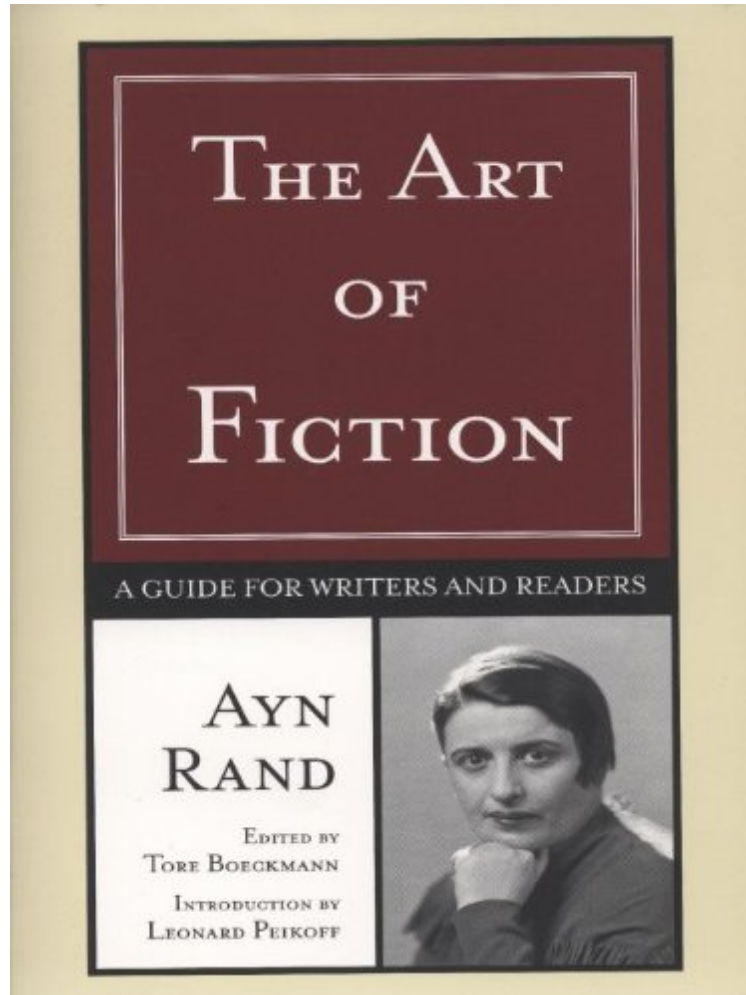


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## The Art of Fiction: A Guide for Writers and Readers

Von Ayn Rand

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**Von Ayn Rand : The Art of Fiction: A Guide for Writers and Readers** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Art of Fiction: A Guide for Writers and Readers:

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. worthwhile insights into Rand's epistemologyVon Bryan RegisterNot intending to write fiction, I read the book primarily as a source on Rand's philosophy. Since she is instructing her students in writing, she absolutely must focus on action, as distinct from theory. The result is that she clarifies the meanings of many of the terms used in her epistemological work. This work should be read as an adjunct to her Introduction to Objectivist Epistemology.Also, check out her account of humor. It is most incongruous to reality.0 von 0 Kunden fanden die folgende Rezension hilfreich. Worth ReadingVon L. KrausThe best part of this book is its tips on how to construct an exciting plot-from developing plot conflicts to compounding the burdens on protagonists, to creating the seminal event in which all

conflicts converge. I find the hardest part in writing to be the sub-plots and this book was very helpful in developing sub-plots that belong to the main story line. Ayn Rand also emphasized the importance of action to make visible a character's journey and that not all stories that record even a good character's impressions of the world make good stories (such as memoirs), although she didn't mention memoirs in her book. She adds on p. 42, "I believe with Victor Hugo that the more melodramatic the action in which one can express the drama, the better the story. If you can unite the two-if you can give a relevant and logical physical expression to the spiritual conflict you present-then you have high-class drama." Ayn Rand gives helpful objective definitions to drama versus melodrama to make her point. She also explains what it takes to create suspense. The only part missing from this book that I would have liked is a more complete discussion on "extravagant romanticism" (as mentioned in "Ayn Rand: A Sense of Life") versus Romanticism, the emphasis on volition. What was the "extravagant romanticism" of Fritz Lang movies versus the "adequate" job done with the Fountainhead movie? That is something elusive that I would like to understand. Ayn Rand also contrasts her writing with other famous writers. She explains why I've never been able to stand reading fiction stories except her own. Her comparisons show why. So, if you are even mildly interested in writing, this book will make you excited to write because it will teach you how. It will give you a power you don't realize you have so that you can unleash your imagination to create stories of your own. If you come up with any good stories, you can learn to make them into movies at cyberspacefilmschool.com and become a millionaire director/producer. 1 von 1 Kunden fanden die folgende Rezension hilfreich. What a Surprise! Von Ilene Skeen I've been a fan of Ayn Rand since 1966. What a delight and surprise to find this new book with so much clarified in the art of her own writing and thinking. This is a real how-to book for the aspiring writer. I recommend it highly. Even if you don't agree with Rand's philosophy, you will learn how to construct plot. And remember, plot sells!

Kurzbeschreibung In 1958, Ayn Rand, already the world-famous author of such bestselling books as Atlas Shrugged and The Fountainhead, gave a private series of extemporaneous lectures in her own living room on the art of fiction. Tore Boeckmann and Leonard Peikoff for the first time now bring readers the edited transcript of these exciting personal statements. The Art of Fiction offers invaluable lessons, in which Rand analyzes the four essential elements of fiction: theme, plot, characterization, and style. She demonstrates her ideas by dissecting her best-known works, as well as those of other famous authors, such as Thomas Wolfe, Sinclair Lewis, and Victor Hugo. An historic accomplishment, this compendium will be a unique and fascinating resource for both writers and readers of fiction. de In 1958, a year after the publication of Atlas Shrugged, Ayn Rand gathered a group of student readers and writers in her living room for a series of 12 four-hour lectures about fiction. The Art of Fiction evolved from that course. Though Rand's Romantic Manifesto was also partly based on the same lecture series, this book omits (for the most part) Rand's discussions of other art forms. Its gist is a case for fiction that is "Romantic" (deriving from a belief in free will) rather than "Naturalistic" (allowing for fate). It is hard to be ambivalent about Ayn Rand. Rand spoke in absolutes, and either you buy it or you don't. There is plenty of fiber and nutritious material in this book, but the Rand agnostic may find it hard to digest. Rand's ego is enormous and her dismissiveness petty most every step of the way. "In regard to precision of language," says Rand, who uses her work throughout the book to exemplify her points, "I think I myself am the best writer today." But woe to any other author, excluding Victor Hugo, Mickey Spillane, and, with reservations, Dostoyevsky. "To see how not to write," advises Rand, "read [Thomas Wolfe's] descriptive passages." Sinclair Lewis, she says, is a "perceptive but superficial observer." James Joyce? "He is worse than Gertrude Stein. ...He uses words from different languages, makes up some words of his own, and calls that literature." Still, Rand does have some useful things to say to the fiction writer. Perhaps most important is her emphatic belief in the concrete. "In order to be completely free with words," she intones, "you must know countless concretes under your abstractions." It is only the concrete, she adds, that will lead the reader to your abstractions, your themes. Along related lines, Rand believes firmly that "If a writer feels that he was unable fully to express what he wanted to express, it means that he did not know clearly what he wanted to express"--no more blaming it on writer's block for you! And remember: "A good style is one that conveys the most with the greatest economy of words." This means that "when you draw a character, everything that you say about him acquires significance by the mere fact of being included in your story." The bottom line is that "Art is selectivity." --Jane Steinberg.com In 1958, a year after the publication of Atlas Shrugged, Ayn Rand gathered a group of student readers and writers in her living room for a series of 12 four-hour lectures about fiction. The Art of Fiction evolved from that course. Though Rand's Romantic Manifesto was also partly based on the same lecture series, this book omits (for the most part) Rand's discussions of other art forms. Its gist is a case for fiction that is "Romantic" (deriving from a belief in free will) rather than "Naturalistic" (allowing for fate). It is hard to be ambivalent about Ayn Rand. Rand spoke in absolutes, and either you buy it or you don't. There is plenty of fiber and nutritious material in this book, but the Rand agnostic may find it hard to digest. Rand's ego is enormous and her dismissiveness petty most every step of the way. "In regard to precision of language," says Rand, who uses her work throughout the book to exemplify her points, "I think I myself am the best writer today." But woe

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