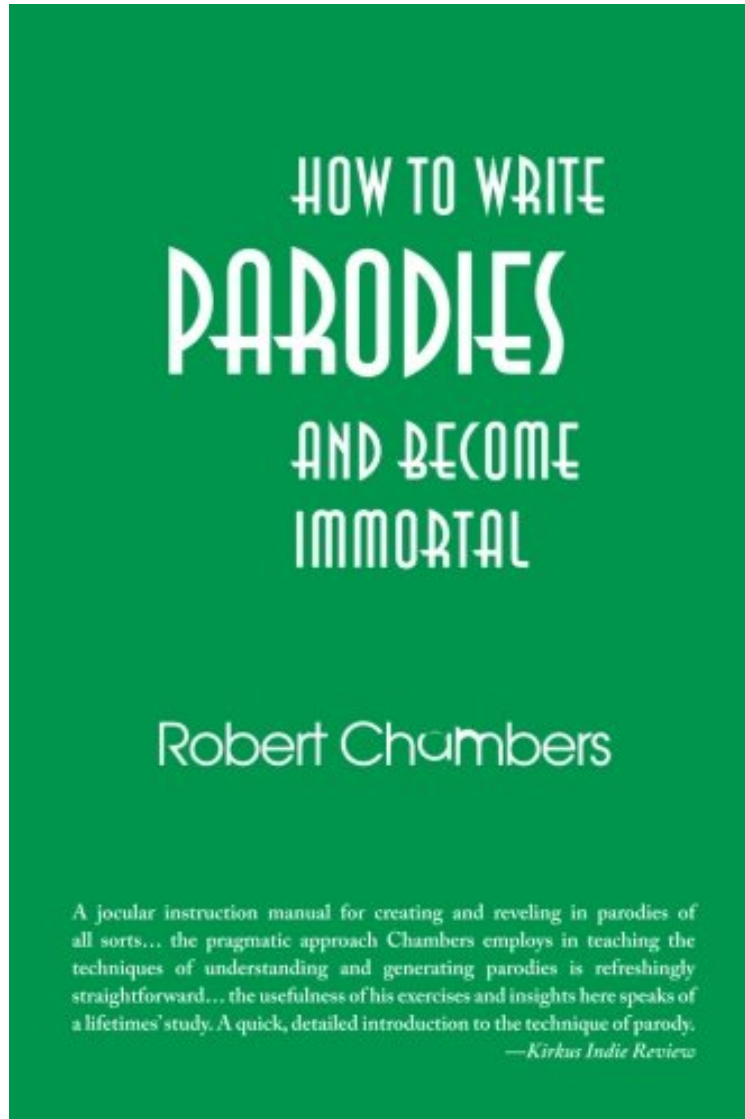


(Download free ebook) How to Write Parodies and Become Immortal

How to Write Parodies and Become Immortal

Robert Chambers

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Robert Chambers : How to Write Parodies and Become Immortal before purchasing it in order to gage whether or not it would be worth my time, and all praised How to Write Parodies and Become Immortal:

1 of 1 people found the following review helpful. Exaggerated Vocabulary Makes This Book A Chore To Read!By Shira HoffmanI really looked forward to reading this book for a class I'm taking on Comedic and Satirical writing in college. I thought it would a wonderful read because it had 5 reviews and each reviewer gave it 5 stars. So I purchased it. What a mistake. In ever single sentence this author uses very uncomon words, many of which I need to look up to

understand. It's like he is trying to show off his vocabulary and it totally throws me out of the book and makes it a chore and uninteresting for me to read. I looked back at the reviews and realized that all five of them were written over a single two week period and that none of them had the phrase, "verified purchase" on them. I'm guessing the authors friends posted the reviews because obviously they hadn't read the book. I am disappointed in the book and have deleted it from my Kindle. 2 of 2 people found the following review helpful. Parody's WritBy J. O. ArthurReading this book will make you both laugh and groan. But in a sense that's part of parody's writ -- pushing conventions to advance the realm of art. After explaining briefly his theory underlying parody - for a lengthier version, see the author's scholarly prequel, "Parody: The Art that Plays with Art" - the convention-pushing begins in earnest. Along the way you'll learn how a New Yorker cartoon caption works, how to figure out the right answer to those ambiguous pictures that shrinks make you interpret to diagnose whether you're crazy yet, and why the tenth item in one of David Letterman's top-ten lists isn't as good as the first. (Especially attentive readers will even learn why the eighth is better than the ninth - and why the reverse was true for Beethoven.) The author illustrates this "voc-tech" portion of the book with examples of his own parody. That accounts for the laugh/groan response, the actual ratio depending on how long ago your ancestors left the Mid-West. Only one subject is off limits as a target - the importance of parody as an artistic technique, for the Academy's ongoing trivialization of parody stands clearly in the author's sights. Indeed, staying with the 70s setting for many of the book's examples, if the Carter Administration had defended the snail darter as ardently as Mr. Chambers defends parody, history would have been different. For starters, that giant rabbit wouldn't have tried to defend the lowly fish by attacking the Presidential Canoe. There never would have been a photo of a U.S. president swinging a paddle at a rabbit, and Reagan wouldn't have been given the opening he needed. Instead, Carter lost both the animal rights vote and the macho vote, an historically improbable two-fer in American politics. So read this book and do your part to return history to its rightful path, at least parody's place on it. You might also become more (or less) entertaining at parties and write some parody yourself. Just don't count on the title's immortality claim; the author's lawyer has advised him to downplay that promise. 1 of 1 people found the following review helpful. Laughing Up His SleeveBy S. N. DennisAtlanta writer Robert Chambers is addicted to the sort of puns and twisted logic that a college humor magazine loves to publish before the restraining orders start to land. This second in a series of books examining the ancient traditions of parody contains a number of pieces written by Chambers in the dark years of his early adulthood. Few comedians have a deadlier dagger or a sharper stiletto when pretense, pomposity, and historical evasion need to be lanced. In "You Might be a Mid-Wreck If . . .," Chambers takes on the Deep South and its curious cultural habits: "The South is not zoned off just by the Mason-Dixon Line. It's a state of mind bounded by Virginia and schizophrenia, by Texas and excess. If you're crazy enough, you'll eventually fit in down there." In "Whipping History I," Chambers presents the biography of one Melville 'Whip' Farrago, appointed during a previous Presidential Administration to direct the President's Roundable of Pesticides (PROP): "this three member committe, which had been defunct since 1917, was revived to take the place eventually of the Department of the Interior. . . . After a transition period, Interior was going to be abolished . . . and all the land held by the Government was going to be turned over to the National Association of Realtors, prior to being rezoned commercial." Where Chambers does not intentionally offend, he accidentally irritates. In "Market Zen, or the Wages of Zen is Death," he describes (from experience) the secret internal workings of the stock market: "Finally, the stock market will only begin to make sense if you compare its strange, unexpected rising and falling movements to the crazed leaping dances of hallucinated Japanese sushi chefs. Perhaps the chefs' minds (or the market's) have been deranged by a plague of swarming tsetse flies washed up by a tsunami one fateful Tsunday afternoon." Readers will want to dig through basements and attics in search of ancient copies of Mad magazine to find earthier vintage manipulations of the English language.

How to Write Parodies and Become Immortal is an uproarious instruction book full of parody, irony, satire, bizarre wit, lab specimens, and secretly encoded recipes for doing unspeakable things with lard. The book is based on a unique and radical theory of parody, but its approach to parodic creation is so user-friendly that publication of the book may result in a shortage of agricultural workers: multitudes may be seduced into deserting the zucchini fields in order to devote their lives to the creation of parodies. For individuals this volume will empower would-be parodists to supercharge their creative fires and to transcend the common run of humanity, the "little people" whose lives are no more than blockages in the intestines of Time. Transformed by newly-acquired parodic skills, the budding paro-artiste may qualify for a listing in Who's Who in Mammalia while emerging as a "Holy Fool," a creature fit for service as an all-purpose television "Pundit" and as a dispenser of the written equivalent of Cold Dark Matter. This book is also ideally suited for college composition courses, but it should never be assigned to these academic cattle drives because the classes would be fun, and the results might be useful.