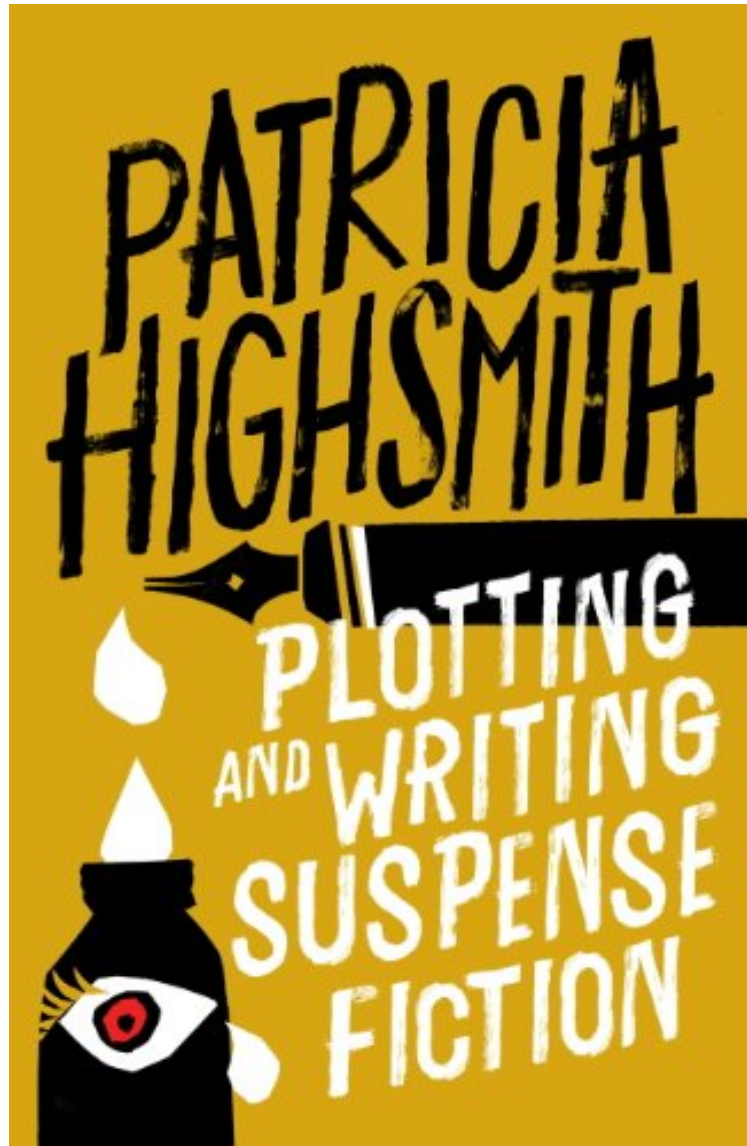


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## Plotting and Writing Suspense Fiction (English Edition)

*Von Patricia Highsmith*

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**Von Patricia Highsmith : Plotting and Writing Suspense Fiction (English Edition)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Plotting and Writing Suspense Fiction (English Edition):

Kurzbeschreibung Named by The Times as the all-time number one crime writer, Patricia Highsmith was an author who broke new ground and defied genre clichés with novels such as *The Talented Mr Ripley* and *Strangers on a Train*. In the classic creative writing guide *Plotting and Writing Suspense Fiction*, Highsmith reveals her secrets for producing world-class crime and thrillers, from imaginative tips for generating ideas to useful ways of turning them into stunning stories.

Suspense, like other genre fiction, is often assumed to be inferior in quality to more "serious" fiction. A suspense story can be every bit as well-wrought as any other, argues Patricia Highsmith in *Plotting and Writing Suspense Fiction*. To show how, Highsmith focuses as much on her failures as on her successes. Amid discussions about growing ideas, story development, plotting, first and second drafts, and revisions are anecdotes from Highsmith's own career. Highsmith (*Strangers on a Train*) admits to editing with crayon (doing so "gives one the proper cavalier attitude"), napping on the job (it helps solve problems), and having written one "really dull" book. Though this book is slim, there are some lovely thoughts on such issues as creating a murderer-hero with "pleasant qualities," "stretch[ing] the reader's credulity," and using "as much care in depicting the face and appearance of ... main characters" as a painter would with a portrait.

--Jane Steinberg *Pressestimmen* "[This book offers] sensible, good-humored, and practical advice from a distinguished mystery writer. Much of what [Highsmith] says about novels can be applied to short stories." --Damon Knight "[Highsmith] is no more a practitioner of the murder mystery genre than are Dostoevsky, Faulkner, and Camus." --Joan Smith, "The Los Angeles Times" "For eliciting the menace that lurks in familiar surroundings, there's no one like Patricia Highsmith." --"Time" [This book offers] sensible, good-humored, and practical advice from a distinguished mystery writer. Much of what [Highsmith] says about novels can be applied to short stories. "Damon Knight" [Highsmith] is no more a practitioner of the murder mystery genre than are Dostoevsky, Faulkner, and Camus. "Joan Smith, The Los Angeles Times" For eliciting the menace that lurks in familiar surroundings, there's no one like Patricia Highsmith. "Time" [This book offers] sensible, good-humored, and practical advice from a distinguished mystery writer. Much of what [Highsmith] says about novels can be applied to short stories. Damon Knight [Highsmith] is no more a practitioner of the murder mystery genre than are Dostoevsky, Faulkner, and Camus. Joan Smith, The Los Angeles Times For eliciting the menace that lurks in familiar surroundings, there's no one like Patricia Highsmith. Time [This book offers] sensible, good-humored, and practical advice from a distinguished mystery writer. Much of what [Highsmith] says about novels can be applied to short stories." --Damon Knight "[Highsmith] is no more a practitioner of the murder mystery genre than are Dostoevsky, Faulkner, and Camus." --Joan Smith, The Los Angeles Times "For eliciting the menace that lurks in familiar surroundings, there's no one like Patricia Highsmith." --Time