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KEY=KUNDERA - CALLAHAN ANGIE

ENCOUNTER

Faber & Faber **With the same dazzling mix of emotion and idea that characterizes his novels he illuminates the art and artists who remain important to him and whose work helps us better understand the world. An astute and brilliant reader of fiction, Kundera applies these same gifts to the reading of Francis Bacon's paintings, Leos Janáček's music, the films of Federico Fellini, as well as to the novels of Philip Roth, Dostoyevsky, and García Márquez, among others. He also takes up the challenge of restoring to their rightful place the work of major writers like Anatole France and Curzio Malaparte who have fallen into obscurity. Milan Kundera's signature themes of memory and forgetting, the experience of exile, and his spirited championing of modernist art mark these essays. Art, he argues, is what we have to cleave to in the face of evil, against the expression of the darker side of human nature. Elegant, startlingly original and provocative, Encounter follows Kundera's essay collections, The Art of the Novel, Testaments Betrayed and The Curtain.**

MILAN KUNDERA'S FICTION

A CRITICAL APPROACH TO EXISTENTIAL BETRAYALS

Rowman & Littlefield **Karen von Kunes traces Milan Kundera's creative ideas to a 1950 police report filed in Stalinist era Czechoslovakia. Demonstrating how this incident influenced Kundera's literary trajectory and ultimately contributed to his acclaim as a writer, von Kunes interprets his work in a new way.**

KUNDERA AND MODERNITY

Purdue University Press While a large amount of scholarship about Milan Kundera's work exists, in Liisa Steinby's opinion his work has not been studied within the context of (European) modernity as a sociohistorical and a cultural concept. Of course, he is considered to be a modernist writer (some call him even a postmodernist), but what the broader concept of modernity intellectually, historically, socially, and culturally means for him and how this is expressed in his texts has not been thoroughly examined. Steinby's book fills this vacuum by analyzing Kundera's novels from the viewpoint of his understanding of the existential problems in the culture of modernity. In addition, his relation to those modernist novelists from the first half of the twentieth century who are most important for him is scrutinized in detail. Steinby's *Kundera and Modernity* is intended for students of modernism in literary and (comparative) cultural studies, as well as those interested in European and Central European studies. **Key Points:** Offers new insights into the work of the popular modern writer Milan Kundera. Expands the reader's understanding of the meaning of the concept of "modernity." Widens the literature available in English about Central European culture.

IMMORTALITY

Faber & Faber This breathtaking, reverberating survey of human nature finds Kundera still attempting to work out the meaning of life without losing his acute sense of humour. It is one of those great unclassifiable masterpieces that appear once every twenty years or so. 'It will make you cleverer, maybe even a better lover. Not many novels can do that.'
Nicholas Lezard, GQ

THE UNBEARABLE LIGHTNESS OF BEING

Faber & Faber 'A cult figure.' *Guardian* 'A dark and brilliant achievement.' Ian McEwan 'Shamelessly clever ... Exhilaratingly subversive and funny.' *Independent* 'A modern classic ... As relevant now as when it was first published.' John Banville A young woman is in love with a successful surgeon; a man torn between his love for her and his womanising. His mistress, a free-spirited artist, lives her life as a series of betrayals; while her other lover stands to lose everything because of his noble qualities. In a world where lives are shaped by choices and events, and everything occurs but once, existence seems to lose its substance and weight - and we feel 'the unbearable lightness of being'. *The Unbearable Lightness of Being* encompasses passion and philosophy, infidelity and ideas, the Prague Spring and modern America, political acts and private desires, comedy and tragedy - in fact, all of human existence. What readers are saying: 'Some books change your mind, some change your heart, the very best change your whole world ... A mighty piece of work, that will shape your life

forever.' 'One of the best books I've ever read ... A book about love and life, full of surprises. Beautiful.' 'This book is going to change your life ... It definitely leaves you with a hangover after you're done reading.' 'A must read - loved it, such beautiful observations on life, love and sexuality.' 'Kundera writes about love as if in a trance so the beauty of it is enchanting and dreamy ... Will stay with you forever.' 'A beautiful novel that helps you understand life better ... Loved it.' 'One of those rare novels full of depth and insight into the human condition ... Got me reading Camus and Sartre.' 'One of the best books I have ever read ... An intellectual love story if ever there was one.'

ETHICS AND AESTHETICS OF TRANSLATION

EXPLORING THE WORKS OF ATXAGA, KUNDERA AND SEMPRÚN

UCL Press **Ethics and Aesthetics of Translation** engages with translation, in both theory and practice, as part of an interrogation of ethical as well as political thought in the work of three bilingual European authors: Bernardo Atxaga, Milan Kundera and Jorge Semprún. In approaching the work of these authors, the book draws upon the approaches to translation offered by Benjamin, Derrida, Ricœur and Deleuze to highlight a broad set of ethical questions, focused upon the limitations of the monolingual and the democratic possibilities of linguistic plurality; upon our innate desire to translate difference into similarity; and upon the ways in which translation responds to the challenges of individual and collective remembrance. Each chapter explores these interlingual but also intercultural, interrelational and interdisciplinary issues, mapping a journey of translation that begins in the impact of translation upon the work of each author, continues into moments of linguistic translation, untranslatability and mistranslation within their texts and ultimately becomes an exploration of social, political and affective (un)translatability. In these journeys, the creative and critical potential of translation emerges as a potent, often violent, but always illuminating, vision of the possibilities of differentiation and connection, generation and memory, in temporal, linguistic, cultural and political terms.

TWORKI

Northwestern University Press **It's tough to be an accountant in a time of war. It's tough to be a poet, young and earnest, while your family struggles to make ends meet and your friends risk their lives to sabotage the Nazis in your occupied streets. It's tough to be in love with the idea of being in love, even as your country has been turned into a factory of death. For Jurek, though, it is impossible not to be all these things, and he may have found the one place on earth where his optimism and lyricism make sense. A psychiatric hospital just outside of Warsaw needs someone to keep the books. In ordinary times, the hospital in the village of Tworki is**

synonymous with bedlam. But in these extraordinary times, its walled gardens and manicured walks frame an unlikely idyll, with Jurek its unlikely hero. Here Goethe and Dürer discourse on philosophy and art; Newton conjures new theories; and Rubens dabbles with his paints. Great emperors, now of gentler disposition, have traded their armies for cards. And the only thing that threatens to break the routine is an occasional picnic. But the happiness Jurek finds in Tworki is perforated by melancholy. For life involves risk, and there is no longer such a thing as a small risk. People are disappearing. There are strange columns of smoke on the horizon. As the realities of war swallow the world beyond the hospital walls, Jurek and his friends must try to rediscover and salvage whatever beauty they can.

TESTAMENTS BETRAYED

Faber & Faber Kundera's essay has been written like a novel. In the course of nine separate sections, the same characters meet and cross paths with each other. Stravinsky and Kafka with their odd friends Ansermet and Brod; Hemingway with his biographer; Janáček with his little nation; and Rabelais with his heirs - the great novelists. In the light of their wisdom this book examines some of the great situations of our time. The moral trial of the twentieth century's art, from Celine to Mayakovsky; the passage of time which blurs the boundaries between the 'I' of the present day and the 'I' of the past; modesty as an essential concept in an age based on the individual and indiscretion which, as it becomes the habit and the norm, heralds the twilight of individualism; the testaments, the betrayed testaments - of Europe, of art, of the art of the novel and of artists.

IDENTITY

Faber & Faber Sometimes - perhaps only for an instant - we fail to recognise a companion; for a moment their identity ceases to exist, and thus we come to doubt our own. The effect is at its most acute in a couple where our existence is given meaning by our perception of a lover, and theirs of us. With his astonishing skill at building on and out from the significant moment, Kundera has placed such a situation and the resulting wave of panic at the core of the novel. In a narrative as intense as it is brief, a moment of confusion sets in motion a complex chain of events which forces the reader to cross and recross the divide between fantasy and reality. Profound, sad and disquieting but above all a love story, Identity provides further proof of Kundera's astonishing gifts as a novelist.

WRITING POSTCOMMUNISM

TOWARDS A LITERATURE OF THE EAST EUROPEAN RUINS

Springer Moving through the elegiac ruins of the Berlin Wall and the

Yugoslav disintegration, Writing Postcommunism explores literary evocations of the pervasive disappointment and mourning that have marked the postcommunist twilight.

SLOWNESS

Faber & Faber **Slowness** was Milan Kundera's first novel written in French. **Disconcerted and enchanted, the reader follows him through a midsummer's night in which two tales of seduction, separated in time by more than two hundred years, interweave and oscillate between the sublime and ridiculous. As Kundera's readers would expect, Slowness is at the same time a formidable display of existential analysis. Slowness (and rapidity), discretion (and exhibitionism) are the principal concepts, and those which are to the reader like vital keys for understanding life in our contemporary world.**

THE ART OF THE NOVEL

Faber & Faber **The classic of literary criticism from one of the world's greatest novelists. In seven independent, but closely related chapters, Milan Kundera presents his personal conception of the European novel, which he describes as 'an art born of the laughter of God'. 'Invigoratingly suggestive . . . Kundera's map of the development of the European novel is outlined with the reckless brevity of the man who knows exactly what and where the salient points are.' London Review of Books 'Kundera is the saddest, funniest and most loveable of authors.' The Times**

THE JOKE

Faber & Faber **The Joke, Milan Kundera's first novel, gained him a huge following in his own country, and launched his worldwide literary reputation. 'Kundera is the saddest, funniest and most lovable of authors.' The Times**

TRANSFORMATIVE FICTIONS

WORLD LITERATURE AND PERSONAL CHANGE

Taylor & Francis **Transformative Fictions: World Literature and Personal Change engages with current debates in world literature over the past twenty years, addressing the nature of literary influence in centers and peripheries, the formation of transnational literary and pedagogical canons, and the role of translation and regionalism in how we relate to texts from around the globe. The author, Daniel Just, argues for a supranational but sub-global perspective of regions that emphasizes practical reasons for reading and focuses on the potential of literary texts to stimulate personal transformation in readers. One of the recurring dilemmas in these debates is the issue of delimitation of world literature. The trouble with the world as a frame of reference is that no single**

researcher is bound to have the in-depth knowledge and linguistic skills to discuss works from all countries. In response, this book revives literary theory and recasts it for the purposes of world literature, by making a case for the continuing relevance of literature in the age of new media. With the examples of fictional and nonfictional writings by Milan Kundera, Witold Gombrowicz and Bohumil Hrabal, Just shows that regional literatures offer differing methods of activating readers and thereby prompting personal change. This book would be of general interest to anyone who wants to explore personal change through literature but is particularly indispensable for literary professionals, researchers, and postgraduate and graduate students.

IGNORANCE

Faber & Faber A man and a woman meet by chance while returning to their homeland, which they had abandoned twenty years earlier when they chose to become exiles. Will they manage to pick up the thread of their strange love story, interrupted almost as soon as it began and then lost in the tides of history? The truth is that after such a long absence 'their memories no longer match'. We always believe that our memories coincide with those of the person we loved, that we experienced the same thing. But this is just an illusion. Then again, what can we expect of our weak memory? It records only 'an insignificant, minuscule particle' of the past, 'and no-one knows why it's this bit and not any other bit'. We live our lives sunk in a vast forgetting, a fact we refuse to recognise. Only those who return after twenty years, like Odysseus returning to his native Ithaca, can be dazzled and astounded by observing the goddess of ignorance first-hand. Milan Kundera is the only author today who can take such dizzying concepts as absence, memory, forgetting, and ignorance, and transform them into material for a novel, masterfully orchestrating them into a polyphonic and moving work.

THE CURTAIN

ESSAYS

Faber & Faber In this entertaining and always stimulating collection of seven essays, Kundera deftly sketches out his personal view of the history and value of the novel. Too often, he suggests, a novel is thought about only within the confines of the nation of its origin, when in fact the novel's development has always occurred across borders: Laurence Sterne learned from Rabelais, Henry Fielding from Cervantes, Joyce from Flaubert, García Márquez from Kafka. The real work of a novel is not bound up in the specifics of any one language: what makes a novel matter is its ability to reveal some previously unknown aspect of our existence. In *The Curtain*, Kundera skillfully describes how the best novels do just that.

THE BOOK OF LAUGHTER AND FORGETTING

Faber & Faber 'This book is a novel in the form of variations. The various parts follow each other like the various stages of a voyage leading into the interior of a theme, the interior of a thought, the interior of a single, unique situation the understanding of which recedes from my sight into the distance. It is a book about laughter and about forgetting, about forgetting and about Prague, about Prague and about the angels.' The Book of Laughter and Forgetting is the most secret of Kundera's novels. This new translation is the first to be fully authorized by Milan Kundera.

YET ANOTHER EUROPE AFTER 1984

RETHINKING MILAN KUNDERA AND THE IDEA OF CENTRAL EUROPE

BRILL Much of the debates in this book revolves around Milan Kundera and his 1984 essay "The Tragedy of Central Europe." Kundera wrote his polemical text when the world was pregnant with imminent social and political change, yet that world was still far from realizing that we would enter the last decade of the twentieth century with the Soviet empire and its network of satellite states missing from the political map. Kundera was challenged by Joseph Brodsky and György Konrád for allegedly excluding Russia from the symbolic space of Europe, something the great author deeply believes he never did. To what extent was Kundera right in assuming that, if to exist means to be present in the eyes of those we love, then Central Europe does not exist anymore, just as Western Europe as we knew it has stopped existing? What were the mental, cultural, and intellectual realities that lay beneath or behind his beautiful and graceful metaphors? Are we justified in rehabilitating political optimism at the beginning of the twenty-first century? Are we able to reconcile the divided memories of Eastern or Central Europe and Western Europe regarding what happened to the world in 1968? And where is Central Europe now?

LIFE IS ELSEWHERE

Faber & Faber A budding poet and his adoring mother are the central characters of this intriguing early novel by Milan Kundera. He takes us through the young man's fantasies and love affairs in a characteristic tour de force, alive with wit, eroticism and ideas.

CREATIVE ENCOUNTERS, APPRECIATING DIFFERENCE

PERSPECTIVES AND STRATEGIES

Rowman & Littlefield Differences—cultural, religious, racial, gender, age—are at the heart of the most disruptive and disturbing concerns from personal relationships to global politics. Creative Encounters argues for the higher goal of appreciating difference as being essential to creativity and innovation, even if often experienced as stressful and complex.

LAUGHABLE LOVES

Faber & Faber **Laughable Loves** is a collection of stories that first appeared in print in Prague before 1968, but was then 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. Thus a young couple on holiday start a game of pretence that threatens to destroy their relationship, two middle-aged men go in search of girls they don't really want, a young man renews contact with an older woman who feels humiliated by her ageing body, an elderly doctor uses his beautiful wife to increase his attraction and minister to his sexual vanity. In **Laughable Loves**, Milan Kundera shows himself, once again, as a master of fiction's most graceful illusions and surprises.

THE FESTIVAL OF INSIGNIFICANCE

Faber & Faber **Casting light on the most serious of problems and at the same time saying not one serious sentence; being fascinated by the reality of the contemporary world and at the same time completely avoiding realism—that's The Festival of Insignificance.** Readers who know Kundera's earlier books know that the wish to incorporate an element of the "unserious" in a novel is not at all unexpected of him. In *Immortality*, Goethe and Hemingway stroll through several chapters together talking and laughing. And in *Slowness*, Vera, the author's wife, says to her husband: "you've often told me you meant to write a book one day that would have not a single serious word in it... I warn you: watch out. Your enemies are lying in wait." Now, far from watching out, Kundera is finally and fully realizing his old aesthetic dream in this novel that we could easily view as a summation of his whole work. A strange sort of summation. Strange sort of epilogue. Strange sort of laughter, inspired by our time, which is comical because it has lost all sense of humor. What more can we say? Nothing. Just read.

FAREWELL WALTZ

Faber & Faber **Klima, a celebrated jazz trumpeter, receives a phone call announcing that a young nurse with whom he spent a brief night at a fertility spa is pregnant. She has decided he is the father. And so begins a comedy which, during five madcap days, unfolds with ever-increasing speed. Klima's beautiful, jealous wife, the nurse's equally jealous boyfriend, a fanatical gynaecologist, a rich American, at once Don Juan and saint, and an elderly political prisoner who, just before his emigration, is holding a farewell party at the spa are all drawn into this black comedy, as in A Midsummer Night's Dream. As usual, Milan Kundera poses serious**

questions with a blasphemous lightness which makes us understand that the modern world has taken away our right to tragedy.

LIFE IS ELSEWHERE

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.

PEDAGOGIC ENCOUNTERS

MASTER AND DISCIPLE IN THE AMERICAN NOVEL AFTER THE 1980S

The book is about the pedagogic rapport in the post-1980s U.S. when the professor-student relationship gained unprecedented attention. Using eleven American novels, Aristi Trendel examines the complexity, richness, and exceptional nature of the pedagogic encounter and calls for a new genre, the Master-Disciple novel.

ENCOUNTERING RELIGION

RESPONSIBILITY AND CRITICISM AFTER SECULARISM

Columbia University Press Tyler Roberts encourages scholars to abandon the conceptual opposition between "secular" and "religious" to better understand how human beings actively and thoughtfully engage with their worlds and make meaning. The artificial distinction between a self-conscious and critical "academic study of religion" and an ideological and authoritarian "religion," he argues, only obscures the phenomenon. Instead, Roberts calls on intellectuals to approach the field as a site of "encounter" and "response," illuminating the agency, creativity, and critical awareness of religious actors. To respond to religion is to ask what religious behaviors and representations mean to us in our individual worlds, and scholars must confront questions of possibility and becoming that arise from testing their beliefs, imperatives, and practices. Roberts refers to the work of Hent de Vries, Eric Santner, and Stanley Cavell, each of whom exemplifies encounter and response in their writings as they traverse philosophy and religion to expose secular thinking to religious thought and practice. This approach highlights the resources religious discourse can offer to a fundamental reorientation of critical thought. In humanistic criticism after secularism, the lines separating the creative, the pious, and the critical themselves become the subject of question and

experimentation.

SEMIOTIC ENCOUNTERS

"TEXT, IMAGE AND TRANS-NATION"

BRILL **Semiotic Encounters: Text, Image and Trans-Nation** aims at opening up scholarly debates on the contemporary challenges of intertextuality in its various intersections with postcolonial and visual culture studies. Commencing with three theoretical contributions, which work towards the creation of frameworks under which intertextuality can be (re)viewed today, the volume then explores textual and visual encounters in a number of case studies. While (a) the dimension of the intertextual in the traditional sense (as specified e.g. by Genette) and (b) the widening of the concept towards visual and digital culture govern the structure of the volume, questions of the transnational and/or postcolonial form a recurrent subtext. The volume's combination of theoretical discussions and case studies, which predominantly deal with 'English classics' and their rewritings, film adaptations and/or rereadings, will mainly attract graduate students and scholars working on contemporary literary theory, visual culture and postcolonial literatures.

RECOUNTING CULTURAL ENCOUNTERS

Cambridge Scholars Publishing **Contributions** reprinted in this book highlight some of the wide ranging ways in which the issues of culture and identity can be approached in a literary text, while focusing on the ways in which cultural encounters have been changing both the world and its reflection in literature. The beginning of the twenty first century is an appropriate time to repay careful attention to these issues. Understanding how our perception of the Other changes with the concept of the world we inhabit, we want to emphasize the rising importance of fostering cultural pluralism and global understanding. Having based their research on widespread readings in academia, such as deconstruction, post-colonialism, post-modernism, new historicism, and narratology, the authors of these papers proceed by addressing the metaphor of travel as one of the strongest metaphors for the evolution of mankind, especially if considered under the light of the historically and politically imposed opposition between the progressive western and the static eastern or African societies. However, as the end of the imperialist era brought about poignant awareness of cultural relativism, as well as deconstruction of the great narrative of progress, facing the Other as an unconceptualized entity became a major moral concern of a modern traveller. It is pronounced that this concern should be textually testified to dramatize the human inability to avoid verbal appropriation of the other. The final question we seek to answer is whether the era of advanced technology and globalisation, along with a post-modern ironical attitude to hyper realities and textual transparencies,

has rendered the sphere of the text the only available point of concern of contemporary literature and thought in general. ... For its argumentation strongly founded in recent literary studies and humanities in general, its interdisciplinary nature and its focus on the actual global problems of abrupt cultural change and exchange, its heightened understanding of the necessity of coexistence of differences in a changing world, its spirit of tolerance, and its international spirit in general, we assume this collection will not only attract academic literary scholars but will also appeal to the general reading public.

THE POST-TRAUMATIC THEATRE OF GROTOWSKI AND KANTOR

HISTORY AND HOLOCAUST IN 'AKROPOLIS' AND 'DEAD CLASS'

Anthem Press Despite its international influence, Polish theatre remains a mystery to many Westerners. This volume attempts to fill in current gaps in English-language scholarship by offering a historical and critical analysis of two of the most influential works of Polish theatre: Jerzy Grotowski's 'Akropolis' and Tadeusz Kantor's 'Dead Class'. By examining each director's representation of Auschwitz, this study provides a new understanding of how translating national trauma through the prism of performance can alter and deflect the meaning and reception of theatrical works, both inside and outside of their cultural and historical contexts.

HERMES AND APHRODITE ENCOUNTERS

Summa Publications, Inc.

DREAMS OF LOVE AND FATEFUL ENCOUNTERS

THE POWER OF ROMANTIC PASSION

American Psychiatric Pub This groundbreaking study has been widely hailed for its focus on a human emotion generally considered impervious to rational analysis: romantic, passionate love. Ethel Person views romantic love as a powerful agent of change, arguing that it is as central to human culture as it is to human existence. This new edition of *Dreams of Love and Fateful Encounters* emphasizes the relevance of passion not only to lovers but also to mental health professionals whose patients often enter treatment because of love-related issues -- from the inability to love or make a commitment to the perils of extramarital love to love sickness or loss of love. She forthrightly addresses not only the power of love to unlock the soul but also its inherent paradoxes and conflicts. Employing a philosophical perspective in order to understand the existential dilemmas posed by love, and a cultural perspective in order to understand its cultural variability, Dr. Person breaks with contemporary intellectual and philosophical dismissive assumptions about romantic love. She acknowledges love's vital importance and power, proposing that passion serves an important function not only for the individual but also for the

culture while charging psychoanalysis with a reductionist emphasis on sexuality and psychopathology that has narrowed the focus of inquiry into love. Among the issues she discusses are: romantic love's sources in our early lives, its relationship to imagination and creativity, and its capacity to enable the lover to transcend the self how romantic love often demands a reordering of values and promotes personal growth by exposing the self to new risks and possibilities the transformational potential of transference love in the therapy process flaws in the common misperception that women are more influenced by romantic love than men considerations of homosexual love, love across generations, and love triangles, focusing on the individual growth that can result from such relationships Citing accounts of love drawn from literature, film, and real life, Person focuses on the lover's internal soliloquy and external dialogue with the beloved that can develop over an individual's life. An uplifting resource for people experiencing failing or unorthodox romances, *Dreams of Love and Fateful Encounters* boldly takes on issues pertinent to lovers, to professionals who encounter patients for whom key conflicts revolve around romantic love, and to anyone who has struggled to understand the importance of romantic love in his or her own life.

ELEMENTAL ENCOUNTERS IN THE CONTEMPORARY IRISH NOVEL

READING AS TOUCHING

Cambridge Scholars Publishing The underlying premise of this book is that reading is touching. Words leap out of their beds and pierce flesh like a knife. Storytelling breathes within the dynamic of encounters with air, fire, earth and water, permeated by emotion, imagination and touch. These ideas are contextualized within ancient community rituals, social justice gatherings, pedagogical practices, and map-making. The four elements are retrieved from exile as imaginative, corporeal, and generative substances that operate within stories like medicine bundles. Reading becomes a Deleuzian 'enterprise of health', a challenging experience that grasps Paulo Freire's generative themes, and is simultaneously thought-provoking and valuable. The capacious literary space capable of housing this sensual ferment is the novel. More verb than noun, the novel is an elemental bundle that engages with flesh in all its manifestations. This book spotlights Irish novels by John Banville and Mary Morrissy, exploring how they revitalise the elements with sensual, social, and tactile textures.

TRANSNATIONALISM, MIGRATION AND THE CHALLENGE TO EUROPE

THE ENLARGEMENT OF MEANING

Routledge *Transnationalism, Migration and the Challenge to Europe: The Enlargement of Meaning* puts forward an alternative outline for thinking about migration in a European context. Moving beyond the agenda of identity politics, the book addresses possibilities more related to the

experiential and existential dimensions of migratory - and importantly, post-migratory - lives. Examining the fundamental and radical argument that migrants should be regarded not as a problematical category, but rather as opening up new cultural and imaginative channels for those living in Europe, the book draws on extensive empirical work by the authors undertaken over the past ten years. Grounded in the actual lives and experiences of migrant Turks, the book evaluates how their articulations regarding identity and belonging have been changing over the last decade. The agenda regarding migration and belonging has shifted over this crucial period of time. This shift is counterpoised against the unchanging national positions, and against the supra-national stance of 'official' European approaches and policies regarding migration and identity. Transnationalism, Migration and the Challenge to Europe would be of interest to those involved in sociology, anthropology, transnational studies, migration studies, cultural studies, media studies, European studies.

ALLIED ENCOUNTERS

THE GENDERED REDEMPTION OF WORLD WAR II ITALY

Fordham Univ Press Honorable Mention for the 2019 American Association for Italian American Book Prize (20-21st Centuries) **Allied Encounters** uniquely explores Anglo-American and Italian literary, cinematic, and military representations of World War II Italy in order to trace, critique, and move beyond the gendered paradigm of redemption that has conditioned understandings of the Allied-Italian encounter. The arrival of the Allies' global forces in an Italy torn by civil war brought together populations that had long mythologized one another, yet "liberation" did not prove to be the happy ending touted by official rhetoric. Instead of a "honeymoon," the Allied-Italian encounter in cities such as Naples and Rome appeared to be a lurid affair, where the black market reigned supreme and prostitution was the norm. Informed by the historical context as well as by their respective traditions, these texts become more than mirrors of the encounter or generic allegories. Instead, they are sites in which to explore repressed traumas that inform how the occupation unfolded and is remembered, including the Holocaust, the American Civil War, and European colonialism, as well as individual traumatic events like the massacre of the Fosse Ardeatine and the mass civilian rape near Rome by colonial soldiers

THE IRONIST'S CAGE

MEMORY, TRAUMA, AND THE CONSTRUCTION OF HISTORY

Columbia University Press -- Hayden White, Stanford University

UN ENCUENTRO

TusQuets **With the same dazzling mix of emotion and ideas that**

characterizes Milan Kundera's bestselling novels; the internationally acclaimed author revisits the artists whose works help us better understand what it means to be human. Elegant, startlingly original, and provocative encounter combines many of the author's signature themes with personal reflections and stories.

UNDERSTANDING MILAN KUNDERA

PUBLIC EVENTS, PRIVATE AFFAIRS

COME UP AND SEE ME SOMETIME

Simon and Schuster **Thirteen** new stories by this up-and-coming short story writer evoke the spirit of Mae West and other liberated women. Reprint. 15,000 first printing.

THE ART OF FICTION

Random House In this entertaining and enlightening collection David Lodge considers the art of fiction under a wide range of headings, drawing on writers as diverse as Henry James, Martin Amis, Jane Austen and James Joyce. Looking at ideas such as the Intrusive Author, Suspense, the Epistolary Novel, Magic Realism and Symbolism, and illustrating each topic with a passage taken from a classic or modern novel, David Lodge makes the richness and variety of British and American fiction accessible to the general reader. He provides essential reading for students, aspiring writers and anyone who wants to understand how fiction works.

THE BOOK OF IMITATION AND DESIRE: READING MILAN KUNDERA WITH RENE GIRARD

A&C Black 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.