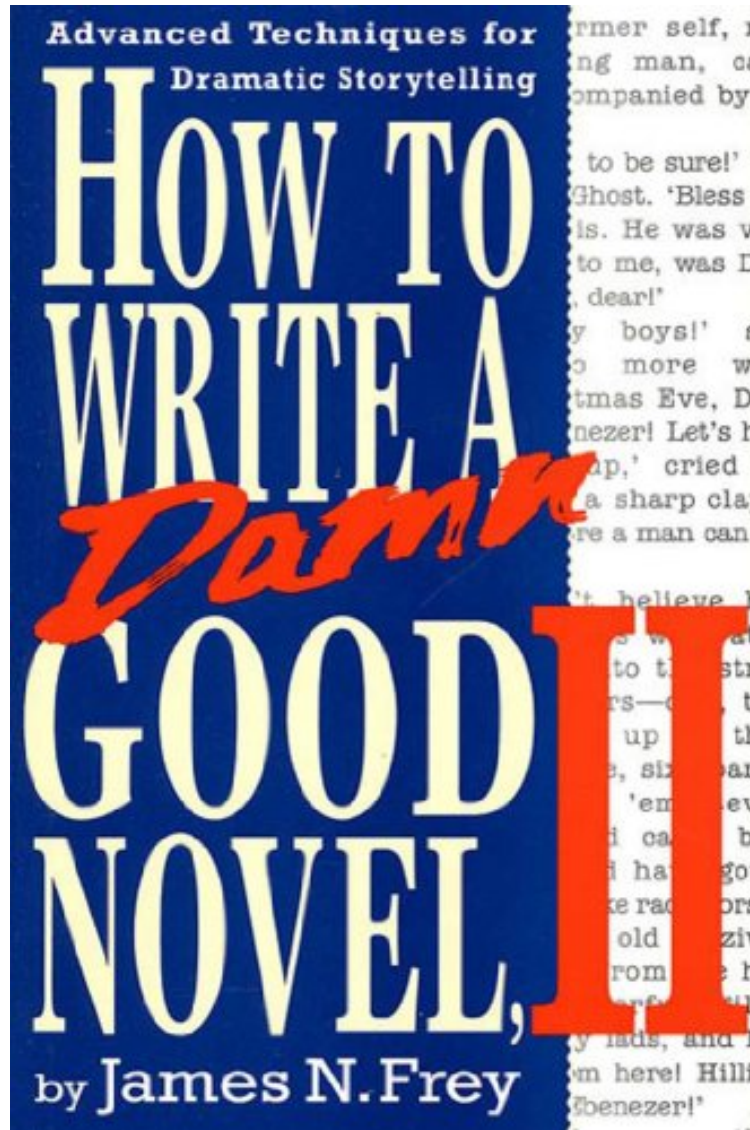


How to Write a Damn Good Novel, II: Advanced Techniques For Dramatic Storytelling

Von James N. Frey

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Von James N. Frey : How to Write a Damn Good Novel, II: Advanced Techniques For Dramatic Storytelling before purchasing it in order to gage whether or not it would be worth my time, and all praised How to Write a Damn Good Novel, II: Advanced Techniques For Dramatic Storytelling:

KundenrezensionenHilfreichste Kundenrezensionen5 von 5 Kunden fanden die folgende Rezension hilfreich. Not as good as the first bookVon Ein KundeWhen I read Frey's first book from the library I was madly scribbling notes on all

the wonderful things he had to say. I bought the second book thinking that would give me what the first had and more, but I didn't like it as well. It seemed like a rehash and not as well done as the first, which I ended up buying after all. I think *How to Write A Damn Good Novel I* is one of the best I've read on how to make your novel cohesive and dramatic instead of melodramatic. Only *SELF-EDITING FOR FICTION WRITERS* has given me more concrete and excellent ideas on dialogue and character. Both books have illuminating examples from such novelists as P.D. James, Le Carre, Fitzgerald, and Flaubert to show you how to implement the craft they describe so well. Both can make you a much, much better writer if you apply the principles described. People who say writing can't be taught need to read these books!

2 von 2 Kunden fanden die folgende Rezension hilfreich. A spiritual guide for writers Von J. Dennewitz If writing is a spiritual endeavor for you, then this is one of the books of the bible, James I believe. This book will give you at least 70% of the knowledge you need to become a fulfilled and meaningful writer. The best thing this book did for me was free me from the writer's block inducing thinking that every story must be groundbreaking and completely original. Face it, every story has already been told in the most basic sense, but new characters will always appear, even if some of them may resemble previous story people, certain things about the modern world they live in will make them different. This book helped me to see myself as a weaver of dreams, the waking dream as Frey calls it. I still strive for unusual twists and bizarre situations, but if my story essentially involves a battle between good and evil, I no longer feel like a hack. I now see my true job as a novelist is to make the reader forget real life, and drop him or her into the middle of a strange world that excites them in some way. This has freed my mind and made writing more enjoyable.

1 von 1 Kunden fanden die folgende Rezension hilfreich. A must-have for serious writers! Von Ein Kunde A practical yet far from basic how-to guide, this book concentrates on advanced techniques for fiction writers. Frey has a deep appreciation and understanding of the power of fiction, telling us in the chapter titled "The Fictive Dream and How to Induce It": "When transported, the reader goes into a sort of bubble, utterly involved in the fictional world to the point that the real world evaporates. This is the aim of the fiction writer: to bring the reader to the point of complete absorption with the characters and their world." Frey explains the finer points of writing powerful fiction, including how to make your reader identify, and not just sympathize with characters; how to go beyond the "hook" to develop engaging "story questions" that sustain curiosity and suspense; how to comprehend and use the notion of "premise" to drive your stories; and how to avoid the "Seven Deadly Mistakes" of the inexperienced writer. The book balances concept with application beautifully, analyzing what makes good fiction work, and then showing us how to apply this understanding in our own writing; you won't find a better book out there for sharpening and expanding your skills as a fiction writer.

Kurzbeschreibung "Damn good" fiction is dramatic fiction, Frey insists, whether it is by Hemingway or Grisham, Le Carre or Ludlum, Austen or Dickens. Despite their differences, these authors' works share common elements: strong narrative lines, fascinating characters, steadily building conflicts, and satisfying conclusions. Frey's *How to Write a Damn Good Novel* is one of the most widely used guides ever published for aspiring authors. Here, in *How to Write a Damn Good Novel, II*, Frey offers powerful advanced techniques to build suspense, create fresher, more interesting characters, and achieve greater reader sympathy, empathy, and identification. *How to Write a Damn Good Novel, II* also warns against the pseudo-rules often inflicted upon writers, rules such as "The author must always be invisible" and "You must stick to a single viewpoint in a scene," which cramp the imagination and deaden the narrative. Frey focuses instead on promises that the author makes to the reader: promises about character, narrative voice, story type, and so on, which must be kept if the reader is to be satisfied. This book is rich, instructive, honest, and often tellingly funny about the way writers sometimes fail their readers and themselves.

From *Library Journal* Frey (*How To Write a Damn Good Novel*, St. Martin's, 1987) expands on his earlier take on the art of novel writing. His focus here is on dramatic fiction. Using examples from a broad range of fiction, he shows what these works have in common and how writers can learn from the authors to improve their own writing. Some of the areas discussed are developing characters, creating suspense, using a strong narrative voice, and understanding the author/reader contract. Chapter 8, entitled "The Seven Deadly Mistakes," talks about being timid, trying to be literary, and the failure to produce; it gives some advice on how to avoid these writing traps. The final word is to write with passion. This is a good choice for the writing shelf. It is a clear-headed study, with a bit of humor and solid advice. Anyone who owns the first book should have this one, but it can also stand on its own. Recommended for public libraries. - Lisa J. Cochenet, Winfield P.L., Ill. Copyright 1994 Reed Business Information, Inc. *Pressestimmen* Frey expands on his earlier take on the art of novel writing. His focus here is on dramatic fiction. Using examples from a broad range of fiction, he shows what these works have in common and how writers can learn from the authors to improve their own writing. Some of the areas discussed are developing characters, creating suspense, using a strong narrative voice, and understanding the author/reader contract . . . A good choice for the writing shelf. It is a clear-headed study, with a bit of humor and solid advice. Anyone who owns the first book should have this one, but it can also stand on its own." --"Library Journal"