

Reading Like A Writer By Francine Prose

Dave Eggers

Reading Like a Writer Francine Prose, 2012-04-01 In her entertaining and edifying New York Times bestseller, acclaimed author Francine Prose invites you to sit by her side and take a guided tour of the tools and tricks of the masters to discover why their work has endured. Written with passion, humour and wisdom, *Reading Like a Writer* will inspire readers to return to literature with a fresh eye and an eager heart – to take pleasure in the long and magnificent sentences of Philip Roth and the breathtaking paragraphs of Isaac Babel; to look to John le Carré for a lesson in how to advance plot through dialogue and to Flannery O’ Connor for the cunning use of the telling detail; to be inspired by Emily Brontë’s structural nuance and Charles Dickens’s deceptively simple narrative techniques. Most importantly, Prose cautions readers to slow down and pay attention to words, the raw material out of which all literature is crafted, and reminds us that good writing comes out of good reading.

How to Read Like a Writer Mike Bunn, When you Read Like a Writer (RLW) you work to identify some of the choices the author made so that you can better understand how such choices might arise in your own writing. The idea is to carefully examine the things you read, looking at the writerly techniques in the text in order to decide if you might want to adopt similar (or the same) techniques in your writing. You are reading to learn about writing. Instead of reading for content or to better understand the ideas in the writing (which you will automatically do to some degree anyway), you are trying to understand how the piece of writing was put together by the author and what you can learn about writing by reading a particular text. As you read in this way, you think about how the choices the author made and the techniques that he/she used are influencing your own responses as a reader. What is it about the way this text is written that makes you feel and respond the way you do?

What to Read and Why Francine Prose, 2018-07-03 In this brilliant collection, the follow-up to her New York Times bestseller *Reading Like a Writer*, the distinguished novelist, literary critic, and essayist celebrates the pleasures of reading and pays homage to the works and writers she admires above all others, from Jane Austen and Charles Dickens to Jennifer Egan and Roberto Bolaño. In an age defined by hyper-connectivity and constant stimulation, Francine Prose makes a compelling case for the solitary act of reading and the great enjoyment it brings. Inspiring and illuminating, *What to Read and Why* includes selections culled from Prose’s previous essays, reviews, and introductions, combined with new, never-

before-published pieces that focus on her favorite works of fiction and nonfiction, on works by masters of the short story, and even on books by photographers like Diane Arbus. Prose considers why the works of literary masters such as Mary Shelley, Charles Dickens, George Eliot, and Jane Austen have endured, and shares intriguing insights about modern authors whose words stimulate our minds and enlarge our lives, including Roberto Bolaño, Karl Ove Knausgaard, Jennifer Egan, and Mohsin Hamid. Prose implores us to read Mavis Gallant for her marvelously rich and compact sentences, and her meticulously rendered characters who reveal our flawed and complex human nature; Edward St. Aubyn for his elegance and sophisticated humor; and Mark Strand for his gift for depicting unlikely transformations. Here, too, are original pieces in which Prose explores the craft of writing: *On Clarity and What Makes a Short Story*. Written with her sharp critical analysis, wit, and enthusiasm, *What to Read and Why* is a celebration of literature that will give readers a new appreciation for the power and beauty of the written word.

The Art of X-Ray Reading Roy Peter Clark, 2016-01-26 Roy Peter Clark, one of America's most influential writing teachers, offers writing lessons we can draw from 25 great texts. Where do writers learn their best moves? They use a technique that Roy Peter Clark calls X-ray reading, a form of reading that lets you penetrate beyond the surface of a text to see how meaning is actually being made. In *The Art of X-Ray Reading*, Clark invites you to don your X-ray reading glasses and join him on a guided tour through some of the most exquisite and masterful literary works of all time, from *The Great Gatsby* to *Lolita* to *The Bluest Eye*, and many more. Along the way, he shows you how to mine these masterpieces for invaluable writing strategies that you can add to your arsenal and apply in your own writing. Once you've experienced X-ray reading, your writing will never be the same again.

Dancing Girl and the Turtle Karen Kao, 2017-04-01 A rape. A war. A society where women are bought and sold but no one can speak of shame. Shanghai 1937. Violence throbs at the heart of *The Dancing Girl and the Turtle*. Song Anyi is on the road to Shanghai and freedom when she is raped and left for dead. The silence and shame that mark her courageous survival drive her to escalating self-harm and prostitution. From opium dens to high-class brothels, Anyi dances on the edge of destruction while China prepares for war with Japan. Hers is the voice of every woman who fights for independence against overwhelming odds. *The Dancing Girl and the Turtle* is one of four interlocking novels set in Shanghai from 1929 to 1954. Through the eyes of the dancer, Song Anyi, and her brother Kang, the *Shanghai Quartet* spans a tumultuous time in Chinese history: war with the Japanese, the influx of stateless Jews into Shanghai, civil war and revolution. How does the love of a sister destroy her brother and all those around him?

How Novels Work John Mullan, 2008-02-14 Never has contemporary fiction been more widely discussed and passionately analysed; recent years have seen a huge growth in the number of reading groups and in the interest of a non-academic readership in the discussion of how novels work. Drawing on his weekly *Guardian* column, 'Elements of Fiction',

John Mullan examines novels mostly of the last ten years, many of which have become firm favourites with reading groups. He reveals the rich resources of novelistic technique, setting recent fiction alongside classics of the past. Nick Hornby's adoption of a female narrator is compared to Daniel Defoe's; Ian McEwan's use of weather is set against Austen's and Hardy's; Carole Shield's chapter divisions are likened to Fanny Burney's. Each section shows how some basic element of fiction is used. Some topics (like plot, dialogue, or location) will appear familiar to most novel readers; others (metanarrative, prolepsis, amplification) will open readers' eyes to new ways of understanding and appreciating the writer's craft. *How Novels Work* explains how the pleasures of novel reading often come from the formal ingenuity of the novelist. It is an entertaining and stimulating exploration of that ingenuity. Addressed to anyone who is interested in the close reading of fiction, it makes visible techniques and effects we are often only half-aware of as we read. It shows that literary criticism is something that all fiction enthusiasts can do. Contemporary novels discussed include: Monica Ali's *Brick Lane*; Martin Amis's *Money*; Margaret Atwood's *The Blind Assassin*; A.S. Byatt's *Possession*; Jonathan Coe's *The Rotters' Club*; J.M. Coetzee's *Disgrace*; Michael Cunningham's *The Hours*; Don DeLillo's *Underworld*; Michel Faber's *The Crimson Petal and the White*; Ian Fleming's *From Russia with Love*; Jonathan Franzen's *The Corrections*; Mark Haddon's *The Curious Incident of the Dog in the Night-time*; Patricia Highsmith's *Ripley under Ground*; Alan Hollinghurst's *The Spell*; Nick Hornby's *How to Be Good*; Ian McEwan's *Atonement*; John le Carré's *The Constant Gardener*; Andrea Levy's *Small Island*; David Mitchell's *Cloud Atlas*; Andrew O'Hagan's *Personality*; Orhan Pamuk's *My Name Is Red*; Ann Patchett's *Bel Canto*; Ruth Rendell's *Adam and Eve and Pinch Me*; Philip Roth's *The Human Stain*; Jonathan Safran Foer's *Everything Is Illuminated*; Carol Shields's *Unless*; Zadie Smith's *White Teeth*; Muriel Spark's *Aiding and Abetting*; Graham Swift's *Last Orders*; Donna Tartt's *The Secret History*; William Trevor's *The Hill Bachelors*; and Richard Yates's *Revolutionary Road*.

Lovers at the Chameleon Club, Paris 1932 Francine Prose, 2014-04-22 A richly imagined and stunningly inventive literary masterpiece of love, art, and betrayal, exploring the genesis of evil, the unforeseen consequences of love, and the ultimate unreliability of storytelling itself. Paris in the 1920s shimmers with excitement, dissipation, and freedom. It is a place of intoxicating ambition, passion, art, and discontent, where louche jazz venues like the Chameleon Club draw expats, artists, libertines, and parvenus looking to indulge their true selves. It is at the Chameleon where the striking Lou Villars, an extraordinary athlete and scandalous cross-dressing lesbian, finds refuge among the club's loyal denizens, including the rising Hungarian photographer Gabor Tsenyi, the socialite and art patron Baroness Lily de Rossignol; and the caustic American writer Lionel Maine. As the years pass, their fortunes—and the world itself—evolve. Lou falls desperately in love and finds success as a race car driver. Gabor builds his reputation with startlingly vivid and imaginative photographs, including a haunting portrait of Lou and her lover, which will resonate through all their lives. As the exuberant twenties give way to darker times, Lou experiences another metamorphosis—sparked by tumultuous events—that will warp her earnest

desire for love and approval into something far more.

Blue Angel Francine Prose, 2009-10-13 The National Book Award Finalist from acclaimed New York Times bestselling author Francine Prose—now the major motion picture Submission “Screamingly funny ... Blue Angel culminates in a sexual harassment hearing that rivals the Salem witch trials.” —USA Today It's been years since Swenson, a professor in a New England creative writing program, has published a novel. It's been even longer since any of his students have shown promise. Enter Angela Argo, a pierced, tattooed student with a rare talent for writing. Angela is just the thing Swenson needs. And, better yet, she wants his help. But, as we all know, the road to hell is paved with good intentions. Deliciously risqué, Blue Angel is a withering take on today's academic mores and a scathing tale that vividly shows what can happen when academic politics collides with political correctness.

A changed man Thomas HARDY, 1923

Anne Frank Francine Prose, 2009-09-29 “Prose’s book is a stunning achievement. . . . Now Anne Frank stands before us. . . a figure who will live not only in history but also in the literature she aspired to create.” — Minneapolis Star Tribune In June, 1942, Anne Frank received a diary for her thirteenth birthday, just weeks before she and her family went into hiding from the Nazis in an Amsterdam attic. For two years, she described life in hiding in vivid, unforgettable detail and grappled with the unfolding events of World War II. Before the attic was raided in August, 1944, Anne Frank furiously revised and edited her work, crafting a piece of literature that she hoped would be read by the public after the war. And read it has been. In Anne Frank, bestselling author Francine Prose deftly parses the artistry, ambition, and enduring influence of Anne Frank’s beloved classic, *The Diary of a Young Girl*. She investigates the diary’s unique afterlife: the obstacles and criticism Otto Frank faced in publishing his daughter’s words; the controversy surrounding the diary’s Broadway and film adaptations, and the social mores of the 1950s that reduced it to a tale of adolescent angst and love; the conspiracy theories that have cried fraud, and the scientific analysis that proved them wrong. Finally, having assigned the book to her own students, Prose considers the rewards and challenges of teaching one of the world’s most read, and banned, books. How has the life and death of one girl become emblematic of the lives and deaths of so many, and why do her words continue to inspire? Approved by both the Anne Frank House Foundation in Amsterdam and the Anne Frank-Fonds in Basel, run by the Frank family, Anne Frank unravels the fascinating story of a memoir that has become one of the most compelling, intimate, and important documents of modern history.

It Was the Best of Sentences, It Was the Worst of Sentences June Casagrande, 2010-07-27 In this wickedly humorous manual, language columnist June Casagrande uses grammar and syntax to show exactly what makes some sentences great—and other sentences suck. Great writing isn’t born, it’s built—sentence by sentence. But too many writers—and writing guides—overlook this most important unit. The result? Manuscripts that will never be published and

writing careers that will never begin. With chapters on “Conjunctions That Kill” and “Words Gone Wild,” this lighthearted guide is perfect for anyone who’s dead serious about writing, from aspiring novelists to nonfiction writers, conscientious students to cheeky literati. So roll up your sleeves and prepare to craft one bold, effective sentence after another. Your readers will thank you.

Household Saints Francine Prose, 2013-09-24 This tale of a family in Little Italy is “a minor miracle . . . documenting the madness and the grace of God in everyday life” (Newsweek). On a 1950s September night so hot that the devout Catholics of Little Italy wonder if New York City has slipped into hell, the butcher Joseph Santangelo invites his friends to play pinochle. At the end of a long, sweaty, boozy evening, his friend Lino Falconetti, addled by wine and heat, bets the hand of his daughter, Catherine—and Santangelo wins. Santangelo’s modern new wife clashes immediately with his superstitious, fiercely protective mother. But years later, it is Catherine who is horrified when the daughter they raise turns out to have more in common with the old world than the new. From a New York Times–bestselling author, this story of two generations of an Italian-American family is imaginative, evocative, funny, and warm—and was made into an acclaimed film directed by Nancy Savoca, starring Tracey Ullman, Vincent D’Onofrio, and Lili Taylor.

All We Left Behind Ingrid Sundberg, 2015-12 Marion is hiding a secret from her past and Kurt is trying to figure out how to recover from his mother’s death as they both find solace in each other.--

A Ship Made of Paper Scott Spencer, 2009-10-13 Daniel Emerson lives with Kate Ellis, and he is like a father to her daughter, Ruby. But he cannot control his desire for Iris Davenport, the African-American woman whose son is Ruby’s best friend. During a freak October blizzard, Daniel is stranded at Iris’s house, and they begin a sexual liaison that eventually imperils all their relationships, Daniel’s profession, their children’s well-being, their own race-blindness, and their view of themselves as essentially good people.

Good Prose Tracy Kidder, Richard Todd, 2013 The Pulitzer Prize and National Book Award–winning author of *House* and the editor of *Atlantic Monthly* share stories from their literary friendship and respective careers, offering insight into writing principles and mechanics that they have identified as elementary to quality prose.

The Books in My Life Henry Miller, 1969 In this unique work, Henry Miller gives an utterly candid and self-revealing account of the reading he did during his formative years.

The Caretaker Doon Arbus, 2020-09-15 A lush, disorienting novel, *The Caretaker* takes no prisoners as it explores the perils of devotion and the potentially lethal charisma of things. Following the death of a renowned and eccentric collector—the author of *Stuff*, a seminal philosophical work on the art of accumulation—the fate of the privately endowed museum he cherished falls to a peripatetic stranger who had been his fervent admirer. In his new role as caretaker of The Society for the Preservation of the Legacy of Dr. Charles Morgan, this restive man, in service to an absent master, at last

finds his calling. The peculiar institution over which he presides is dedicated to the annihilation of hierarchy: peerless antiquities commune happily with the ignored, the discarded, the undervalued and the valueless. What transpires as the caretaker assumes dominion over this reliquary of voiceless objects and over its visitors is told in a manner at once obsessive and matter-of-fact, and in language both cocooning and expansive. A wry and haunting tale, *The Caretaker*, like the interplanetary crystal that is one of the museum's treasures, is rare, glistening, and of a compacted inwardness. Kafka or Shirley Jackson may come to mind, and *The Caretaker* may conjure up various genres—parables, ghost stories, locked-room mysteries—but Doon Arbus draws her phosphorescent water from no other writer's well.

What Is the What Dave Eggers, 2009-02-24 *What Is the What* is the story of Valentino Achak Deng, a refugee in war-ravaged southern Sudan who flees from his village in the mid-1980s and becomes one of the so-called Lost Boys. Valentino's travels bring him in contact with enemy soldiers, with liberation rebels, with hyenas and lions, with disease and starvation, and with deadly murahaleen (militias on horseback)—the same sort who currently terrorize Darfur. Eventually Deng is resettled in the United States with almost 4000 other young Sudanese men, and a very different struggle begins. Based closely on true experiences, *What Is the What* is heartbreaking and arresting, filled with adventure, suspense, tragedy, and, finally, triumph.

You've Got to Read this Ron Hansen, Jim Shepard, 1994 An exciting new anthology of short fiction chosen by thirty-five of this country's most distinguished and popular fiction writers, *You've Got to Read This* offers readers an unusually intimate glimpse into how accomplished writers experience literature. Here are stories that inspired today's leading novelists and short-story writers to embark on their own writing careers, stories that took their breath away and changed them, or the way they responded to literature, forever. Oscar Hijuelos confesses his debt to the great Argentine writer Jorge Luis Borges, whose brilliant story *The Aleph* inspired him to become a writer himself. Mary Gordon stands in awe of what James Joyce wrought in *The Dead*, and wonders how writers who come after him can equal it. Robert Coover writes movingly of Angela Carter and her mysterious story *Reflections*, while Kenneth A. McClane says that *Sonny's Blues* by James Baldwin literally saved his life. Some of the stories presented here are classics, like Anton Chekhov's *Gooseberries*, introduced by Eudora Welty, or Flannery O'Connor's *A Good Man Is Hard to Find*, selected by Sue Miller. Some are less well known, like Lars Gustafsson's *Greatness Strikes Where It Pleases*, introduced by Charles Baxter, or John Updike's *Packed Dirt*, *Churchgoing*, *a Dying Cat*, *a Traded Car*, whose beauty stunned Lorrie Moore. All were critically important to some of our finest contemporary writers - among them Annie Dillard, John Irving, Amy Tan, Louise Erdrich, Russell Banks, Jane Smiley, Bobbie Ann Mason, Tobias Wolff - and their comments about the selections offer fascinating entrances into the stories. For lovers of fiction, *You've Got to Read This* is a treasure trove, a dazzling collection of stories passionately and imaginatively chosen.--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Sicilian Odyssey Francine Prose, 2011-06-15 A blending of art and cultural criticism, travel writing, and personal narrative, *Sicilian Odyssey* is Francine Prose's imaginative consideration of the diverse cultural legacies found juxtaposed and entangled on the Mediterranean island of Sicily. She writes of the intensity of Sicily, the commitment to the extreme, where the history is more colorful, the sun hotter, the cooking earthier, the violence more horrific, the carnival more raucous, the politics more Byzantine than other places on Earth, and how much the island can teach us about the triumph of beauty over violence and life over death. Prose examines architectural sites and objects and looks at the ways in which myth and actuality converge. Exploring the intact and beautiful Greek amphitheaters at Siracusa and Taormina, the cathedral at Monreale, the Roman mosaics at Piazza Armerina, and some of the masterpieces of the Baroque scattered throughout the island, Prose focuses her keen insight to imagine them in their own time, to examine the evolution and decline of the cultures that produced them, and to deconstruct powerful responses each evokes in her.

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