literary terrain for this study, and that in itself is the most delightful gift: he joins his audience as a reader, citing his chosen texts judiciously--ranging from Henry James (from whom he takes the best epigraph to a book I've ever read) to Nabokov, Joyce, Updike, and more--to explore not just how fiction works, mechanically speaking, but to reflect on how a novelist's choices make us feel that a novel ultimately works ... or doesn't. Wood remarks that you have to "read enough literature to be taught by it how to read it." His terrific bibliography will surely be a boon to anyone's education, but it's his masterful writing that you'll want to keep reading over the course of your life. --Anne Bartholomew.com Best of the Month, July 2008: The first thing you'll notice about *How Fiction Works* is its size. At 252 pages, it's a marvel of economy for a book that asks such a huge question and right away you'll want to know (as you might at the start of a new novel) what the author has in store. James Wood takes only his own bookshelves as his literary terrain for this study, and that in itself is the most delightful gift: he joins his audience as a reader, citing his chosen texts judiciously--ranging from Henry James (from whom he takes the best epigraph to a book I've ever read) to Nabokov, Joyce, Updike, and more--to explore not just how fiction works, mechanically speaking, but to reflect on how a novelist's choices make us feel that a novel ultimately works ... or doesn't. Wood remarks that you have to "read enough literature to be taught by it how to read it." His terrific bibliography will surely be a boon to anyone's education, but it's his masterful writing that you'll want to keep reading over the course of your life. --Anne Bartholomew