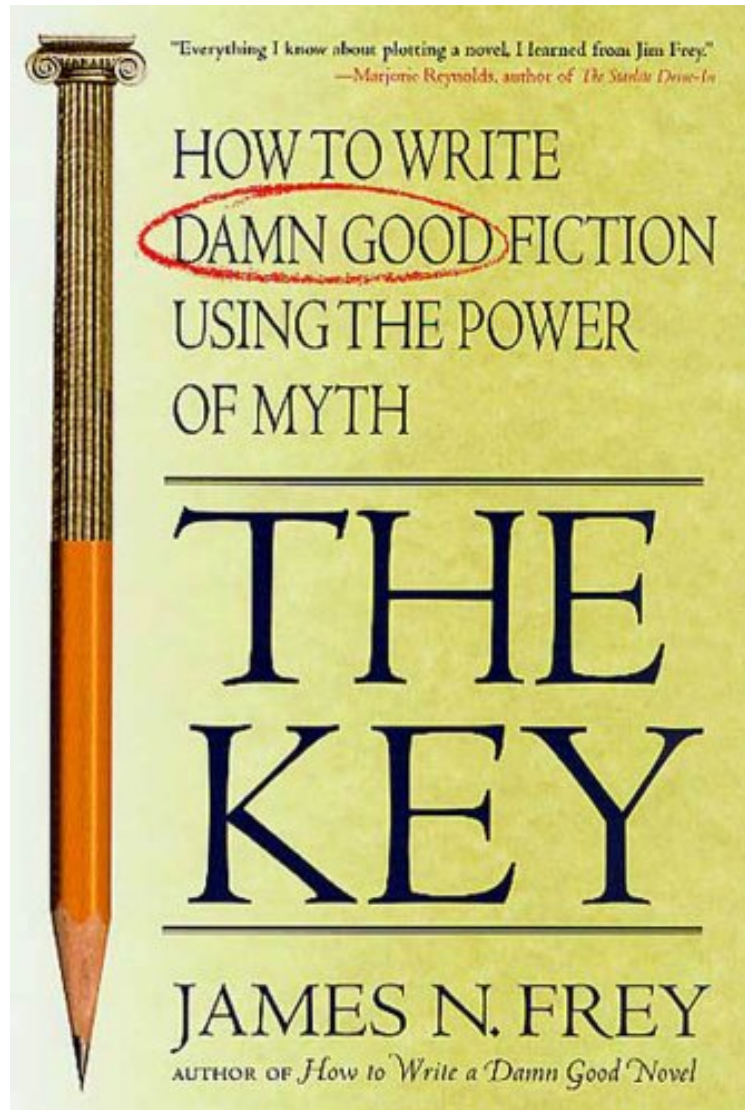


(Free read ebook) The Key: How to Write Damn Good Fiction Using the Power of Myth

# The Key: How to Write Damn Good Fiction Using the Power of Myth

Von James N. Frey

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**Von James N. Frey : The Key: How to Write Damn Good Fiction Using the Power of Myth** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Key: How to Write Damn Good Fiction Using the Power of Myth:

KundenrezensionenHilfreichste Kundenrezensionen4 von 4 Kunden fanden die folgende Rezension hilfreich. The Power of MythVon Kay HudsonIf you've struggled with other versions of the Hero's Journey and found them too

obscure, too formulaic, or too screen-oriented, James N. Frey's *The Key* may be just what you are looking for. Frey goes back to the structure and study of mythology and concentrates on characters and their interactions rather than plot structure, an approach much better suited to novelists. He also gives examples from a wide variety of novels and films, and demonstrates his points with a novel outline (which I'll buy if he ever gets around to writing it). He shows you how to develop character bios based on mythic patterns and includes several examples of journal entries written in character voice ("show, don't tell" is a rule more writing teachers should apply to their own writing!). You don't need to have read Frey's "How to Write a Damn Good Novel" series to appreciate this book, but once you've read it you will probably want to add those two volumes to your collection as well. *The Key* is an excellent and accessible book which I intend to recommend to my writing buddies.

2 von 2 Kunden fanden die folgende Rezension hilfreich. Power of myth  
Von Nancy Boutin  
In countless interviews George Lucas told us how he used the power of myth to create his masterpiece, "Star Wars." So why was "Phantom Menace" no more satisfying than a spectacular videogame? After you read "The Key," you'll know the answer. Mythic storytelling requires more than throwing archetypes and classic plot elements onto the page. Mr. Frey shows us how to tap into the deepest human emotions using a structure that has been with us since before the written word. He shows us how to look at our own writing and decide where the various aspects of myth might make our story stronger. Walking us through the development of a myth-based novel, Mr. Frey "auditions" characters, steps, and complications. Some work and are incorporated into his story, some don't work and are tossed. This is an extension of techniques he outlined in his two previous "how to" books, but here the process is even more accessible. "The Key" is not the first book on fiction and the hero's journey, but it's the best I've read. In "The Key" we learn to use the hero's journey as a tool, not a formula. I've already ordered copies of "The Key" for my writer friends, my teenagers, and their creative writing teachers. Perhaps if Mr. Lucas had read "The Key" we would have seen him at the Academy Awards this year.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Great for any (not only mythic) stories  
Von Customer  
This guide helps you identify ingredients (plot and character) which might help link your story to the reader's expectations. Very well written, with instructive examples, and with a helpful checklist in the end. The ingredients mentioned and explained in this book can flesh out any kind of story, so they are very flexible to use.

Kurzbeschreibung  
In his widely read guides *How to Write a Damn Good Novel* and *How to Write a Damn Good Novel II: Advanced Techniques*, popular novelist and fiction-writing coach James N. Frey showed tens of thousands of writers how--starting with rounded, living, breathing, dynamic characters--to structure a novel that sustains its tension and development and ends in a satisfying, dramatic climax. Now, in *The Key*, Frey takes his no-nonsense, "Damn Good" approach and applies it to Joseph Campbell's insights into the universal structure of myths. Myths, says Frey, are the basis of all storytelling, and their structures and motifs are just as powerful for contemporary writers as they were for Homer. Frey begins with the qualities found in mythic heroes--ancient and modern--such as the hero's special talent, his or her wound, status as an "outlaw," and so on. He then demonstrates how the hero is initiated--sent on a mission, forced to learn the new rules, tested, and suffers a symbolic death and rebirth--before he or she can return home. Using dozens of classical and contemporary novels and films as models, Frey shows how these motifs and forms work their powerful magic on the reader's imagination. *The Key* is designed as a practical step-by-step guide for fiction writers and screen writers who want to shape their own ideas into a mythic story.

de "You don't begin with meaning," according to fiction writer Rick DeMarinis, "you end with it." A critic approaching a story from a mythological standpoint might find a mythological theme, but "there are as many themes in a story as there are critical theories." Hogwash, says James N. Frey. "Mythic structures, forms, motifs, and characters ... are 'The Key' to writing more-powerful fiction," and it is a fiction writer's job to imbue his or her work with them. In *The Key*, Frey describes each of the mythic qualities (ascribed to the mythic hero, the "Evil One," the "Call to Adventure," and the other elements of the mythic journey) and offers examples of how to use them in one's writing. Don't get the wrong idea. Frey is not interested in academic or overly intellectual writing. Sure, he invents a Proust-reading Nevada cowboy to illustrate the concept of "The Hero's Lover," but there are more references here to James Bond than to Homer. Frey advises using first-person journal writing to get to know one's characters. He emphasizes fiction's need for conflict at every turn. And he recommends working from a premise, as it helps one know what to leave out (everything in the story must work to further the premise). Frey defines every possible mythic character or situation, then insists one not feel confined by them all. "The mythic pattern is not a straitjacket," he says, "it's Play-Doh. Have fun with it." --Jane Steinberg .com

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