

Fundamentals *of* Fiction



Fundamentals Of Fiction

JA Banks



Fundamentals Of Fiction:

Fundamentals of Fiction Writing Arthur Sullivant Hoffman, 1922 **Fundamentals of Fiction Writing** Arthur Sullivant Hoffman, 2023-07-18 Whether you re a seasoned writer or just getting started this book is the ultimate guide to crafting compelling works of fiction Drawing on his decades of experience as an editor and critic Arthur Hoffman shares practical tips and advice on everything from character development to pacing plot and theme With inspiring examples from some of the greatest works of literature this book is an indispensable resource for writers of all skill levels This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **Fundamentals of Fiction Writing** Arthur Sullivant Hoffman, 2013-09 This historic book may have numerous typos and missing text Purchasers can usually download a free scanned copy of the original book without typos from the publisher Not indexed Not illustrated 1922 edition Excerpt CHAPTER X PLEASING THE READER Divide all readers into majority and minority It is legitimate and profitable to aim at either Now make your big decision and it is a very big one At which of these will you aim If the majority study and analyze their tastes and reactions If the minority study and analyze the majority first then study the minority Their tastes are not necessarily opposite but they are necessarily different also various the minority are a unit only in being different from the majority But you can reach them fairly well merely by giving them the opposite of what the majority like Your problem is whether you can get a better slice of attention from the majority of readers in competition with the majority of writers or from the minority of readers in competition with a minority of writers Majority vs Minority Your own peculiar gifts and inclinations in writing should be the deciding factor but you can make no intelligent decision until you really have some understanding of the two groups between which you must decide If you write for money only study them till you have your humannature formulas at your finger ends and almost automatically apply them to every idea expression or bit of material that comes up for consideration If you write for art only study them just the same you ll be getting the best material in the world but instead of turning the results into formulas turn them into your understanding If you write according to the method commonly called inspiration and attributed to what we sometimes hastily term genius of merely exploding yourself into the world at large without deigning to look at said world continue to explode as usual but when your creation is all created go over it with **Fundamentals of Fiction Writing (Classic Reprint)** Arthur Sullivant Hoffman, 2015-08-06 Excerpt from Fundamentals of Fiction Writing Living in so complex a civilization we generally fail to realize how complex have become our mental habits We have come more and more to think upon complexities until for

the most part the more elementary facts processes and approaches are slighted or omitted as beneath the high development of our minds However learned our thinking may be its foundation must be elementary thinking and if elementary thinking is neglected because it seems too elementary for attention the result is likely to be unsoundness of the whole structure because it has been erected on unsound foundation About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

Fundamentals of Fiction Earl J. Wilcox, David L. Rankin, 1992-12-31 *Fundamentals of Fiction* is intended to give both the general reader and the beginning student of literature a comprehensive though basic approach to understanding fiction It provides detailed explanations of primary elements of fiction point of view description narration character plot language meaning and theme and examines some of the more subtle and elusive components of fiction including metaphor imagery symbolism subject tone and mood Five short works of fiction *Odour of Chrysanthemums* by D H Lawrence *The Chrysanthemums* by John Steinbeck *The Destroyers* by Graham Greene *Patricia* Edith and Arnold by Dylan Thomas and *Maggie* A Girl of the Streets by Stephen Crane are used to integrate and support the discussions of fictional elements Created to enhance almost any anthology of fiction the text includes exercises for class discussion and writing exercises and an appendix listing both the fundamentals of fiction in fifty popular short stories and exercises for use with them Reprinted from the 1975 Allyn and Bacon edition

Fundamentals of Creative Writing Joy Burke, 2015-04-16 Are you ready to sit down and start writing that novel that is itching to get out but just don't seem to know how to put the pieces together *Fundamentals of Creative Writing* is a no nonsense practical guide and introduction to writing Whether it be fiction non fiction memoir or essay all writing share the same fundamental characteristics and they all have to capture the imagination and heart of your reader This little book is packed with sound tips and advice and full of writing exercises Each chapter is rounded out with opportunities for you to implement the lessons you learn before moving on to the next concept If you have been looking for a handy pocket friendly tutor to come alongside you while you write than *Fundamentals of Creative Writing* is for you While it's a wonderful introduction to writing it's also an excellent reminder of some of the most basic of skills even seasoned writers can forget Take control of the worlds you create Grow your skills gain confidence become the writer you know you are

Journalism Series University of Missouri, 1925 *Readers' Guide to Periodical Literature* Anna Lorraine Guthrie, Bertha Tannehill, Neltje Marie Tannehill Shimer, 1905 An author subject index to selected general interest periodicals of reference value in libraries

Readers' Guide to Periodical Literature, 1905 **Books of 1912-**, 1922 **Bulletin** University of Missouri, 1925 **The Author**

& Journalist ,1924 **The Editor** ,1918 The Writer's Digest ,1928 *Some Principles of Fiction* Robert Liddell,1956

Forum and Column Review ,1900 **Author and Journalist** ,1921 **The Booklist** ,1923 *Some Principles of Fiction (Classic Reprint)* Robert Liddell,2017-05-19

Excerpt from *Some Principles of Fiction*

Any general examination of the novelist's art must appear arid and theoretical. It cannot fail to be directed towards the more formal elements in that art while criticism of individual novelists can deal more adequately with the life they are trying to create. A book of this sort is doomed to appear excessively schematic and some people may object that profitable things can be said about this or that novel but hardly about the Novel for as Lawrence said all rules of construction hold good only for novels that are copies of other novels. That a great many things cannot be said in a book of this sort must be obvious to anyone who has ever given any thought to the novel. One can isolate for the purpose of analysis such an element as Plot for instance but in many novels that do not lack unity the principle of cohesion is something we cannot call Plot something to which we cannot do justice except in individual studies of these books or of their authors. But though much must be left unsaid something can be said and a generalization may be useful even if it does not cover every instance. One of the purposes of such an examination is to help writers and it is very difficult indeed to help writers except over formal problems. The only useful help many writers have ever given or received has been over small points such as punctuation or the phrasing of a sentence. The present book deals with other aspects of the novel than those dealt with in my former treatise. It aspires only to an internal consistency. It is not a correction or a defence or must sometimes mention. About the Publisher: Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com. This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Bulletin of the Public Library of the City of Boston ... Boston Public Library,1923

Unveiling the Energy of Verbal Art: An Psychological Sojourn through **Fundamentals Of Fiction**

In a global inundated with monitors and the cacophony of immediate interaction, the profound power and psychological resonance of verbal beauty often disappear in to obscurity, eclipsed by the continuous onslaught of sound and distractions. Yet, located within the musical pages of **Fundamentals Of Fiction**, a charming work of literary beauty that impulses with raw thoughts, lies an wonderful trip waiting to be embarked upon. Composed by a virtuoso wordsmith, that enchanting opus guides readers on a psychological odyssey, delicately exposing the latent potential and profound affect stuck within the complex web of language. Within the heart-wrenching expanse of the evocative evaluation, we shall embark upon an introspective exploration of the book is key styles, dissect their fascinating writing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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