

FACT AND FICTION

*The New Journalism and the Nonfiction Novel*

JOHN HOLLOWELL



# Fact And Fiction The New Journalism And The Nonfiction Novel

**Sarah Sanchez**



## **Fact And Fiction The New Journalism And The Nonfiction Novel:**

Fact & Fiction John Hollowell, 1977 Journalists and novelists responded to the pervasive social changes of the 1960s in America with a variety of experiments in nonfiction Those who have praised the vitality of the new journalism have seen it as a fusion of the journalist's passion for detail and the novelist's moral vision Hollowell presents a critically sharp portrait of what the new journalists and novelists are doing and why The author concludes that future writing will further obscure the difference between fact and fiction Originally published in 1977 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

**Fact and Fiction** John Hollowell, Between Fact and Fiction John William Hollowell, 1974

Fact and Fiction Sarah Sanchez, 2003 This study examines a varied corpus of documentary and literary texts produced during the Miners revolution of October 1934 in Asturias

**Fact and Fiction** John Hollowell, 2017-11-01 Journalists and novelists responded to the pervasive social changes of the 1960s in America with a variety of experiments in nonfiction Those who have praised the vitality of the new journalism have seen it as a fusion of the journalist's passion for detail and the novelist's moral vision Hollowell presents a critically sharp portrait of what the new journalists and novelists are doing and why The author concludes that future writing will further obscure the difference between fact and fiction Originally published in 1977 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

*Truman Capote's Nonfiction Novel "In Cold Blood" and Bennett Miller's Biopic "Capote"* Michael Helten, 2010-02-03 Examination Thesis from the year 2008 in the subject English Language and Literature Studies Literature grade 1 University of Freiburg language English abstract When *In Cold Blood* was first published critics had a hard time categorizing the book Capote himself held that he had written a nonfiction novel Capote in Plimpton 1966 2 and that he had thereby created an altogether new genre In the subtitle Capote stresses his central claim regarding this new genre assuring the reader that what she is about to delve into is a true account of a multiple murder and its consequences Capote 2000 1966 As will be seen in the opening chapter criticism of *In Cold Blood* has therefore to a great degree revolved around Capote's and the book's adherence to this assertion of truth The Shorter Oxford English Dictionary on Historical Principles SOED lists as the three first entries under the head word true true tru 1 Steadfast in allegiance loyal faithful constant 2 Honest honourable upright virtuous straightforward sincere 3 Of a statement report etc consistent with fact conforming with reality The following investigation of *In Cold Blood* and of the biopic based on Capote's work on the book Bennett Miller's *Capote* 2005 will proceed along the lines of these three aspects of the definition questioning Capote's claim of rendering a true account The

genre chapter and large parts of the ensuing discussion of *In Cold Blood* will be especially concerned with the definition's third aspect: *In Cold Blood*'s consistency with fact and its conformity with reality. The question will be raised as to whether or not a true account of real events is possible at all and in what ways Capote and other writers of New Journalism as the genre is most frequently called today have tried to achieve such true accounts.

**Reciprocities in the Nonfiction Novel** John Russell, 2000 Nonfiction novels have usually been associated with the new journalism writers of the 1960s such as Tom Wolfe, Norman Mailer, and Truman Capote. Yet this form has long commanded a key position in the literary canon as John Russell now reveals. Russell identifies eleven major works not usually thought of as nonfiction novels such as Isak Dinesen's *Out of Africa* and E. E. Cummings's *The Enormous Room* to create a new definition of the genre. He shows that journalistic writing is characterized by a reporter's proprietary stance which undermines reciprocity with subjects while true nonfiction novels feature greater reciprocity and also employ such techniques as circular narrative and bricolage. *Reciprocities in the Nonfiction Novel* contributes to ongoing explorations of literary forms and offers wise commentary on how writing about real life can become art.

**Factual Fictions** Leonora Flis, 2010-08-11 *Factual Fictions: Narrative Truth and the Contemporary American Documentary Novel* focuses on contemporary American documentary narratives specifically the documentary novel as it re-emerged in the 1960s and later developed into various other forms. The book explores the connections between the documentary novel and the concurrent rise of New Journalism, a literary journalism in the United States situating the two genres in the cultural context of the tumultuous 1960s and an emerging postmodern ethos. Flis makes a comprehensive analysis of texts by Truman Capote, Norman Mailer, John Berendt, and Don DeLillo while tackling discussions on various theoretical complexities with assurance and rigor. Interested in the precarious divide between fact and fiction, the author productively complicates traditional notions of the two poles. Furthermore, the book examines parallels between contemporary Slovene documentary narratives and their American counterparts. Flis's work with its systematic and innovative approach to the subject matter adds an important historical dimension to the developing field of literary journalism studies as well as to the more established area of 20th Century American literature.

**The Documentary Imagination in Twentieth-Century French Literature** Alison James, 2020-09-03 *The Documentary Imagination in Twentieth Century French Literature* identifies a documentary impulse in French literature that emerges at the end of the nineteenth century and culminates in a proliferation of factual writings in the twenty-first. Focusing on the period bookended by these two moments, it highlights the enduring concern with factual reference in texts that engage either with current events or the historical archive. Specifically, it considers a set of ideas and practices centered on the conceptualization and use of documents. In doing so, it contests the widespread narrative that twentieth-century French literature abandons the realist enterprise and argues that writers instead renegotiate the realist legacy outside or at the margins of the fictional space of the novel. Analyzing works by authors including Gide, Breton, Aragon, Yourcenar, Duras, and Modiano, the book defines a specific

documentary mode of literary representation that records assembles and investigates material traces of reality The document is a textual visual or material piece of evidence repurposed through its visual insertion textual transcription or description within a literary work It is a fact but it also becomes a figure standing for literature s confrontation with the real The documentary imagination involves a fantasy of direct access to a reality that speaks for itself At the same time it gives rise to concrete textual practices that open up new directions for literature by interrogating the construction and interpretation of facts

**Biographical Fiction** Michael Lackey,2017-01-01 In recent years the biographical novel has become one of the most dominant literary forms J M Coetzee Margaret Atwood Hilary Mantel Colum McCann Anne Enright Joyce Carol Oates Peter Carey Russell Banks and Julia Alvarez are just a few luminaries who have published stellar biographical novels But why did this genre come into being mainly in the 20th century Is it ethical to invent stories about an actual historical figure What is biofiction uniquely capable of signifying Why are so many prominent writers now authoring such works And why are they winning such major awards In *Biographical Fiction A Reader* some of the finest scholars and writers of biofiction clarify what led to the rise of this genre reflect on its nature and form and specify what it is uniquely capable of doing Combining primary and critical material this accessible reader will be invaluable to students teachers and scholars of biofiction

*The Contemporary Mexican Chronicle* Ignacio Corona,Beth E. Jörgensen,2002-08-01 Diverse perspectives on the chronicle as a literary genre and socio cultural practice

*Telling the Truth* Barbara C. Foley,2018-03-15 No detailed description available for *Telling the Truth*

**Systems from Hell** David A. Rochefort,2024-12-01 This book approaches contemporary fiction as a medium for policy advocacy one whose narrative devices both link it to and distinguish it from other forms of public discourse Using the framework of political agenda setting David A Rochefort analyzes the rhetorical function of problem definition played by literary works when they document and characterize social issues while sounding the call for systemic reform Focusing on a group of noteworthy realist novels by American authors over the past twenty years this study maintains that fictional narrative is a potentially influential instrument of empathic policy argument The book closes by examining the agenda setting dynamics through which a social problem novel can contribute to the process of policy change

**Mediating the Real** Pascal Sigg,2024-05-06 As a literary genre the nonfictional reportage has particular implications for the role of the writer Pascal Sigg shows how six U S American writers including David Foster Wallace George Saunders and Rachel Kaadzi Ghansah reflect on themselves as human media in their reportage The writers assert themselves in a postmodern way by scrutinizing their own mediation As it also traces and develops the theorization of reportage as genre along the reporters early concerns with technical media this pioneering contribution to literary journalism studies paves a way for a new materialist approach in the under researched field

**The Story of "Me"** Marjorie Worthington,2018-11-01 Autofiction or works in which the eponymous author appears as a fictionalized character represents a significant trend in postwar American literature when it proliferated to become a kind of postmodern cliché The *Story of Me* charts the history and development of

this genre analyzing its narratological effects and discussing its cultural implications By tracing autofiction's conceptual issues through case studies and an array of texts Marjorie Worthington sheds light on a number of issues for postwar American writing the maleness of the postmodern canon and anxieties created by the supposed waning of male privilege the relationship between celebrity and authorship the influence of theory the angst stemming from claims of the death of the author and the rise of memoir culture Worthington constructs and contextualizes a bridge between the French literary context from which the term originated and the rise of autofiction among various American literary movements from modernism to New Criticism to New Journalism *The Story of Me* demonstrates that the burgeoning of autofiction serves as a barometer of American literature from modernist authorial effacement to postmodern literary self consciousness **Fact - Fiction - "faction"** Horst Zander, 1999 **The Cambridge Companion to American Fiction After 1945** John N. Duvall, 2012 A comprehensive 2011 guide to the genres historical contexts cultural diversity and major authors of American fiction since the Second World War *Mary Lee Settle's Beulah Quintet* Brian C. Rosenberg, 1991-10-01 In the mid 1950s when Mary Lee Settle published *The Love Eaters* and *The Kiss of Kin* critics hailed her as a sharp and acidic writer However when in subsequent novels the focus of her work shifted from contemporary social realism to historical fiction the same critics who previously had praised her work lost enthusiasm In *Mary Lee Settle's Beulah Quintet: The Price of Freedom* Brian Rosenberg examines Settle's work especially *Prisons* *O Beulah Land* *Know Nothing* *The Scapegoat* and *The Killing Ground* to show the magnitude and artistic merit in a single continuous fiction a fiction of major importance According to Rosenberg the *Beulah* quintet is one of the few grandly ambitious works of historical fiction written by an American woman In the novels Settle attempts to apply a European tradition of historical re creation to American experience and in so doing to adapt a largely conservative form to the demands of a revolutionary history and ideology Although the immediate subject is the history of a region in West Virginia the deeper subject is nothing less than the history of America the beliefs conflicts and illusions that gave rise to and continue to distinguish American culture Rosenberg also treats the reaction to the *Beulah* quintet among literary critics He looks at the neglect and misjudgment the novels have suffered by being labeled historical fiction a genre often thought to consist largely of romance novels and explains why the quintet should be placed among the canonical works of contemporary American literature Rosenberg includes in his book the transcript of an interview he conducted with Settle in which she reflects on both her intentions as a writer and the reception of her work Mary Lee Settle's fiction has for too long been misperceived Brian Rosenberg's thorough analysis of the *Beulah* quintet will allow a larger audience to understand the nature and scope of her achievement **The Routledge Companion to American Literary Journalism** William Dow, Roberta Maguire, 2019-11-13 Taking a thematic approach this new companion provides an interdisciplinary cross cultural and international study of American literary journalism From the work of Frederick Douglass and Walt Whitman to that of Joan Didion and Dorothy Parker literary journalism is a genre that both reveals and shapes

American history and identity This volume not only calls attention to literary journalism as a distinctive genre but also provides a critical foundation for future scholarship It brings together cutting edge research from literary journalism scholars examining historical perspectives themes venues and genres across time theoretical approaches and disciplinary intersections and new directions for scholarly inquiry Provoking reconsideration and inquiry while providing new historical interpretations this companion recognizes interacts with and honors the tradition and legacies of American literary journalism scholarship Engaging the work of disciplines such as sociology anthropology African American studies gender studies visual studies media studies and American studies in addition to journalism and literary studies this book is perfect for students and scholars of those disciplines

Encyclopedia of the Novel Paul Schellinger, 2014-04-08 The Encyclopedia of the Novel is the first reference book that focuses on the development of the novel throughout the world Entries on individual writers assess the place of that writer within the development of the novel form explaining why and in exactly what ways that writer is important Similarly an entry on an individual novel discusses the importance of that novel not only from analyzing the particular innovations that novel has introduced and the ways in which it has influenced the subsequent course of the genre A wide range of topic entries explore the history criticism theory production dissemination and reception of the novel A very important component of the Encyclopedia of the Novel is its long surveys of development of the novel in various regions of the world

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