

# SPLIT FICTION



# The Craft Of Fiction

**Mary Stewart Atwell**

## **The Craft Of Fiction:**

**The Craft of Fiction** Percy Lubbock, 2016-12-07 The Classic Critique of Fiction So Good It Was Scapegoated No more substantial or more charming volume of criticism has been published in our time To say that this is the best book on the subject is probably true but it is more to the point to say that it is the only one Times Literary Supplement The reigning masterpiece on the creation and criticism of fiction The Craft of Fiction is a seminal important work by essayist and literary critic Percy Lubbock Lubbock's outlook in this publication is an obvious extension to that of Henry James and he works to illustrate the craft by referencing many important and classic novels including Leo Tolstoy's Anna Karenina Gustave Flaubert's Madame Bovary and Henry James' The Ambassadors The Craft of Fiction is highly recommended for those who enjoy literary criticism works Every every writer needs a copy on his shelves for ready reference Get Your Copy Now

**The Craft of Fiction** Percy Lubbock, Mark Schorer, 1972 *The Craft of Fiction* Percy Lubbock, 2009-01-01 To grasp the shadowy and fantasmal form of a book to hold it fast to turn it over and survey it at leisure that is the effort of a critic of books and it is perpetually defeated

**The Art of Fiction** John Gardner, 1984 John Gardner was famous for his generosity to young writers and this book is his gift to them The Art of Fiction will fascinate anyone interested in how fiction gets put together For the young writer it will become a necessary handbook a stern judge an encouraging friend The New York Times Book Review

**The Craft of Fiction** Bill Knott, 1973 *The Art and Craft of Fiction* Michael Kardos, 2013-02-11 Brief practical and wonderfully readable The Art and Craft of Fiction gives aspiring writers all they need in under 400 pages Michael Kardos focuses on technique and presents fiction writing as a teachable and learnable art With an organization built on methods and process rather than traditional literary elements Kardos helps students begin their stories write strong scenes use images and detail revise for aesthetics and mechanics and finish and polish their own stories He delivers clear instruction effective examples and assignments that build toward finished work in a tone reviewers praise as pitch perfect A brief fiction anthology at the back of the book of 15 works that Kardos draws on in his instruction provides stories that students will love to be inspired by

**The Craft of Fiction** Mary Stewart Atwell, 2013 This dissertation considers two models of authorship active in the British nineteenth century one that viewed the writing of fiction as the province of genius unconnected with the world of work and another that saw it as a practice requiring a set of learned skills This distinction carried implications of class since writing that was understood to be work could be a product subject to marketplace exchange and also gender since the hack writing so despised by mid century periodical writers was often discursively feminized Though the model that privileged genius and disregarded the labor involved in writing lost currency as the century progressed it never disappeared The five writers I examine in depth Charles Dickens Edward Bulwer Lytton Mary Elizabeth Braddon Henry James and Arnold Bennett each expressed an active interest in the technical elements of fiction and each addressed the assumption that writers who were truly talented didn't need technique In viewing these writers respective technical discourses as historical

phenomena I am following recent scholarship like Mark McGurl's *The Program Era* that examines how writing has been taught and learned. Extending this perspective to the nineteenth century I have been aided by criticism on British literature that view the craft of fiction discursively like Deidre Lynch's *The Economy of Character* and by studies like Kate Flint's *The Woman Reader* and Suzy Anger's *Victorian Interpretation* that focus on what it meant to be a critical reader before the institutionalized study of literature and creative writing. In this dissertation I demonstrate that the phrase the craft of fiction is not anachronistic to the nineteenth century but central to a contentious contemporary debate about the role of the author. Considering recent critical interest in the history of creative practice there has been remarkably little scholarship on fictional technique in nineteenth century England since Richard Stang's 1959 *The Theory of the Novel in England*. Stang offers a useful distinction between two different ways of viewing the creative process which he names the Neoclassical and the Romantic. The Neoclassical perspective involved fidelity to Greek standards and their followers in the world of visual art emphasized on the novel's relation to the epic and a belief in the importance of unity and design as technical principles with Tom Jones as the preeminent example. The Romantic prescribed the conviction that genius and labor were irreconcilable when writers were touched by inspiration they were enabled to write as the birds sing without effort. This distinction has much utility particularly in the 1830s and 40s but even then it is limited in its application. George Henry Lewes who Stang names one of the champions of classicism disliked Tom Jones and believed in contrast to the Neoclassicists in the importance of particularity in fiction. Like Anthony Trollope who I also examine in the introduction Lewes was interested above all in defining what it meant to be a professional author a question that gained urgency during the mid century copyright debates. Scholars including Martha Woodmansee have shown that in order for the conception of the professional author to take shape some compromise between the Neoclassical and the Romantic was necessary. The authors who sought copyright reform were often interested in discussing the general principles underlying good fiction but they also knew that copyright depended on the concept of original genius which stipulated that art was the product of a single creative mind. The first chapter of my dissertation examines the various efforts at professionalization among fiction writers active at mid century focusing particularly on Dickens. Dickens promoted the model of the independent and respected professional author in a number of ways including through his involvement with the Royal Literary Fund and his co founding with Bulwer Lytton of the Guild of Literature and Art. At his journals *Household Words* and *All the Year Round* Dickens dictated technical standards to the writers on his payroll in a manner that has commonly been read as the exploitation of alienated labor but can also be seen as part of a process of professionalization benefiting many writers other than Dickens himself. To embody the figure of the author that copyright reform had made possible Dickens needed to produce a reliable product and the craft principles he promoted helped make that product consistently appealing. Still mindful however of the importance of the idea of original genius he never expressed his technical principles to the public at large. Through a reading of *David Copperfield* I show that

on the contrary he tried to make the work of writing invisible to his readers Chapter Two focuses on the correspondence between Dickens's friend Bulwer Lytton and his pupil Mary Elizabeth Braddon The foregrounding of the specificities of technique their letters and in Braddon's novel *The Doctor's Wife* demonstrates that the erasure of the work of writing in *David Copperfield* was not the only option Each of these writers established a professional identity that was deeply and publicly engaged with questions of how writing should be written and how it should be sold However although Bulwer Lytton can seem surprisingly modern in his willingness to address his ideas on technique to future students the principles he promulgated were not transparent nor were they universally applicable They were formulated in a way that promised to enhance his status as one of the masters and in so doing enforce familiar distinctions between the respectable professional novelist and the hack writer The debate between Henry James and Walter Besant in their respective versions of *The Art of Fiction* is the centerpiece of Chapter Three In his reply to Besant James tried to show that Besant's attempt to determine principles that would aid the aspiring writer was futile since only a true literary artist could comprehend the intricacies of the art of fiction In *The Novel Art* McGurl argues that James was establishing a way of talking about what McGurl calls the art novel a novel with a concern for aesthetics new to the English literary scene However the art novel as practiced by James does not as McGurl claims facilitate professionalism and brotherhood among writers In fact its aim is very much in opposition to professional organizations like Besant's Society of Authors not to democratize the practice and marketing of fiction writing but to establish it as a fine art above the understanding of all but a select few For James who lived on the proceeds from his fiction his entire adult life changing the conversation to aesthetics was a convenient way of obscuring the question of whether one wrote for money and separating himself from the middle class writers who catered to novel hungry masses In this context art becomes just another way of saying genius that which is inaccessible to the public at large that which cannot be acquired through effort and discipline but only appreciated after the fact My concluding chapter is organized around two important guides to the craft of fiction published at the beginning of the twentieth century James's prefaces to the New York Edition of his novels and Arnold Bennett's *How to Write a Novel* While Bennett sought to advance what he called the democratisation of art by promoting the craft of writing and encouraging better taste among readers James continued to voice his skepticism about the possibility of a technical discourse that would be of use to people who weren't highly gifted by nature The disdain for Bennett among writers like Ezra Pound and Virginia Woolf has obscured the fact that the twentieth century approach to the teaching of the craft of fiction is derived from his approach and the self help tradition that inspired it rather than from the modernists *Writing Fiction* Garry Disher, 2001-09-01 Useful for writers at any level or age this guide explains the basic steps to effective fiction writing From an award winning author sound practical advice is included on the most significant elements of fiction such as plot character development and voice and strategies are provided for the effective use of tense and the dialogue All forms of fiction are explored including novels novellas short stories and crime

fiction In addition the writing concepts introduced are illustrated with examples from a wide variety of known writers presenting a candid picture of the pleasure and pitfalls from a wide range of fiction writing experiences **The Craft of Fiction** Percy Lubbock,2013-01-19 The Craft of Fiction is an important Criticism work by essayist and literary critic Percy Lubbock Lubbock s outlook in this publication is an obvious extension to that of Henry James and he works to illustrate the craft by referencing many important and classic novels including Leo Tolstoy s Anna Karenina Gustave Flaubert s Madame Bovary and Henry James The Ambassadors The Craft of Fiction is highly recommended for those who enjoy literary criticism works and also for those who are interested in the key writings of Percy Lubbock **Story Logic and the Craft of Fiction** Catherine Brady,2010-09-15 This book illuminates how technique serves story logic the particular way fiction makes meaning Writers raid the cupboard of theory looking for what works and generic rules don t account for the rich variety of strategies they employ For writers who are past the beginner stage Brady offers a closer look at craft fundamentals including plot characterization patterns of imagery and style The lively lucid discussion draws on vivid examples from classic and contemporary fiction ranging from George Eliot and William Faulkner to Haruki Murakami and Toni Morrison Because it supplies the analytical tools needed to read as a writer this text will enrich the reader s approach to any work of fiction energizing discussion in a workshop or craft course *The Art and Craft of Fiction* Victoria Mixon,2010-03 Based on Mixon s work as a successful independent fiction editor The Art Craft of Fiction brings together in one place everything one needs to know about writing a novel *Collage in Twentieth-Century Art, Literature, and Culture* Dr Rona Cran,2014-10-28 Emphasizing the diversity of collage in the twentieth century Rona Cran s book explores the role that it played in the work of Joseph Cornell William Burroughs Frank O Hara and Bob Dylan Collage s catalytic effect Cran argues enabled each to overcome a crisis in representation that threatened to destabilize their work Throughout she shows that rigid definitions of collage severely limit our understanding of artists and writers who used it in non traditional ways **First Proofs of the Universal Catalogue of Books on Art.** National Art Library (Great Britain),1870 **The Craft of Novel-writing** Dianne Doubtfire,1978 *The Independent*,1899 **The Writer's Field Guide to the Craft of Fiction** Michael Noll,2018-02-27 The Writers Field Guide to the Craft of Fiction offers a refreshing approach to the craft of fiction writing It takes a single page from forty contemporary novels and short stories identifies techniques used by the writers and presents approachable exercises and prompts that allow anyone to put those techniques to immediate use in their own work Encompassing everything from micro how to write pretty to macro how to move through time space and even how to put all together on page one this a field guide for anyone who wants to start writing now or get some shiny new gear for their fiction toolbox *Manual of the Art of Fiction* Clayton Meeker Hamilton,2025-05-22 Manual of the Art of Fiction prepared for the use of schools and colleges is a comprehensive guide to the principles and techniques of crafting compelling fiction Clayton Meeker Hamilton delves into the essential elements of storytelling offering insights into plot construction character development

point of view and style This manual serves as an invaluable resource for aspiring writers and students of literature providing clear explanations and practical exercises to enhance their understanding and skill Hamilton s approach combines theoretical analysis with practical advice making it an ideal textbook for courses in creative writing and literary criticism The book explores various narrative devices and stylistic choices illustrating how they contribute to the overall impact and effectiveness of a story With its focus on both the art and craft of fiction this manual remains a relevant and insightful guide for anyone seeking to master the art of storytelling 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 was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work 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 As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc 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

**Arts Digest** ,1937    **Fiction - The Art and the Craft** Colin Bulman,2014-09-26 Fiction The Art and the Craft is a highly practical exposition of all the major elements of fiction such as plot conflict suspense the hook inference character and dialogue and how these elements are combined to make a compelling story Using examples from well known works of literature and incorporating exercises research suggestions and activities this informative interesting and accessible book is a must read for any author    **The Art of Fiction** David Lodge,2012-04-30 In this entertaining and enlightening collection David Lodge considers the art of fiction under a wide range of headings drawing on writers as diverse as Henry James Martin Amis Jane Austen and James Joyce Looking at ideas such as the Intrusive Author Suspense the Epistolary Novel Magic Realism and Symbolism and illustrating each topic with a passage taken from a classic or modern novel David Lodge makes the richness and variety of British and American fiction accessible to the general reader He provides essential reading for students aspiring writers and anyone who wants to understand how fiction works

## Unveiling the Energy of Verbal Beauty: An Mental Sojourn through **The Craft Of Ficiton**

In a world inundated with displays and the cacophony of instantaneous communication, the profound energy and emotional resonance of verbal art frequently disappear into obscurity, eclipsed by the regular barrage of noise and distractions. Yet, located within the musical pages of **The Craft Of Ficiton**, a captivating function of literary beauty that impels with fresh thoughts, lies an unforgettable trip waiting to be embarked upon. Composed by way of a virtuoso wordsmith, that magical opus instructs readers on a psychological odyssey, gently exposing the latent possible and profound impact stuck within the complex web of language. Within the heart-wrenching expanse of the evocative examination, we will embark upon an introspective exploration of the book's central themes, dissect its charming writing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers' souls.

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