

Confessions of a Young Novelist



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Umberto Eco published his first novel, *The Name of the Rose*, in 1980, when he was nearly fifty. In these "confessions," the author, now in his late seventies, looks back on his long career as a theorist and his more recent work as a novelist, and explores their fruitful conjunction. He begins by exploring the boundary between fiction and nonfiction—playfully, seriously, brilliantly roaming across this frontier. Good nonfiction, he believes, is crafted like a whodunnit, and a skilled novelist builds precisely detailed worlds through observation and research. Taking us on a tour of his own creative method, Eco recalls how he designed his fictional realms. He began with specific images, made choices of period, location, and voice, composed stories that would appeal to both sophisticated and popular readers. The blending of the real and the fictive extends to the inhabitants of such invented worlds. Why are we moved to tears by a character's plight? In what sense do Anna Karenina, Gregor Samsa, and Leopold Bloom "exist"? At once a medievalist, philosopher, and scholar of modern literature, Eco astonishes above all when he considers the pleasures of enumeration. He shows that the humble list, the potentially endless series, enables us to glimpse the infinite and approach the ineffable. This "young novelist" is a master who has wise things to impart about the art of fiction and the power of words.

作者介绍:

Umberto Eco published his first novel, *The Name of the Rose*, in 1980, when he was nearly fifty. In these "confessions," the author, now in his late seventies, looks back on his long career as a theorist and his more recent work as a novelist, and explores their fruitful conjunction.

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标签

UmbertoEco

艾柯

翁贝托·埃柯

意大利

作品

买买买

Theory

HarvardUP

评论

发人深省

Eco学术小说两不误

好新的书，还讲到奥巴马。

艾柯这书写得有点浅啊，甚至有点枯燥

Reread ch. 3

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书评

by 谷立立

作为一个不折不扣的清单控，安贝托·艾柯似乎总是在开列各式书单，《悠游小说林》是其一，《一位年轻小说家的自白》（以下简称《自白》）是另外一种。《自白》缘起2008年艾柯为美国埃默里大学所做的文学讲座，他回顾自己的写作历程，畅谈创作动机，也开启了一种自...

艾柯的世界总是充满各种有意思的镜像，更有意思的是这些镜像总充满着各种各样耐人寻味的内涵，这些内涵很大程度上是由不同时代的技术图像构成的。当然，从另一个角度来讲，这里并没有之前《玫瑰之名字》和《傅科摆》给我的惊艳了，或许与翻译有一定关系。

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