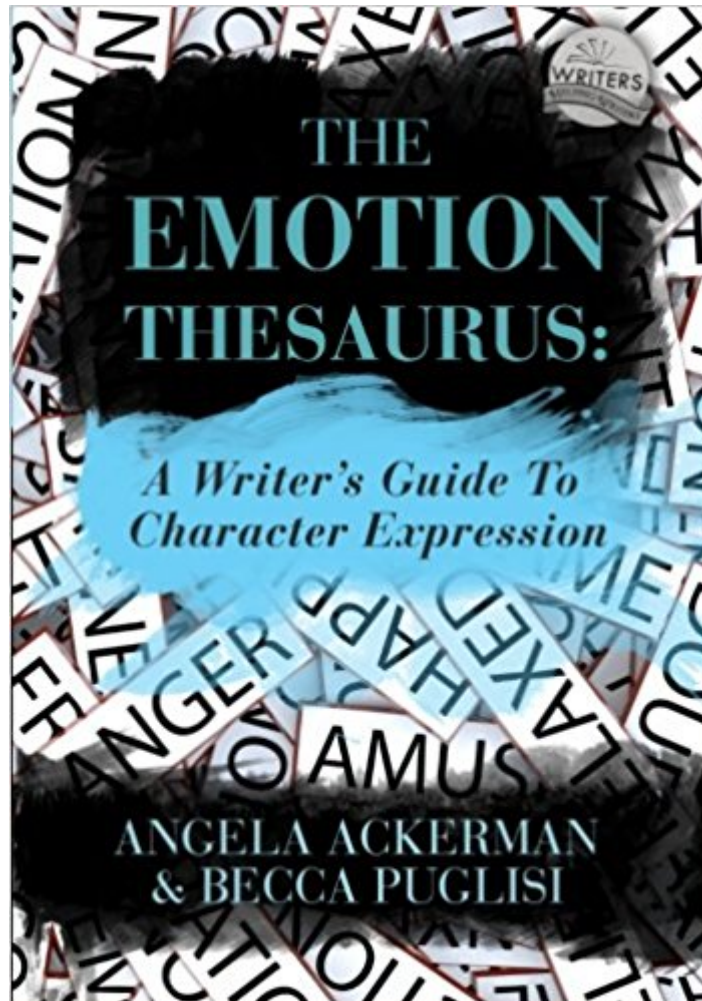


The book was found

The Emotion Thesaurus: A Writer's Guide To Character Expression



Synopsis

One of the biggest problem areas for writers is conveying a character's emotions to the reader in a unique, compelling way. This book comes to the rescue by highlighting 75 emotions and listing the possible body language cues, thoughts, and visceral responses for each. Using its easy-to-navigate list format, readers can draw inspiration from character cues that range in intensity to match any emotional moment. The Emotion Thesaurus also tackles common emotion-related writing problems and provides methods to overcome them. This writing tool encourages writers to show, not tell emotion and is a creative brainstorming resource for any fiction project.

Book Information

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Average Customer Review: 4.7 out of 5 stars Â See all reviews Â (1,145 customer reviews)

Best Sellers Rank: #3,685 in Books (See Top 100 in Books) #3 in Â Books > Reference >

Dictionaries & Thesauruses > Thesauruses #20 in Â Books > Reference > Writing, Research &

Publishing Guides > Writing > Fiction #21 in Â Books > Reference > Writing, Research &

Publishing Guides > Writing > Writing Skills

Customer Reviews

We know by now the "Show, Don't Tell" idiom professed by almost every how-to book on writing fiction. Where we stumble is in the 'showing' of emotions, especially showing the same emotion in varying degrees of intensity, and often end-up writing clichés. The Emotion Thesaurus breaks new ground by providing alternatives to body language cues, thoughts and visceral reactions. Unlike a word thesaurus that we open at a specific page to find alternatives for a word, this book can be read in its entirety not just to derive inspiration, but also to improve your storehouse of 'emotion descriptions'. But if all this information is available free on the web, why buy the book? I bought it because I prefer to shut down my internet connection while I write and edit, to prevent distractions and the book comes in handy. Also for those times late in the night when I'd rather reach for this book than boot up the laptop and fire up the modem.

*Note (7/13/12): I located the linked navigation a while back, and it's actually very well done. Excellent. Forgot to update the review. I'm rounding up because my only complaint is that I couldn't find a linked list/index to go from one entry to the next, back, or otherwise. I am going to search around the book to see if it does indeed exist and to see if it merely escaped me on my first pass. I'll knock off half a star for that, but I'm going to round up because this truly is a wonderful writing aid. (I'll amend my review if I locate it or if someone points it out.) A wide variety of emotions are given in this book, each of the entries supplying information on the overall effects each emotional state has on people, from what others might notice or see to what a person might feel inside. Thus, it's a wonderful tool for examples in any point of view and wonderfully supports the modern, accepted style: third person limited. However, this tool could just as easily be used for any style or point of view. In my opinion, this guide could be useful to both new and experienced writers of fiction. For the former, this is an amazing resource for learning how to write convincing characters and see how emotions translate into writing (then, hopefully, provoking sympathy, empathy, or whatever feeling you wish to evoke in the reader). For the latter, I would say that this can easily be a go-to reference for experienced writers to shake things up a bit and to avoid the long hours of research it would require to do the legwork already done in this guide. I've loaded this book onto my Kindle, and it's ready to go, along with my thesaurus, dictionary, and other reference material. This is one book that will be permanently loaded onto my device.

The best 5 bucks a writer could spend. I could see the emotions in playing out in my head, but lacked the words. Just skimming the book, I can and will take my writing from "Good" to "Amazing" Now I finally understand Show don't Tell your reader. Even my daughter was impressed with the book. I would recommend this book to new writer like me and even the seasoned writers. I don't think you will be disappointed.

I promised my wonderful and long-suffering wife that I wouldn't buy any more book until I'd read everything on our shelves. Now, here I am buying a new thesaurus after reading only 31 of the original 188 titles awaiting my attention. Why? Well a friend (she's a friend, and she made me break a promise to my wife?) passed on a review of this book. I'm afraid I can't now find the link to that review, but thanks to whoever it was! It was the review that persuaded me to bend my knee and ask my lovely other half to bend the rules. Being the woman she is, she agreed, of course. So, what's this reference work like? Well, surprisingly, it's in the form of a thesaurus: novel, eh? There's a short

introductory section that provides a brief overview of emotion and its place in writing. A short article on avoiding common problems in conveying nonverbal emotion follows. And a short explanatory piece then explains how best to use the thesaurus. After these pieces come the listings. Now, I don't know about you, but perhaps because I'm a man and therefore emotionally challenged, I'd have found it difficult to come up with a list of more than ten emotions. So it was something of a surprise to discover 75, yes seventy five, listed here. For each of these, the authors have provided a definition of the emotion, a list of physical signals, the internal sensations experienced, the mental responses felt, cues of acute or long-term encounters with and cues of suppressed experience of the emotion. The final piece on each is a short writer's tip. The book sets out to enable writers to convey emotion in the time-honoured fashion of 'showing' rather than the easier and less satisfying 'telling'. By equipping the writer with a variety of physical signs (body language), visceral experiences (the true and unavoidable internal responses) and degrees of response, the authors help writers to bring deeper feelings to the readers of their works. It succeeds in its stated purpose, by the way. I shall keep this book beside me as I edit in the future, ensuring I create real emotion on the page rather than allow cliché and familiar expression to convey the feelings of my characters. My thanks to the unknown reviewer and my great thanks to Angela and Becca for a super little reference book that I expect to improve my writing for years to come. I think it's probably redundant for me to say I recommend this book, but, there, I've said it anyway.

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