

Milan Kundera S The Hitchhiking Game Enzemo

The author initially intended to call this novel, "The Lyrical Age." The lyrical age, according to Kundera, is youth, and this novel, above all, is an epic of adolescence; an ironic epic that tenderly erodes sacred values: childhood, motherhood, revolution, and even poetry. Jaromil is in fact a poet. His mother made him a poet and accompanies him (figuratively) to his love bed and (literally) to his deathbed. A ridiculous and touching character, horrifying and totally innocent ("innocence with its bloody smile"), Jaromil is at the same time a true poet. He's no creep, he's Rimbaud. Rimbaud entrapped by the communist revolution, entrapped in a somber farce.

An examination of the love elegies of the Roman poets Tibullus, Propertius and Ovid.

A Study Guide for Milan Kundera's "Hitchhiking Game" Gale, Cengage Learning

A Study Guide for Milan Kundera's "Hitchhiking Game," excerpted from Gale's acclaimed Short Stories for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Short Stories for Students for all of your research needs.

Translating Milan Kundera uses new archival research to view the wider cultural scope of the translation issue involving the controversies surrounding Kundera's translated novels. It focuses on the language of the novels, Kundera's 'lost' works, writing as translation, interpretation, exile, censorship and the social responses to translated fiction in the Anglophone world.

'Fury took my breath away. Heyman writes with such brio, muscularity and physicality; her trademark humour, honesty and energy vibrate on every page. This memoir is a triumph.'—Jill Dawson 'Gripping and brilliantly written...up there with the very best adventure memoirs such as The Salt Path by Raynor Winn or Cheryl Strayed's Wild. This is a literary work that will stand the test of time and has international bestseller written all over it.'—Louise Doughty At the age of 20, after a traumatic sexual assault trial, Kathryn Heyman ran away from her life and became a deckhand on a fishing trawler in the Timor Sea. Coming from a family of poverty and violence, she had no real role models, no example of how to create or live a decent life, how to have hope or expectations. But she was a reader. She understood story, and the power of words to name the world. This was to become her salvation. After one wild season on board the Ocean Thief, the only girl among tough working men, facing storms, treachery and harder physical labour than she had ever known, Heyman was transformed. Finally she could name the abuses she thought had broken her. After a period of enforced separation from the world, she was able to return to it newly formed, determined to remake the role she'd been born into. A reflection on the wider stories of class, and of growing up female with all its risks and rewards, Fury is a memoir of courage and determination, of fighting back and finding joy.

Trevor Cribben Merrill offers a bold reassessment of Milan Kundera's place in the contemporary canon. Harold Bloom and others have dismissed the Franco-Czech author as a maker of "period pieces" that lost currency once the Berlin Wall fell. Merrill refutes this view, revealing a previously unexplored dimension of Kundera's fiction. Building on theorist René Girard's notion of "triangular desire," he shows that modern classics such as *The Unbearable Lightness of Being* and *The Book of Laughter and Forgetting* display a counterintuitive—and bitterly funny—understanding of human attraction. Most works of fiction (and most movies, too) depict passionate feelings as deeply authentic and spontaneous. Kundera's novels and short stories overturn this romantic dogma. A pounding heart and sweaty palms could mean that we have found "the One" at last—or they could attest to the influence of a model whose desires we are unconsciously borrowing: our amorous predilections may owe less to personal taste or physical chemistry than they do to imitative desire. At once a comprehensive survey of Kundera's novels and a witty introduction to Girard's mimetic theory, *The Book of Imitation and Desire* challenges our assumptions about human motive and renews our understanding of a major contemporary author.

All too often, this brilliant novel of thwarted love and revenge miscarried has been read for its political implications. Now, a quarter century after *The Joke* was first published and several years after the collapse of the Soviet-imposed Czechoslovak regime, it becomes easier to put such implications into perspective in favor of valuing the book (and all Kundera's work) as what it truly is: great, stirring literature that sheds new light on the eternal themes of human existence. The present edition provides English-language readers an important further means toward reevaluation of *The Joke*. For reasons he describes in his Author's Note, Milan Kundera devoted much time to creating (with the assistance of his American publisher-editor) a completely revised translation that reflects his original as closely as any translation possibly can: reflects it in its fidelity not only to the words and syntax but also to the characteristic dictions and tonalities of the novel's narrators. The result is nothing less than the restoration of a classic.

A collection of short stories recreates the Puerto Rican experience in New York City from the 1940s to the 1990s

Essays reflecting on our understanding and moral judgement of violence. The essays argue that even serious violence is not a simple fact, but a category of thought and practice rooted in history, culture and society.

Milan Kundera has established himself as one of the great novelists of our time with such books as *The Unbearable Lightness of Being*, *Immortality* and *The Book of Laughter and Forgetting*. In *Testaments Betrayed*, he proves himself a brilliant defender of the moral rights of the artist and the respect due to a work of art and its creator's wishes. The betrayal of both—often by their most passionate proponents—is the principal theme of this extraordinary work. Readers will be particularly intrigued by Kundera's impassioned attack on society's shifting moral judgments and persecutions of art and artists, from Mayakovsky to Rushdie.

New York Times bestselling author of *The Glass Room* Simon Mawer returns to Czechoslovakia, this time during the turbulent 1960s, with a suspenseful story that mixes sex, politics, and betrayal. In the summer of 1968—a year of love and hate, of Prague Spring and Cold War winter—Oxford students James Borthwick and Eleanor Pike set out to hitchhike across Europe, complicating a budding friendship that could be something more. Having reached southern Germany, they decide on a whim to visit Czechoslovakia, where Alexander Dubček's "socialism with a human face" is smiling on the world. Meanwhile, Sam Wareham, First Secretary at the British embassy in Prague, is observing developments in the country with both a diplomat's cynicism and a young man's passion. In the company of Czech student Lenka Konečková, he finds a way into the world of Czechoslovak youth, its hopes and its ideas. For the first time, nothing seems off limits behind the Iron Curtain. Yet the wheels of politics are grinding in the background. The Soviet leader Leonid Brezhnev is making demands of Dubček, and the Red Army is amassed on the borders. How will the looming disaster affect those fragile lives caught up in the invasion? With this shrewd, engrossing, and sensual novel, Simon Mawer cements his status as one of the most talented writers of historical spy fiction today.

Milan Kundera is a master of graceful illusion and illuminating surprise. In one of these stories a young man and his girlfriend pretend that she is a stranger he picked up on the road—only to become strangers to each other in reality as their game proceeds. In another a teacher fakes piety in order to seduce a devout girl, then jilts her and yearns for God. In yet another girls wait in bars, on beaches, and on station platforms for the same lover, a middle-aged Don Juan who has gone home to his wife. Games, fantasies, and schemes abound in all the stories while different characters react in varying ways to the sudden release of erotic impulses.

Laughable loves is a collection of stories that first appeared in print in Prague before 1968, but then was banned. The seven stories are all concerned with love, or rather with the complex erotic games and stratagems employed by women and especially

men as they try to come to terms with needs and impulses that can start a terrifying train of events. Sexual attraction is shown as a game that often turns sour, an experience that brings with it painful insights and releases uncertainty, panic, vanity and a constant need for reassurance.

This book explores relationships between intermedial theater, consciousness, memory, objects, subjectivity, and affect through productive engagement with the performance aesthetics, socio-cognitive theory, and critical methodology of transversal poetics alongside other leading philosophical approaches to performance. It offers the first sustained analysis of the work of Gilles Deleuze, Félix Guattari, Jean Baudrillard, and Friedrich Nietzsche in relation to the contemporary European theater of Jan Lauwers and Needcompany, Romeo Castellucci and Societas Raffaello Sanzio, Thomas Ostermeier, Rodrigo García and La Carnicería Teatro, and the Transversal Theater Company. It connects contemporary uses of objects, simulacra, and technologies in both posthumanist discourse and postdramatic theater to the transhistorically and culturally mediating power of Shakespeare as a means by which to discuss the affective impact of intermedial theater on today's audiences.

A treasury of love stories from around the world features a wide range of contributors from Chekov, Joyce, and Colette to Alice Walker, John Updike, and Raymond Carver, and captures the many moods of love and the parallels between cultures. UP.

A New York Times Book Review Editors' Choice • A Good Morning America Recommended Book • A BuzzFeed Most Anticipated Book of the Year • A Lit Hub Most Anticipated Book of the Year • A Rumpus Most Anticipated Book of the Year • A Bustle Most Anticipated Book of the Month "A pathbreaking feminist manifesto, impossible to put down or dismiss. Gina Frangello tells the morally complex story of her adulterous relationship with a lover and her shortcomings as a mother, and in doing so, highlights the forces that shaped, silenced, and shamed her: everyday misogyny, puritanical expectations regarding female sexuality and maternal sacrifice, and male oppression." —Adrienne Brodeur, author of *Wild Game* Gina Frangello spent her early adulthood trying to outrun a youth marked by poverty and violence. Now a long-married wife and devoted mother, the better life she carefully built is emotionally upended by the death of her closest friend. Soon, awakened to fault lines in her troubled marriage, Frangello is caught up in a recklessly passionate affair, leading a double life while continuing to project the image of the perfect family. When her secrets are finally uncovered, both her home and her identity will implode, testing the limits of desire, responsibility, love, and forgiveness. *Blow Your House Down* is a powerful testimony about the ways our culture seeks to cage women in traditional narratives of self-sacrifice and erasure. Frangello uses her personal story to examine the place of women in contemporary society: the violence they experience, the rage they suppress, the ways their bodies often reveal what they cannot say aloud, and finally, what it means to transgress "being good" in order to reclaim your own life.

Ten years ago, a distraught freelance writer locked himself in a room and furiously scribbled his way out of a cataclysmic week. Though Mikel Jollett entered his hovel intent on penning the great American novel, when he emerged a year later, it was not with the fictional book he had in mind, but a book of songs fueled by all too real tragedy. Those songs required a band, and that band would be The Airborne Toxic Event. This unlikely group, a collection of five players from wildly diverse musical backgrounds, became an even unlikelier success story. Defying all established conventions about how success was supposed to be achieved in the early 21st century music business, they forged their reputation on the back of a surprising smash single, expanded it through relentless touring, and solidified it with a singular body of work that blends punk, folk, pop, symphony, literature, poetry and – above all – naked honesty.

A collection of linked stories featuring historical and fictional characters.

A stunningly ambitious and entertaining novel that gives us a counter-factual history of the modern world, from the author of the international bestseller *HHH*. Binet's best book yet: the work of a major writer just hitting his stride. A delightful counterfactual novel. ***** - Daily Telegraph c.1000AD: Erik the Red's daughter heads south from Greenland 1492: Columbus does not discover America 1531: the Incas invade Europe Freydis is the leader of a band of Viking warriors who get as far as Panama. Nobody knows what became of them... Five hundred years later, Christopher Columbus is sailing for the Americas, dreaming of gold and conquest. Even when captured by Incas, his faith in his superiority and his mission is unshaken. Thirty years after that, Atahualpa, the last Inca emperor, arrives in Europe. What does he find? The Spanish Inquisition, the Reformation, capitalism, the miracle of the printing press, endless warmongering between the ruling monarchies, and constant threat from the Turks. But most of all, downtrodden populations ready for revolution. Fortunately, he has a recent guidebook to acquiring power - Machiavelli's *The Prince*. It turns out he is very good at it. So, the stage is set for a Europe ruled by Incas and, when the Aztecs arrive on the scene, for a great war that will change history forever. *Civilisations* is a wildly entertaining counterfactual story about the modern world, colonisation, empire-building and the eternal human quest for domination. It is an electrifying novel by one of Europe's most exciting writers. 'What if the 1492 'discovery' of America...alerted the Incas to the existence of a land to the east that might be ripe for conquest?' Literary Review

A continually interesting selection of essays, reports, and reviews of writers, books, writers' activities, and literary speculations written between 1956 and 1993, intended as a companion volume to Stern's *Noble Rot*; *Stories 1949-1988*. Published by Baskerville Publishers, 7616 LBJ Freeway, Suite 220, Dallas, TX 75251. Annotation copyright by Book News, Inc., Portland, OR

In *Self-Identity and Powerlessness*, Alice Koubová proposes a conception of human existence that does not essentially depend on the definition of self-identity. She does this by reinterpreting Heidegger's fundamental ontology and that of other authors.

*As heard on NPR's *All Things Considered* "Utterly original." —The New York Times Book Review "Mixing bold journalism with bolder allegories, Mr. Szabowski teaches us with witty persistence that we must desire freedom rather than simply expect it." —Timothy Snyder, New York Times bestselling author of *On Tyranny* and *The Road to Unfreedom* An incisive, humorous, and heartbreaking account of people in formerly Communist countries holding fast to their former lives, by the acclaimed author of *How to Feed a Dictator* For hundreds of years, Bulgarian Gypsies trained bears to

dance, welcoming them into their families and taking them on the road to perform. In the early 2000s, with the fall of Communism, they were forced to release the bears into a wildlife refuge. But even today, whenever the bears see a human, they still get up on their hind legs to dance. In the tradition of Ryszard Kapuściński, award-winning Polish journalist Witold Szabowski uncovers remarkable stories of people throughout Eastern Europe and in Cuba who, like Bulgaria's dancing bears, are now free but who seem nostalgic for the time when they were not. His on-the-ground reporting—of smuggling a car into Ukraine, hitchhiking through Kosovo as it declares independence, arguing with Stalin-adoring tour guides at the Stalin Museum, sleeping in London's Victoria Station alongside a homeless woman from Poland, and giving taxi rides to Cubans fearing for the life of Fidel Castro—provides a fascinating portrait of social and economic upheaval and a lesson in the challenges of freedom and the seductions of authoritarian rule. From the Introduction: "Guys with wacky hair who promise a great deal have been springing up in our part of the world like mushrooms after rain. And people go running after them, like bears after their keepers. . . . Fear of a changing world, and longing for someone . . . who will promise that life will be the same as it was in the past, are not confined to Regime-Change Land. In half the West, empty promises are made, wrapped in shiny paper like candy. And for this candy, people are happy to get up on their hind legs and dance."

Twelve stories by the brilliant Italian author employ the history of science and the poetic imagination to ring changes on the theme and activity of creation

-- Brings together the best criticism on the most widely read poets, novelists, and playwrights. -- Presents complex critical portraits of the most influential writers in the English-speaking world -- from the English medievalists to contemporary writers. Known best for his novel *The Unbearable Lightness of Being*, Kundera is also an established poet, playwright, and essayist.

This book offers alternatives to typical leadership, highlighting new ways of thinking about how individuals can lead effectively. Specifically, it integrates several fields, including neuroscience, behavioral economics, mindfulness, cognitive and social psychology, emotional intelligence, and management decision-making. The authors challenge the "common sense," mainstream thinking about leadership, arguing that effective leadership depends on a more complicated understanding of the underlying dynamics. When leaders rely on the common sense that they have been taught explicitly or implicitly about leadership, the results are often not effective—for themselves personally, for their followers, for the organizations in which they lead, and for society as a whole. For example, aspiring leaders often believe that the mark of good leaders is their ability to come up with quick answers to problems. Others believe that one's ability to minimize complexity and uncertainty indicates leadership potential. In addition, despite the literature suggesting the value of engaging in self-reflection, few leaders regularly step back and look inward. Even those who can intellectually discuss emotional intelligence often focus on their ability to influence the emotions of others rather than reflecting on and learning from their own emotions. The book calls for leaders to operate with more humility and greater awareness of the multiple contexts in which they function—approaches that improve life for all organizational members. As leaders become more effective, they will become healthier and more satisfied, less harried, more grounded, and more fulfilled in their lives.

Logic, Methodology and Philosophy of Science VII

"Among many recent books on Pakistan, Mr. Akbar's stands out....A fine and detailed history of Indian Muslim anger and insecurity." —*The Economist* In *Tinderbox*, India's leading journalist delivers a fascinating narrative history of Pakistan, chronicling the conflict between Muslim and Hindu cultures in South Asia and describing the role that their relationship has played in defining both the country and the region.

Editorial director of *India Today* and editor of the *Sunday Guardian*, M. J. Akbar gives readers an unprecedented look at Pakistan past and present. Panoramic in scope but specific in detail, with rich portraits of the central figures and events that have defined the nation's history, Akbar's *Tinderbox* tells the Pakistanian story from the Middle Ages to the present, puts the Taliban and its place within modern Islam into a meaningful context, and diagnoses where the country is headed in the 21st century.

This book is neither an indictment of the new family nor a rallying cry. It is a classical exercise of family sociology that draws upon a range of disciplines -- history, anthropology, psychology, and demography -- to provide an interpretive model for understanding contemporary changes in the family. It explores traditional family forms in order to identify changes that gave birth to the ideal type of the modern family, and it discusses how the modern family's constituent elements (the family as institution, conjugal and parent-child relationships, and gender and sexuality) relate to modernity's central feature -- the concept of the individual. By reconstructing an archetype of the modern family, this book explains why individuals have experienced its deconstruction as a profound identity crisis.

What is hidden in the taste of a madeleine - or in snatches of Bob Dylan songs, operatic arias, and the remembered sting of a rattan cane? An exploration of memory, *Going Down for Air* artfully combines two very different yet connected texts. A Memoir is richly evocative not only of times past, but also of a very English, imperial, queerly masculine subjectivity, caught on the cusp of the extinction of the world in and of which it made sense. Derek Sayer's allusive writing succeeds as few have done before in capturing the leaps and bounds of memory itself. Rich in its detail, unstinting in its honesty, this beautifully written memoir is a considerable literary achievement. The memoir is complemented by Sayer's provocative theoretical essay on memory and social identity. Drawing on linguistic and psychoanalytic theory, photographic images, and literary texts, *In Search of a Subject* argues that it is memory above all that maintains the imagined identities upon which society rests. *Going Down for Air* is a bold and strikingly successful literary and sociological experiment, which makes a major contribution to understanding how our memories work - and gives them social meaning far beyond

The first English-language social science book to comprehensively explore hitchhiking in the contemporary era in the West, this volume covers a lot of ground—it goes to and fro, in an echo of the *modus operandi* of most hitchhiking journeys. As scarification, piercings, and tattoos move from the counter-culture to popular culture, hitchhiking has remained an activity apart. Yet, with the assistance of virtual platforms and through its ever-growing memorialisation in literature and the arts, hitchhiking persists into the 21st century, despite the many social anxieties surrounding it. The themes addressed here thus include: adventure; gender; fear and trust; freedom and existential travel; road and transport infrastructures; communities of protest and resistance; civic surveillance and risk ecologies.

Includes articles about translations of the works of specific authors and also more general topics pertaining to literary translation.

"When it comes to love, there are a million theories to explain it. But when it comes to love stories, things are simpler. A love story can never be about full possession. Love stories depend on disappointment, on unequal births and feuding families, on matrimonial boredom and at least one cold heart. Love stories, nearly without exception, give love a bad name It is perhaps only in reading a love story (or in writing one) that we can simultaneously partake of the ecstasy and agony of being in love without paying a crippling emotional price. I offer this book, then, as a cure for lovesickness and an antidote to adultery. Read these love stories in the safety of your single bed. Let everybody else suffer."—Jeffrey Eugenides, from the introduction to *My Mistress's Sparrow Is Dead* All proceeds from *My Mistress's Sparrow Is Dead* will go directly to fund the free youth writing programs offered by 826 Chicago. 826 Chicago is part of the network of seven writing centers across the United States affiliated with 826 National, a non-profit organization dedicated to supporting students ages 6 to 18 with their creative and expository writing skills, and to helping teachers inspire their students to write.

Rich in its stories, characters, and imaginative range, *The Book of Laughter and Forgetting* is the novel that brought Milan Kundera his first

big international success in the late 1970s. Like all his work, it is valuable for far more than its historical implications. In seven wonderfully integrated parts, different aspects of human existence are magnified and reduced, reordered and emphasized, newly examined, analyzed, and experienced.

The Purloined Clinic is a retrospective of essays, reviews, and reports that reflect the range and depth of Janet Malcolm's engagement with psychology, criticism, art, and literature. She examines aspects of "that absurdist collaboration," the psychoanalytic dialogue, from which come "small, stray self recognitions that no other human relationship yields, brought forward under conditions . . . that no other human relationship could survive." She addresses such subjects as Tom Wolfe's vendetta against modern architecture, Milan Kundera's literary experiments, and Vaclav Havel's prison letters. She explores the somewhat deflated world of post-revolutionary Prague, guides us through the labyrinthine New York art world of the eighties, and takes us behind the one-way mirror of Salvador Minuchin's school of family therapy. And to each subject she brings the incisive skepticism and dazzling epigrammatic style that are her hallmarks. "Why don't more people write like [Malcolm]? . . . She is cast from the mold of the Eastern European intellectual: beholden to modernism. as familiar with Kundera's exile as she is with Freud's Vienna. This sensibility must grant her the detachment she sometimes so mercilessly employs, but it also gives her an unassailable passion for getting to the center of things." —Boston Globe

A chance encounter leads a man to spend the afternoon with an older woman, now a widow, who escaped him fifteen years earlier. Neither of them doubts that the day will end in disgust, but for one intimate moment each finds a way to overcome mortality. Written in 1969, before Milan Kundera was known to English-speaking readers, this story renders male and female characters painful equals, and prompted Philip Roth to admire its 'detached Chekhovian tenderness'.

Milan Kundera's lightest novel, a divertimento, an opera buffa, *Slowness* is also the first of this author's fictional works to have been written in French. Disconcerted and enchanted, the reader follows the narrator of *Slowness* through a midsummer's night in which two tales of seduction, separated by more than two hundred years, interweave and oscillate between the sublime and the comic. Underlying this libertine fantasy is a profound meditation on contemporary life: about the secret bond between slowness and memory, about the connection between our era's desire to forget and the way we have given ourselves over to the demon of speed. And about "dancers" possessed by the passion to be seen, for whom life is merely a perpetual show emptied of every intimacy and every joy.

Reference Guide to Short Fiction provides study and commentary on the most instrumental writers of short fiction through the 20th century. International in scope, this single scholarly volume includes 779 entries on 377 authors and 402 short stories.

"The power of his writing reminds us of the relative neglect of modern and post modern literature by most studies which are concerned with the relation-ship between literature and religion.

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