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**Translating Milan Kundera** *Multilingual Matters* *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.* **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.* **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.' **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. **Trial by Theatre Reports on Czech Drama** Charles University in Prague, Karolinum Press The motto *Národ sobě* - "From the Nation to Itself" - inscribed over the proscenium arch of Prague's National Theatre symbolizes the importance theatre holds for the Czechs. During the National Awakening of the 19th century, theatre took the place of politics, becoming an instrument of national identity in the hands of the revivalists. In what was then part of a German-speaking empire, the Czechs devised a complex and evocative theatre language made up of allegory, allusion, juxtaposition, games, wordplay, legend, history, illusion and music. A sophisticated avant-garde theatre flowered in Czechoslovakia between the wars, and became a symbol of independence during the Nazi occupation. It survived Socialist Realism and Stalinism to blossom again in the "Golden Sixties" when Prague became "the theatre capital of Europe" (Kenneth Tynan) and a generation of theatre and film directors (Radok, Grossman, Schorm) and playwrights (Havel, Kundera, Topol) were at the forefront of the Prague Spring. Reprisals took place after the 1968 Soviet invasion when, under "normalization," hardline Communists tried to silence the voices of the '60s; thousands were forced into internal and external emigration. The theatre culture, however, flexible and experienced from previous repression, again provided a basis of opposition to totalitarianism. For two decades it operated in the provisional spaces of culture houses, studios, gymnasiums, bars, trade union halls, art galleries and living rooms. Strategies were devised and implemented to bring freedom back to the theatre and society. A strong sense of justice and ethics intensified the mutual commitment of theatres and audiences, leading the way to the Velvet Revolution of 1989 and the installation of a playwright as President. **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. **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 Critical Essays on Milan Kundera** [Twayne Publishers](#) This book offers reviews, interviews, essays, articles and letters to examine the public and political literary history of Milan Kundera with a biographical introduction. **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 National Library Service Cumulative Book Review Index, 1905-1974: Authors. [A-Z 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*. **The Hummingbird 'Magnificent' (Guardian)** [Hachette UK](#) A BOOK OF THE YEAR FOR THE GUARDIAN: 'DEEPLY PLEASURABLE' A BOOK OF THE YEAR FOR THE SPECTATOR: 'WHAT A JOY' 'Magnificent' *Guardian* 'A towering achievement' *Financial Times* 'Inventive, bold, unexpected' *Sunday Times* 'Everything that makes the novel worthwhile and engaging is here: warmth, wit, intelligence, love, death, high seriousness, low comedy, philosophy, subtle personal relationships and the complex interior life of human beings' *Guardian* 'Not since William Boyd's *Any Human Heart* has a novel captured the feast and famine nature of a single life with such invention and

tenderness' *Financial Times* 'There is a pleasing sense of having grappled with the real stuff of life: loss, grief, love, desire, pain, uncertainty, confusion, joy, despair - all while having fun' *The Sunday Times* 'Instantly immersive, playfully inventive, effortlessly wise' *Observer* 'Masterly: a cabinet of curiosities and delights, packed with small wonders' Ian McEwan 'A real masterpiece. A funny, touching, profound book that made me cry like a little girl on the last page' Leïla Slimani 'A remarkable accomplishment, a true gift to the world' Michael Cunningham 'Ardent, gripping, and inventive to the core' Jhumpa Lahiri Marco Carrera is 'the hummingbird,' a man with the almost supernatural ability to stay still as the world around him continues to change. As he navigates the challenges of life - confronting the death of his sister and the absence of his brother; taking care of his parents as they approach the end of their lives; raising his granddaughter when her mother, Marco's own child, can no longer be there for her; coming to terms with his love for the enigmatic Luisa - Marco Carrera comes to represent the quiet heroism that pervades so much of our everyday existence. A thrilling novel about the need to look to the future with hope and live with intensity to the very end. **THE NO. 1 INTERNATIONAL BESTSELLER** Over 300,000 copies sold Soon to be a major motion picture Winner of the Premio Strega Winner of the Prix du Livre Etranger Book of the Year for the *Corriere della Sera* **The Coasts of Bohemia A Czech History** [Princeton University Press](#) In *The Winter's Tale*, Shakespeare gave the landlocked country of Bohemia a coastline--a famous and, to Czechs, typical example of foreigners' ignorance of the Czech homeland. Although the lands that were once the Kingdom of Bohemia lie at the heart of Europe, Czechs are usually encountered only in the margins of other people's stories. In *The Coasts of Bohemia*, Derek Sayer reverses this perspective. He presents a comprehensive and long-needed history of the Czech people that is also a remarkably original history of modern Europe, told from its uneasy center. Sayer shows that Bohemia has long been a theater of European conflict. It has been a cradle of Protestantism and a bulwark of the Counter-Reformation; an Austrian imperial province and a proudly Slavic national state; the most easterly democracy in Europe; and a westerly outlier of the Soviet bloc. The complexities of its location have given rise to profound (and often profoundly comic) reflections on the modern condition. Franz Kafka, Jaroslav Hasek, Karel Capek and Milan Kundera are all products of its spirit of place. Sayer describes how Bohemia's ambiguities and contradictions are those of Europe itself, and he considers the ironies of viewing Europe, the West, and modernity from the vantage point of a country that has been too often ignored. *The Coasts of Bohemia* draws on an enormous array of literary, musical, visual, and documentary sources ranging from banknotes to statues, museum displays to school textbooks, funeral orations to operatic stage-sets, murals in subway stations to censors' indexes of banned books. It brings us into intimate contact with the ever changing details of daily life--the street names and facades of buildings, the heroes figured on postage stamps--that have created and recreated a sense of what it is to be Czech. Sayer's sustained concern with questions of identity, memory, and power place the book at the heart of contemporary intellectual debate. It is an extraordinary story, beautifully told. **Annual Index Teaching History for the Common Good** [Routledge](#) In *Teaching History for the Common Good*, Barton and Levstik present a clear overview of competing ideas among educators,

historians, politicians, and the public about the nature and purpose of teaching history, and they evaluate these debates in light of current research on students' historical thinking. In many cases, disagreements about what should be taught to the nation's children and how it should be presented reflect fundamental differences that will not easily be resolved. A central premise of this book, though, is that systematic theory and research can play an important role in such debates by providing evidence of how students think, how their ideas interact with the information they encounter both in school and out, and how these ideas differ across contexts. Such evidence is needed as an alternative to the untested assumptions that plague so many discussions of history education. The authors review research on students' historical thinking and set it in the theoretical context of mediated action--an approach that calls attention to the concrete actions that people undertake, the human agents responsible for such actions, the cultural tools that aid and constrain them, their purposes, and their social contexts. They explain how this theory allows educators to address the breadth of practices, settings, purposes, and tools that influence students' developing understanding of the past, as well as how it provides an alternative to the academic discipline of history as a way of making decisions about teaching and learning the subject in schools. Beyond simply describing the factors that influence students' thinking, Barton and Levstik evaluate their implications for historical understanding and civic engagement. They base these evaluations not on the disciplinary study of history, but on the purpose of social education--preparing students for participation in a pluralist democracy. Their ultimate concern is how history can help citizens engage in collaboration toward the common good. In *Teaching History for the Common Good*, Barton and Levstik: \*discuss the contribution of theory and research, explain the theory of mediated action and how it guides their analysis, and describe research on children's (and adults') knowledge of and interest in history; \*lay out a vision of pluralist, participatory democracy and its relationship to the humanistic study of history as a basis for evaluating the perspectives on the past that influence students' learning; \*explore four principal "stances" toward history (identification, analysis, moral response, and exhibition), review research on the extent to which children and adolescents understand and accept each of these, and examine how the stances might contribute to--or detract from--participation in a pluralist democracy; \*address six of the principal "tools" of history (narrative structure, stories of individual achievement and motivation, national narratives, inquiry, empathy as perspective-taking, and empathy as caring); and \*review research and conventional wisdom on teachers' knowledge and practice, and argue that for teachers to embrace investigative, multi-perspectival approaches to history they need more than knowledge of content and pedagogy, they need a guiding purpose that can be fulfilled only by these approaches--and preparation for participatory democracy provides such purpose. *Teaching History for the Common Good* is essential reading for history and social studies professionals, researchers, teacher educators, and students, as well as for policymakers, parents, and members of the general public who are interested in history education or in students' thinking and learning about the subject. **21st-Century Gay Culture** Cambridge Scholars Publishing 21st-Century Gay Culture offers a collection of essays on the state of queer culture and

queer studies at the beginning of the millennium. Authors from a variety of fields and specialties investigate topics concerning the ever fluid nature of labels and definitions in the LGBTQQA+ world. Issues include queer African-Americans, same-sex marriage, French gay culture, closeted and semi-closeted queers, among others.

**International Who's Who in Poetry 2004** Taylor & Francis Provides up-to-date profiles on the careers of leading and emerging poets. **The Widow Killer A Novel** St. Martin's Press In the downward spiral of the Third Reich's final days, a sadistic serial killer is stalking the streets of Prague. The unlikely pair of Jan Morava, a rookie Czech police detective, and Erwin Buback, a Gestapo agent questioning his own loyalty to the Nazi's, set out to stop the murderer. Weaving a delicate tale of human struggle underneath the surface of a thrilling murder story, Kohout has created a memorable work of fiction

**Remembering the Year of the French Irish Folk History and Social Memory** Univ of Wisconsin Press *From Rebellion to Riots* is a critical analysis of the roots of contemporary violence in one of Indonesia's most ethnically heterogeneous provinces, West Kalimantan. Since the late 1960s, this province has suffered periodic outbreaks of ethnic violence among its Dayak, Malay, Madurese, and ethnic Chinese populations. Citing evidence from his research, internal military documents, and ethnographic accounts, Jamie S. Davidson refutes popular explanations for these flare-ups. The recurrent violence has less to do with a clash of cultures, the ills of New Order-led development, or indigenous marginalization than with the ongoing politicization of ethnic and indigenous identity in the region. Looking at key historical moments, markedly different in their particulars, Davidson reveals the important links between ethnic violence and subnational politics. In one case, army officers in Soeharto's recently established New Order regime encouraged anti-Chinese sentiments. To move against communist-inspired rebellion, they recruited indigenous Dayaks to expunge tens of thousands of ethnic Chinese from interior towns and villages. This counter-insurgent bloodshed inadvertently initiated a series of clashes between Dayaks and Madurese, another migrant community. Driven by an indigenous empowerment movement and efforts by local elites to control benefits provided by decentralization and democratization, these low-intensity riots rose to immense proportions in the late 1990s. *From Rebellion to Riots* demonstrates that the endemic violence in this vast region is not the inevitable outcome of its ethnic diversity, and reveals that the initial impetus for collective bloodshed is not necessarily the same as the forces that sustain it. A comprehensive case study . . . Essential reading for students of the West Kalimantan violence. Dave McRae, *Indonesia*

**The Book of Imitation and Desire: Reading Milan Kundera with René Girard** Bloomsbury Publishing USA 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. **The American Bibliography of Slavic and East European Studies Czech Republic** Abc-Clio Incorporated Most entries of this revised edition are new as so much has been recently published on Czech affairs. All aspects of the country are covered in selective, critical annotations of pre-eminently English-language publications, making this an invaluable reference work for scholars, students and the general reader alike. **International Index to Film Periodicals Execumé It's More Than a Resume, It's a Reflection of You** Execume Incorporated An interactive, resume-building software. **Cinematic Overtures How to Read Opening Scenes** Columbia University Press A great movie's first few minutes provide the key to the rest of the film. Like the opening paragraphs of a novel, they draw the viewer in, setting up the thematic concerns and stylistic approach that will be developed over the course of the narrative. A strong opening sequence leads the viewer to trust the filmmakers. Other times, opening shots are intentionally misleading as they invite alert, active participation with the film. In *Cinematic Overtures*, Annette Insdorf discusses the opening sequence so that viewers turn first impressions into deeper understanding of cinematic technique. From Joe Gillis's voice-over in *Sunset Boulevard* as he lies dead in a swimming pool to the hallucinatory opening of *Apocalypse Now*, from the stream-of-consciousness montage as found in *Hiroshima, mon amour* to the slowly unfolding beginning of *Schindler's List*, *Cinematic Overtures* analyzes opening shots from a range of Hollywood as well as international films. Insdorf pays close attention to how the viewer makes sense of these scenes and the cinematic world they are about to enter. Including dozens of frame enlargements that illustrate the strategies of opening scenes, Insdorf also examines how films explore and sometimes critique the power of the camera's gaze. Along with analyses of opening scenes, the book offers a series of revelatory and surprising readings of individual films by some of the leading directors of the past seventy-five years. Erudite but accessible, *Cinematic Overtures* will lead film scholars and ardent movie fans alike to greater attentiveness to those fleeting opening moments. **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. **Civil Society Activism Under Authoritarian Rule A Comparative Perspective** Routledge This book examines how civil society actors operate under authoritarian constraints, and examines how this is linked to regime change. This book moves beyond traditional notions of civil society and explains the complexity of

state-society relations in authoritarian contexts outside the framework of democratization. Rejecting a wholly normative approach, the contributors focus on the whole range of civic activism under authoritarianism, from resistance to support for the political system in place. They explain how activism under authoritarianism is subject to different structures, and demonstrate how active citizens have tried to claw back powers of expression and contestation, but also sought to create a voice for themselves as privileged interlocutors of authoritarian regimes. With a strong empirical focus on a wide range of countries and authoritarian regimes, this book presents cross-country comparisons on Spain, Portugal, Romania, Czechoslovakia, Poland, Hungary, Russia, Kyrgyzstan, Tajikistan, Cuba, Chile, Tunisia, Yemen, Jordan, Afghanistan and Burma. *Civil Society Activism under Authoritarian Rule* will be of interest to students and scholars of international politics, comparative politics, civil society, authoritarianism and regime change. **The Second Book** A collection of linked stories featuring historical and fictional characters. **The Hidden Adult** **Defining Children's Literature** [JHU Press](#) Analyzes six popular children's books to define the genre and explains ways that adult experience and expectations can change the meaning of the text. **G.K. Hall Bibliographic Guide to Dance The Migrant Canon in Twenty-First-Century France** [U of Nebraska Press](#) *The Migrant Canon in Twenty-First-Century France* explains the causes of twenty-first-century global migrations and their impact on French literature and the French literary establishment. A marginal genre in 1980s France, since the turn of the century "migrant literature" has become central to criticism and publishing. Oana Sabo addresses previously unanswered questions about the proliferation of contemporary migrant texts and their shifting themes and forms, mechanisms of literary legitimation, and notions of critical and commercial achievement. Through close readings of novels (by Mathias Énard, Milan Kundera, Dany Laferrière, Henri Lopès, Andreï Makine, Éric-Emmanuel Schmitt, Alice Zeniter, and others) and sociological analyses of their consecrating authorities (including the Prix littéraire de la Porte Dorée, the Académie française, publishing houses, and online reviewers), Sabo argues that these texts are best understood as cultural commodities that mediate between literary and economic forms of value, academic and mass readerships, and national and global literary markets. By examining the latest literary texts and cultural agents not yet subjected to sufficient critical study, Sabo contributes to contemporary literature, cultural history, migration studies, and literary sociology. **Oxford Dictionary of Quotations by Subject** [Oxford University Press](#) Over 7,000 quotations arranged by subject for easy look-up. Nearly 600 subjects covered, from Memory and Humour to Television and Weddings. **Essays in Honour of Boris Berić's Sixty-Fifth Birthday "What's Past Is Prologue"** [Cambridge Scholars Publishing](#) Written as a Festschrift honouring a beloved professor, colleague, and friend, this volume comprises a collection of essays offering a wide array of contemporary approaches to literature, linguistics, and applied linguistics. It covers a variety of topics, ranging from medieval to contemporary literature and language, and explores genres as diverse as fantasy, dystopia, drama, poetry, and film, addressing issues such as post- and transhumanism, age, gender, identity, family, metonymy, and narrative discourse. The diversity of themes and methodologies here makes the collection a widely applicable resource in the academic discussion of

literature, language, and culture, both as a significant contribution to different philological fields and a useful educational tool for anyone teaching or studying English, Anglophone literature, British, American, and German studies, English as a Second Language, linguistics, cognitive linguistics, and applied linguistics, or conducting research in these fields. **Omon Ra** New Directions Publishing A satire about the Soviet space program finds Omon, who has dreamed of space flight all of his life, enrolled as a cosmonaut only to learn that his task will be piloting a supposedly unmanned lunar vehicle to the Moon and remaining there to die

**Reception of Northrop Frye** University of Toronto Press The Reception of Northrop Frye takes a thorough accounting of the presence of Frye in existing works and argues against Frye's diminishing status as an important critical voice. **Catalog of Copyright Entries. Third Series 1974: July-December** Copyright Office, Library of Congress

**Words and Witness Narrative and Aesthetic Strategies in the Representation of the Holocaust** SUNY Press Connects Holocaust literature and film to other works of "historical horror" in order to examine the limits that trauma imposes upon literary and artistic expression. **International Journal of Health Services**

**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. **Electric Language A Philosophical Study of Word Processing** Yale University Press In this book Michael Heim provides the first consistent philosophical basis for critically evaluating the impact of word processing on our use of and ideas about language. This edition includes a new foreword by David Gelernter, a new preface by the author, and an updated bibliography. "Not only important but seminal, on the cutting-edge, furrowing new conceptual territory."-Walter J. Ong, S.J. "A philosopher ponders how the word processor has affected language use and our ideas about it. Heim shrewdly updates a school of thought, associated with such thinkers as Walter Ong, that maintains all changes in writing technology tend to change the way we perceive the world. His argument that word processing leads to fragmented thinking should be addressed and debated."-Carlin Romano, *Philadelphia Inquirer* "The arguments range over all of Western philosophy (and some Eastern as well), from the ancient Greeks to contemporary phenomenology. . . . Everyone who has used a word processor will find much to think about in Heim's ideas."-David Weinberger, *Byte* "Fascinating, clear, and well-done . . . stimulating and challenging."-Don Ihde, *Philosophy and Rhetoric*