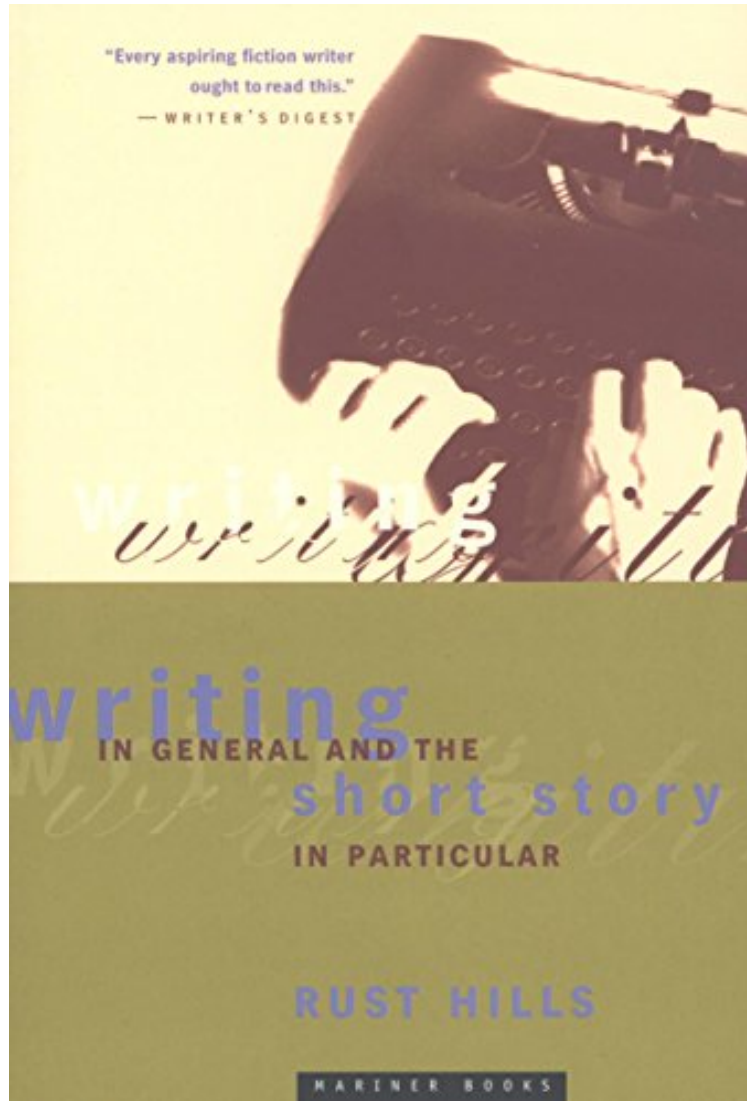


[Get free] Writing in General and the Short Story in Particular

Writing in General and the Short Story in Particular

Von L. Rust Hills

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Von L. Rust Hills : Writing in General and the Short Story in Particular before purchasing it in order to gage whether or not it would be worth my time, and all praised Writing in General and the Short Story in Particular:

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. Valuable Addition to the BookshelfVon WRust Hills' writing aphorisms range from brilliant to bland (there are parts that are worth only a skim). Where Hills really sizzles is when he bucks conventional wisdom, for instance, his contention that much of today's teaching is derived from the conventions of the Playwright, who is more constrained by the need to explain mood and thought verbally (textually) than the Short Story Writer, who has a different set of tools and

problems. Other sections worth a close read include Hills' analysis of the so-called "Golden Age" of the short story. Hills points out that though there were more titles devoted to short fiction, much of it was pulp and exists today, only in the television format to which it migrated. For those like me who would criticize the influence of today's MFA programs, Hills makes a strong case that academia has taken over the gestation of young writers from a consolidating (and more indifferent) publishing industry. The text also could have used more examples from master writers than (I can only presume that it was) Rust Hills himself. Sorensen in her book, for instance, looks at stories such as Nathaniel Hawthorne's *The Birthmark*. What a shame that we did not get to see the lengthy analysis of a master editor such as Rust Hills on at least one notable piece of fiction; that alone would have driven my rating of this book to five stars.

1 von 1 Kunden fanden die folgende Rezension hilfreich. A book worthy of review. Von Ein Kunde

Tools of the Muse

In his informative and entertaining book, *Writing in General and the Short Story in Particular*, Rust Hills sets out to reach a broad range of potential writers. He attempts to establish a basic guide, useful to the nascent writer working in a workshop environment and to the solitary writer, who wishes "to learn to read literary stories in such a way as to help...write them." Hills' main idea that he stresses throughout the book revolves around the interrelation of every element within a short story. He writes: "A successful short story will thus necessarily show a more harmonious relationship of part to whole, and part to part...Everything must work with everything else. Everything enhances everything else, interrelates with everything else, is inseparable with everything else- and all this is done with a necessary and perfect economy." Hills formats the book so that each of the major literary terms and devices, essential to the short story writer, receive its own section for deeper analysis. Within these ongoing essays he often uses simplified fictional characters of his own invention to illuminate the discussion at hand. The characters, "Martin" and "Miranda," grow irksome at times, but his point is to make sure the reader unquestionably comprehends. Most of the sections close with a statement that reiterates how the specific device or term fits into the overall design of the whole. He pounds this notion of interrelation into the reader's head. Hills presents a vast array of useful literary terms and devices in a manner that never hinders the logical sequence of the book. His witticisms and fresh style of economic prose help to maintain the momentum and readability through the weighty, technical material. He differentiates the short story from the novel or the sketch. He touches upon the spectrum of characterization: the type as opposed to the stock character, the fixed compared to the moving character. He spends a great length discussing the origin, the meaning, and the contemporary interpretation of every beginning writer's worst enemy, that ill-fated, e-word, "epiphany." Point-of-view, "the most important decisions about techniques" that a writer has to make also receives extensive attention in the book. Hidden within Hills' rich sea of information are some tidbits and treasures from the great masters of the profession. He cites Edgar Allen Poe in the analysis of the short story versus the sketch or novel. Poe writes of a "single and unique effect" to which every word of a short story should lead: "If his (the author's) very initial sentence tend not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design." To shed light on the discussion of the epiphany, Hills relies upon the man who originated the term's contemporary meaning, James Joyce, "This is the moment which I call epiphany...when the relations of the parts is exquisite...its soul, its whatness leaps to us from the vestment of its appearance. The soul of the commonest object, the structure of which is so adjusted, seems to us radiant. The object achieves its epiphany." Hills does not hold the fallacious belief that he can ultimately teach one to write, rather he states that he's "just showing something of how short stories work." The objective in Hills', *Writing in General and the Short Story in Particular*, is to equip the potential writer with the necessary tools to create the most incisive and well-crafted fiction possible. As Hills suggests, "All you have to have is originality of perception and utterance."

1 von 1 Kunden fanden die folgende Rezension hilfreich. Single best source for any starting writer; amazingly helpful

Von Ein Kunde

Rust Hills has created a reference that is valuable for even the most experienced writer. His expertise in the short-story, after years of editing *The Esquire*, has allowed him a unique ability to point out those simple things that are the most complicated for writers and offer helpful advice in the correction of these concerns. A brilliant read for anyone interested in writing

Kurzbeschreibung Here is a practical guide to writing short stories that explains all the essential techniques of fiction - from character and plot to flashback and foreshadowing - in a way that is both understandable and useful to the beginning writer. Long considered a classic in the field, *WRITING IN GENERAL* is the product of a lifetime of reflection by one of our best literary minds.