

Libros De Milan Kundera En Libros Gratis

When *The Unbearable Lightness of Being* was first published in English, it was hailed as "a work of the boldest mastery, originality, and richness" by critic Elizabeth Hardwick and named one of the best books of 1984 by the *New York Times Book Review*. It went on to win the *Los Angeles Times Book Prize* for Fiction and quickly became an international bestseller. Twenty years later, the novel has established itself as a modern classic. To commemorate the anniversary of its first English-language publication, HarperCollins is proud to offer a special hardcover edition. A young woman in love with a man torn between his love for her and his incorrigible womanizing; one of his mistresses and her humbly faithful lover -- these are the two couples whose story is told in this masterful novel. Controlled by day, Tereza's jealousy awakens by night, transformed into ineffably sad death-dreams, while Tomas, a successful surgeon, alternates loving devotion to the dependent Tereza with the ardent pursuit of other women. Sabina, an independent, free-spirited artist, lives her life as a series of betrayals -- of parents, husband, country, love itself -- whereas her lover, the intellectual Franz, loses all because of his earnest goodness and fidelity. In a world in which lives are shaped by irrevocable choices and by fortuitous events, a world in which everything occurs but once, existence seems to lose its substance, its weight. Hence we feel, says the novelist, "the unbearable

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lightness of being" -- not only as the consequence of our private acts but also in the public sphere, and the two inevitably intertwine. This magnificent novel encompasses the extremes of comedy and tragedy, and embraces, it seems, all aspects of human existence. It juxtaposes geographically distant places (Prague, Geneva, Paris, Thailand, the United States, a forlorn Bohemian village); brilliant and playful reflections (on "eternal return," on kitsch, on man and animals -- Tomas and Tereza have a beloved dog named Karenin); and a variety of styles (from the farcical to the elegiac) to take its place as perhaps the major achievement of one of the world's truly great writers.

With his epic trilogy, *The Sleepwalkers*, Hermann Broch established himself as one of the great innovators of modern literature, a visionary writer-philosopher the equal of James Joyce, Thomas Mann, or Robert Musil. Even as he grounded his narratives in the intimate daily life of Germany, Broch was identifying the oceanic changes that would shortly sweep that life into the abyss. Whether he is writing about a neurotic army officer (*The Romantic*), a disgruntled bookkeeper and would-be assassin (*The Anarchist*), or an opportunistic war-deserter (*The Relicist*), Broch immerses himself in the twists of his characters' psyches, and at the same time soars above them, to produce a prophetic portrait of a world tormented by its loss of faith, morals, and reason. El doctor Havel, la enfermera Alzbeta, Eduard, Alice, Kiara y una falsa autoestopista son algunos de los inolvidables personajes que se entregan a los múltiples y contradictorios juegos propiciados por la amistad, el

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amor y el sexo. En un entorno inquisitivo y sofocante, ellos protagonizan siete aventuras, siete encuentros y desencuentros con los que Kundera, con la brillantez que lo caracteriza, incita a una risa traviesa, a un humor sabio, refinado y gozoso.

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.

Reconocida y celebrada entre sus obras más emblemáticas -*Almas grises*, *La nieta del señor Linh* y *El informe de Brodeck*-, la prosa depurada, poética y luminosa de Philippe Claudel brilla aún más en este texto intimista, de gran hondura filosófica, que es a la vez un homenaje a la amistad y una oda a la fragilidad de la vida. Un viaje interior lleno de esperanza que nos invita a valorar la belleza que encierra nuestra efímera existencia. En las montañas de la isla indonesia de Célebes vive el pueblo de los toraya, conocido por unos ritos funerarios que se prolongan durante varios días y

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congregan a toda la comunidad. Cuando un bebé muere, por ejemplo, su cuerpo se deposita en el interior del tronco de un árbol centenario que, poco a poco, lo envuelve y se nutre de él. Así, al crecer, el árbol conduce a los niños hacia el cielo, un símbolo escultórico mediante el cual se mantienen próximos los seres amados que ya no están. El narrador de esta historia, un cineasta profundamente afectado por el fallecimiento de Eugène, su mejor amigo y confidente, descubre en los árboles de los toraya la síntesis del misterio de la vida y la muerte, como una llave maestra capaz de abrir ese recinto hermético en el que las personas escondemos las vivencias más íntimas. Asomándose al abismo de la pérdida, el narrador se encuentra, paradójicamente, cara a cara con la intensidad del amor, ese enigma insondable que nos liga al futuro mientras el presente desgarrar nuestro ser. Reseñas: «Uno de los mejores libros que podéis encontrar en vuestra librería hoy en día.» Annick Geille, Le Salon Littéraire «Una gran historia sobre la amistad. [...] Un relato de una fuerza evocadora inusitada.» Mohammed Aïssaoui, Le Figaro Littéraire «Tras la muerte de su mejor amigo, un cineasta se encuentra sumergido en la duda. Una gran historia entre dos hombres.» Le Figaro «La novela de Claudel es en sí misma un monumento funerario. [...] Entre sus páginas, a menudo llenas de sombras, en el mismo tejido vital del libro, el escritor ha depositado los restos de aquellos a los que ha amado y que ya no están.» Télérama «Un libro sobre la muerte, optimista y hermoso y, paradójicamente, henchido de vida.» Martin Cadoret,

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RTL «Philippe Claudel firma una novela vibrante #de hecho, muy vibrante# sobre el tema de la muerte.» La Presse

Una mujer y un hombre se encuentran por casualidad durante su viaje de regreso al país natal del que emigraron hace veinte años. ¿Podrán reemprender una extraña historia de amor, apenas iniciada entonces en su tierra ? El caso es que, tras tan larga ausencia, «sus recuerdos no se parecen». Porque «nuestra memoria, la pobre, ¿qué puede hacer ? Sólo es capaz de retener del pasado una miserable pequeña parcela sin que nadie sepa por qué precisamente ésa y no otra...». Vivimos sumidos en un inmenso olvido, y no queremos saberlo. Sólo aquellos que, como Ulises, vuelven después de veinte años a su Ítaca natal pueden ver de cerca, atónitos y deslumbrados, a la diosa de la ignorancia. A partir del gesto encantador de una mujer de cierta edad, el escritor crea el personaje de Agnes, alrededor de la cual aparecerán su hermana Laura, su marido Paul, y todo nuestro mundo contemporáneo en el que se rinde culto a la tecnología y la imagen. Pero ¿y si el hombre no fuera sino su imagen ?, pregunta otro personaje, Rubens, quien comprueba finalmente que de la más excitante de sus amantes sólo le quedan dos o tres fotografías mentales. Esta novela transforma todos los aspectos del mundo moderno en cuestiones metafísicas. Su forma es polifónica : las aventuras de los personajes imaginarios se mezclan con la historia de dos candidatos a la inmortalidad, Goethe

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y Bettina von Armin ; la reflexión sobre el nacimiento del homo senti-mentalis en la historia de Europa alterna con las peripecias parisienses del singular profesor Avenarius, para quien el mundo de hoy no sirve sino como objeto de juego. Kundera tiene el don de decir del modo más cristalino lo que a uno le resulta más difícil decirse, y en esta novela alcanza la cima de esta facultad.

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.

Joseph Connolly - book collector, antiquarian dealer, and acclaimed novelist - has compiled an impassioned guide and love letter to the designers, artists and authors at the heart of Faber's design story. From its beginnings in the 1920s and 1930s on to the classic years of innovation under Berthold Wolpe after the War, and from the celebrated period of collaboration with Pentagram on to the modern day, here is, as he concludes in his preface, 'a lavish celebration of the art and beauty of these magnificent covers, from just the first eighty years'. Even gazing at these so slim spines, I was

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taken. And at the foot of each one, the word Faber. The vitality of the design, even on these very narrow spines, compelled me to slide out the books. And the covers! Oh my goodness, the covers ... the colour, strength and typography were not at all brash, but merely dynamic: here, I thought, was splendour. And it was the covers that encouraged me to open the books. And to read. And then to discover.

Milan Kundera's sixth novel springs from a casual gesture of a woman to her swimming instructor, a gesture that creates a character in the mind of a writer named Kundera. Like Flaubert's Emma or Tolstoy's Anna, Kundera's Agnes becomes an object of fascination, of indefinable longing. From that character springs a novel, a gesture of the imagination that both embodies and articulates Milan Kundera's supreme mastery of the novel and its purpose; to explore thoroughly the great, themes of existence.

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

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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 *New York Times* Notable Book Irena and Josef meet by chance while returning to their homeland, which they had abandoned twenty years earlier. 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."

This collection of essays from the Franco-Czech novelist provides a defense for art during an era that he says no longer puts value on art or beauty and discusses works and artists that are important to him. 25,000 first printing.

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

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Philip Roth to admire its 'detached Chekhovian tenderness'. 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 strategems 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.

Esta es una extraordinaria historia de amor, o sea de celos, de sexo, de traiciones, de muerte y también de las debilidades y paradojas de la vida cotidiana de dos parejas cuyos destinos se entrelazan irremediamente. Guiado por la asombrosa capacidad de Milan Kundera de contar con cristalina claridad, el lector penetra fascinado en la trama compleja de actos y pensamientos que el autor va tejiendo con diabólica sabiduría en torno a sus personajes. Y el lector no puede sino terminar siendo el mismo personaje, cuando no todos a la vez. Y es que esta novela va dirigida al corazón, pero también a la cabeza del lector. En efecto, los celos de Teresa por Tomás, el terco amor de éste por ella opuesto a su irrefrenable deseo de otras mujeres, el idealismo lírico y cursi de Franz, amante de Sabina, y la necesidad de ésta, amante también de Tomás, de perseguir incansable, una libertad que tan sólo la conduce a la insoportable levedad del ser, se convierten de simple anécdota en reflexión sobre problemas filosóficos que, afectan a cada uno directamente, cada día.

Explores the perplexities of a man facing the contemporary world and the potential that art—particularly literature and music—has to illuminate human existence.

In this remarkably nuanced novel, both a gripping detective

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story and a passionate, devastating tale of eros and insanity in Colombia, internationally acclaimed author Laura Restrepo delves into the minds of four characters. There's Agustina, a beautiful woman from an upper-class family who is caught in the throes of madness; her husband Aguilar, a man passionately in love with his wife and determined to rescue her from insanity; Agustina's former lover Midas, a drug-trafficker and money-launderer; and Nicolás, Agustina's grandfather. Through the blend of these distinct voices, Restrepo creates a searing portrait of a society battered by war and corruption, as well as an intimate look at the daily lives of people struggling to stay sane in an unstable reality.

En el invierno de 1996, el escritor y editor Michael Krüger envió a cuarenta y seis escritores de diferentes países un número igual de dibujos del gran ilustrador alemán Quint Buchholz. Los dibujos tenían un tema común: el libro. El resultado es este volumen, poco habitual, en el que son los escritores los que ilustran las imágenes. Y los narradores que se prestaron a esta original propuesta son, además, algunos de los mejores del mundo: John Berger, Jostein Gaarder, Milan Kundera, Herta Müller, Orhan Pamuk, W. G. Sebald, Susan Sontag o Charles Simic, entre otros muchos. También hay nueve escritores españoles, y son también magníficos: José Agustín Goytisolo, Javier Marías, Juan Marsé, Carmen Martín Gaité, Gustavo Martín Garzo, Ana María Matute, Eduardo Mendoza, Anna Maria Mox y Javier Tomeo.

A gem of a Marías story: Elvis and his entourage abandon their translator in a seedy cantina full of enraged criminals. "It all happened because of Elvis Presley." Elvis, down south of the border to film a movie, has insisted his producers hire a proper Spaniard so that he can pronounce his few lines in Spanish with a Castillian accent. But Ruibérriz has taken on much more than he bargained for. One fatal night, horseplay in a local bar goes too far: a fatuous drunken American

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insults the local kingpin, and when the thug insists that Ruibérriz translate, Elvis himself adds an even more stinging comment—and who must translate that?

Unlock the more straightforward side of *The Unbearable Lightness of Being* with this concise and insightful summary and analysis! This engaging summary presents an analysis of *The Unbearable Lightness of Being* by Milan Kundera, an intricate, cyclical novel which charts the lives of Tomas, a successful surgeon, his wife Tereza, his lover Sabina, and Sabina's lover Franz. The narrative skilfully blends the characters' experiences of love, political activism and happiness with philosophical musings on the "lightness" of existence, creating an engaging novel which encourages readers to reflect on the meaning of their own lives. Milan Kundera was born in Czechoslovakia, where he had a successful career as a university lecturer and author until the country was invaded by Soviet forces in 1968 following the Prague Spring. His books were banned by the Communist regime, and he moved to France in 1975. He has won a number of prestigious literary awards, including the Jerusalem Prize (1985) and the Czech State Literature Prize (2007). Find out everything you need to know about *The Unbearable Lightness of Being* in a fraction of the time! This in-depth and informative reading guide brings you: •A complete plot summary •Character studies •Key themes and symbols •Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com! The author initially intended to call this novel, "The Lyrical Age." The lyrical age, according to Kundera, is youth, and this

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novel, above all, is an epic of adolescence; an ironic epic that tenderly erodes scarosant 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.

Your quick and easy guide to chess Kings, queens, knights—does chess seem like a royal pain to grasp? Taking the intimidation out of this age-old pastime, *Chess For Dummies, 4th Edition* is here to help beginners wrap their minds around the rules of the game, make sense of those puzzling pieces, and start playing chess like a champ. From using the correct chess terminology to engaging in the art of the attack, you'll get easy-to-follow, step-by-step explanations that demystify the game—and give you an extra edge. Chess isn't a game you can master—it's an activity that requires patience, strategy, and constant learning. But that's all part of the fun and challenge! Whether you're playing chess online, in a tournament, or with a family member or friend, this hands-on guide gets you familiar with the game and its components, giving you the know-how to put the principles of play into action from the opening to the endgame. Grasp the principles of play and the nuances of each phase of the game Familiarize yourself with the pieces and the board Pick the perfect chess board and set Know each of the pieces and their powers If you find yourself in a stalemate before you even begin a game, this friendly book helps you put your chess foot forward!

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

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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.

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

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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
When was the last time you asked yourself ...? Have you been asking meaningful questions?

"Escrito sin permiso (Ed. Cadal, Buenos, Aires, 2007) reúne los testimonios del periodista y poeta cubano Manuel Vázquez Portal (Morón, 1951), durante su encarcelamiento a raíz de la Primavera Negra del 2003, en Cuba. Liberado, bajo presión internacional, el 23 de junio del 2004, un año y dos meses después de su encarcelamiento en la cárcel de Boniato (Santiago de Cuba)...Escribir desde la prisión significó para el periodista una doble emancipación: primero, desde el punto de vista espiritual, y luego desde la perspectiva de su propia liberación, pues gracias al valor con que arrojó al régimen sus denuncias circularon ampliamente por el mundo y le valieron, incluso desde la cárcel, el premio internacional de libertad de expresión Hellman Hammett (otorgado por Human Right Watch) y el Premio de la Libertad de Expresión del CPJ (siglas en inglés del Comité de Protección al Periodismo)...escribir sin permiso es más que un desafío y más que un acto liberador. En las condiciones de Cuba escribir sin permiso es arrebatarle al totalitarismo el derecho propio de existir, de pensar y de actuar libremente. Creo que entre las páginas brillantes de la lucha de los cubanos por la libertad Escrito sin permiso es uno de sus mejores exponentes. Deberían existir miles de hombres como Vázquez Portal para que se desmoronen las tiranías y puedan los pueblos vivir con decoro y en paz". Por William Navarrete, Especial/El Nuevo Herald
Esta obra es el resultado de una investigación cualitativa en dos clubes de lectura de Bogotá, llevados a cabo en la

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librería Luvina y en la Biblioteca Pública el Tunal o Gabriel García Márquez. El texto analiza la relación entre prácticas de lectura y recursos económicos y culturales desde un enfoque sociológico, en donde se busca llenar un vacío en análisis sobre la desigualdad en las prácticas de lectura en Colombia que tengan un enfoque cualitativo. La investigación se basó en observación participante, grabación del audio de las reuniones de los clubes y entrevistas a profundidad. Cuenta con tres partes que exploran, primero, las diferencias en los recursos de cada club y de sus asistentes; segundo, las diferencias en las formas de leer y comentar los textos; y tercero, los retratos de lectura de algunos asistentes a un club de lectura.

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