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Buber-Neumann

# Milena

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# Kafkas Milena

**Gennady Barabtarlo**



## **Kafkas Milena:**

**Letters to Milena** Franz Kafka, 2015-11-03 The passionate but doomed epistolary love affair between a Czech translator and one of the greatest writers of the twentieth century the author of *The Metamorphosis* and *The Trial* Extraordinary touching horrifying brilliant sickly and heartbreaking The most significant key we have for a reading of the author's novels and short stories *The New York Times* In no other work does Franz Kafka reveal himself as in *Letters to Milena* which begins as a business correspondence but soon develops into an epistolary love affair Kafka's Czech translator Milena Jesenská was a gifted and charismatic twenty three year old who was uniquely able to recognize Kafka's complex genius and his even more complex character For thirty six year old Kafka she was a living fire such as I have never seen It was to Milena that he revealed his most intimate self and eventually entrusted his diaries for safekeeping **Milena** Margarete Buber-Neumann, 1997 Margarete Buber the journalist daughter of Martin Buber and Milena Jesenská the beautiful lover of Kafka met in Ravensbrück concentration camp in 1940 For four terrible years the two women formed an extraordinary bond and made a pact that if only one survived the other would bear witness Only Margarete lived to remember This is her story of Milena of fearless love sacrifice and nobility **Kafka, Love and Courage** Mary Hockaday, 1997-03 Hockaday a journalist with the BBC World Service presents Jesenská as much more than Kafka's lover and correspondent describing her work as a journalist her association with the literary circles of Prague and Vienna which included Max Brod and Hermann Broch and her involvement with the underground resistance after Germany's invasion of Czechoslovakia until her arrest and detention in Ravensbrück concentration camp Annotation copyrighted by Book News Inc Portland OR *Kafka Translated* Michelle Woods, 2013-11-07 *Kafka Translated* is the first book to look at the issue of translation and Kafka's work What effect do the translations have on how we read Kafka Are our interpretations of Kafka influenced by the translators' interpretations In what ways has Kafka been translated into Anglo American culture by popular culture and by academics Michelle Woods investigates issues central to the burgeoning field of translation studies the notion of cultural untranslatability the centrality of female translators in literary history and the under representation of the influence of the translator as interpreter of literary texts She specifically focuses on the role of two of Kafka's first translators Milena Jesenská and Willa Muir as well as two contemporary translators Mark Harman and Michael Hofmann and how their work might allow us to reassess reading Kafka From here Woods opens up the whole process of translation and re-examines accepted and prevailing interpretations of Kafka's work **Women in the Shadows** Ch. S. Chiu, 2008 This series provides critical evaluations in English or German of Austrian authors artists works currents or figures from the Middle Ages to the present Austria is defined as those parts of the old Habsburg empire that produced notable writings in the German language including Czechoslovakia and the Bukovina Czernowitz The series offers a forum for the study of the multifarious relationships between literature and other aspects of Austrian culture such as philosophy art and theater *Kafka's Prague* Klaus Wagenbach, 2020-03-15 Nearly one hundred

years after Franz Kafka's death his works continue to intrigue and haunt us. Kafka is regarded as one of the most significant intellectuals of the nineteenth and twentieth century and even for those who are only barely acquainted with his novels, stories, diaries, or letters, Kafkaesque has become a term synonymous with the menacing, unfathomable absurdity of modern existence and bureaucracy. While the significance of his fiction is wide-reaching, Kafka's writing remains inextricably bound up with his life and work in a particular place: Prague. It is here that the author spent every one of his forty years. Drawing from a range of documents and historical materials, this is the first book specifically dedicated to the relationship between Kafka and Prague. Klaus Wagenbach's account of Kafka's life in the city is a meticulously researched insight into the author's family background, his education and employment, his attitude toward the town of his birth, his literary influences, and his relationships with women. The result is a fascinating portrait of the twentieth century's most enigmatic writer and the city that provided him with so much inspiration. W. G. Sebald recognized that literary and life experience overlap in Kafka's works, and the same is true of this book. *Kafka's Milena. Transl. from the Czech by A. G. Brain* (Jana Černá, 1988). *Briefe on Milena* (Franz Kafka, 1988-05-01). **Kafka** (Klaus Wagenbach, 2003). Using diaries and letters, Wagenbach offers an extensive biography on Kafka that explores the writer's inner turmoil and troubled psyche. 50 illustrations. *The Memory of Pain* (Camila Loew, 2011). In this book, Camila Loew analyzes four women's testimonial literary writings on the Holocaust to examine and question some of the tenets of the fields of Holocaust studies, gender studies, and testimony. Through a close reading of the works of Charlotte Delbo, Margarete Buber-Neumann, Ruth Klüger, and Marguerite Duras, Loew foregrounds these authors' search for a written form to engage with their experiences of the extreme. Although each chapter contains its individual focus, and features the book possesses a unity in intention, concerns, and consequences. In the theoretical introduction that unites the four chapters, Loew eschews essentialism and revises the emergence of the field of Women and Holocaust studies from the early 1980s on and signals some of its shortcomings. In response and in accordance with a recent turn in various disciplines of the Humanities, Loew highlights the ethical dimension of testimony and its responsible commitment to the other. In dealing with the texts as literary testimonies, a complex genre between literature and history, testimony is freed from the obligation to respond to the requirements of factual truth and becomes a privileged form to voice the traumatic event and to symbolically explore the role of excess. *Kafka* (Reiner Stach, 2021-11-09). Telling the story of Kafka's final years as never before, the third volume in the acclaimed definitive biography. This volume of Reiner Stach's acclaimed and definitive biography of Franz Kafka tells the story of the final years of the writer's life from 1916 to 1924, a period during which the world Kafka had known came to an end. Stach's riveting narrative, which reflects the latest findings about Kafka's life and works, draws readers in with nearly cinematic precision, zooming in for extreme close-ups of Kafka's personal life, then pulling back for panoramic shots of a wider world blighted by World War I, disease, and inflation. In these years, Kafka was spared military service at the front, yet his work as a civil servant brought him into chilling proximity with its grim realities. He was

witness to unspeakable misery lost the financial security he had been counting on to lead the life of a writer and remained captive for years in his hometown of Prague The outbreak of tuberculosis and the collapse of the Austro Hungarian Empire constituted a double shock for Kafka and made him agonizingly aware of his increasing rootlessness He began to pose broader existential questions and his writing grew terser and more reflective from the parable like Country Doctor stories and A Hunger Artist to The Castle A door seemed to open in the form of a passionate relationship with the Czech journalist Milena Jesenská But the romance was unfulfilled and Kafka an incurably ill German Jew with a Czech passport continued to suffer However his predicament only sharpened his perceptiveness and the final period of his life became the years of insight

Lunar Voices David Farrell Krell, 1995-06-05 David Farrell Krell reflects on nine writers and philosophers including Heidegger Derrida Blanchot and Holderlin in a personal exploration of the meaning of sensual love language tragedy and death The moon provides a unifying image that guides Krell's development of a new poetics in which literature and philosophy become one Krell pursues important philosophical motifs such as time rhythm and desire through texts by Nietzsche Trakl Empedocles Kafka and García Márquez He surveys instances in which poets or novelists explicitly address philosophical questions and philosophers confront literary texts Heidegger's and Derrida's appropriations of Georg Trakl's poetry Blanchot's obsession with Kafka's tortuous love affairs and García Márquez's use of Nietzsche's idea of the Eternal Return all linked by the tragic hero Empedocles In his search to understand the insatiable desire for completeness that patterns so much art and philosophy Krell investigates the identification of the lunar voice with woman in various roles lover friend sister shadow and narrative voice

**Postcards from Absurdistan** Derek Sayer, 2022-11-01 A sweeping history of a twentieth century Prague torn between fascism communism and democracy with lessons for a world again threatened by dictatorship Postcards from Absurdistan is a cultural history of Prague from 1938 when the Nazis destroyed Czechoslovakia's artistically vibrant liberal democracy to 1989 when the country's socialist regime collapsed after more than four decades of communist party rule Derek Sayer shows that Prague's twentieth century far from being a story of inexorable progress toward some end of history whether fascist communist or democratic was a tragicomedy of recurring nightmares played out in a land Czech dissidents dubbed Absurdistan Situated in the eye of the storms that shaped the modern world Prague holds up an unsettling mirror to the absurdities and dangers of our own times In a brilliant narrative Sayer weaves a vivid montage of the lives of individual Praguers poets and politicians architects and athletes journalists and filmmakers artists musicians and comedians caught up in the crosscurrents of the turbulent half century following the Nazi invasion This is the territory of the ideologist the collaborator the informer the apparatchik the dissident the outsider the torturer and the refugee not to mention the innocent bystander who is always looking the other way and Václav Havel's greengrocer whose knowing complicity allows the show to go on Over and over Prague exposes modernity's dreamworlds of progress as confections of kitsch In a time when democracy is once again under global assault Postcards from Absurdistan is an unforgettable portrait

of a city that illuminates the predicaments of the modern world      *Three Sons* Daniel L. Medin, 2010-01-11 Franz Kafka was a self-conscious writer whose texts were highly if mysteriously autobiographical Three giants of contemporary fiction J M Coetzee Philip Roth and W G Sebald have all acknowledged their debt to the work of Kafka both in interviews and in their own academic essays and articles for a general readership about him In this striking feat of literary scholarship Daniel Medin finds that the use of Kafka by Coetzee Roth and Sebald is similarly self-reflexive and autobiographical That writers from such divergent national and ethnic traditions can have such unique critical readings of Kafka and that Kafka could exert such a powerful influence over their oeuvres Medin contends attests to the central place of Kafka in the contemporary literary imagination      *Beasts of the Modern Imagination* Margot Norris, 2019-12-01 Originally published in 1985 *Beasts of the Modern Imagination* explores a specific tradition in modern thought and art the critique of anthropocentrism at the hands of beasts writers whose works constitute animal gestures or acts of fatality It is not a study of animal imagery although the works that Margot Norris explores present us with apes horses bulls and mice who appear in the foreground of fiction not as the tropes of allegory or fable but as narrators and protagonists appropriating their animality amid an anthropocentric universe These beasts are finally the masks of the human animals who create them and the textual strategies that bring them into being constitute another version of their struggle The focus of this study is a small group of thinkers writers and artists who create as the animal not like the animal in imitation of the animal but with their animality speaking The author treats Charles Darwin as the founder of this tradition as the naturalist whose shattering conclusions inevitably turned back on him and subordinated him the rational man to the very Nature he studied Friedrich Nietzsche heeded the advice implicit in his criticism of David Strauss and used Darwinian ideas as critical tools to interrogate the status of man as a natural being He also responded to the implications of his own animality for his writing by transforming his work into bestial acts and gestures The third and last generation of these creative animals includes Franz Kafka the Surrealist artist Max Ernst and D H Lawrence In exploring these modern philosophers of the animal and its instinctual life the author inevitably rebiologizes them even against efforts to debiologize thinkers whose works can be studied profitably for their models of signification

*Is that Kafka?* Reiner Stach, 2016-03-21 Out of the massive research for an authoritative 1 500 page biography emerges this wunderkammer of 99 delightfully odd facts about Kafka In the course of compiling his highly acclaimed three volume biography of Kafka while foraging to libraries and archives from Prague to Israel Reiner Stach made one astounding discovery after another unexpected photographs inconsistencies in handwritten texts excerpts from letters and testimonies from Kafka's contemporaries that shed surprising light on his personality and his writing *Is that Kafka?* presents the crystal granules of the real Kafka he couldn't lie but he tried to cheat on his high school exams bitten by the fitness fad he avidly followed the regime of a Danish exercise guru he drew beautifully he loved beer he read biographies voraciously he made the most beautiful presents especially for children odd things made him cry or made him furious he adored slapstick Every

discovery by Stach turns on its head the stereotypical version of the tortured neurotic and as each one chips away at the monolithic dark Kafka the keynote of all things becomes laughter For Is that Kafka Stach has assembled 99 of his most exciting discoveries culling the choicest most entertaining bits and adding his knowledge able commentaries Illustrated with dozens of previously unknown images this volume is a singular literary pleasure *Arena*, 1961 *Transforming Kafka* Patrick O'Neill, 2014-11-21 Lyrical mysterious and laden with symbolism Franz Kafka's novels and stories have been translated into more than forty languages ranging from Icelandic to Japanese In *Transforming Kafka* Patrick O'Neill approaches these texts through the method he pioneered in *Polyglot Joyce* and *Impossible Joyce* considering the many translations of each work as a single multilingual macrotext Examining three novels *The Trial* *The Castle* and *America* and two short stories *The Judgment* and *The Metamorphosis* O'Neill offers comparative readings that consider both intertextual and intratextual themes His innovative approach shows how comparing translations extends and expands the potential meanings of the text and reveals the subtle differences among the hundreds of translations of Kafka's work A sophisticated analysis of the ways in which translation shapes rearranges and expands our understanding of literary works *Transforming Kafka* is a unique approach to reading the works of a literary giant **Literature and the Taste of Knowledge** Michael Wood, 2005-09-29 What does literature know Does it offer us knowledge of its own or does it only interrupt and question other forms of knowledge This 2005 book seeks to answer and to prolong these questions through the close examination of individual works and the exploration of a broad array of examples Chapters on Henry James Kafka and the form of the villanelle are interspersed with wider ranging inquiries into forms of irony indirection and the uses of fiction with examples ranging from Auden to Proust and Rilke and from Calvino to Jean Rhys and Yeats Literature is a form of pretence But every pretence could tilt us into the real and many of them do There is no safe place for the reader no literalist's haven where fact is always fact and no paradise of metaphor where our poems plays and novels have no truck at all with the harsh and shifting world **Cold Fusion** Gennady Barabtarlo, 2000-05-01 While historical and political aspects of the Russo German relationship over the past three to four centuries have received due attention from scholars the range of the far more diverse important and peculiar cultural relations still awaits full assessment This volume shows how enriching these cultural influences were for both countries affecting many spheres of intellectual and daily life such as philosophy and religion education and ideology sciences and their application arts and letters custom and language The German Russian relationship has always been particularly intense Oscillating as it has between infatuation and contempt it has always been marked by a singular paradox a German cultural presence in Russia resulting either in a more or less complete fusion as in the case of Russified German or in a pronounced mutual repulsion accompanied by the denigration of each other's culture as inferior It is this curious paradox that determines the perspectives of the articles that were specially written for this volume providing it with a unifying focus

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