

Fatelessness Imre Kertesz

NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE SAN FRANCISCO CHRONICLE, THE CHICAGO TRIBUNE, THE ST. LOUIS POST-DISPATCH, THE KANSAS CITY STAR, AND BOOKLIST Homer and Langley Collyer are brothers—the one blind and deeply intuitive, the other damaged into madness, or perhaps greatness, by mustard gas in the Great War. They live as recluses in their once grand Fifth Avenue mansion, scavenging the city streets for things they think they can use, hoarding the daily newspapers as research for Langley's proposed dateless newspaper whose reportage will be as prophecy. Yet the epic events of the century play out in the lives of the two brothers—wars, political movements, technological advances—and even though they want nothing more than to shut out the world, history seems to pass through their cluttered house in the persons of immigrants, prostitutes, society women, government agents, gangsters, jazz musicians . . . and their housebound lives are fraught with odyssean peril as they struggle to survive and create meaning for themselves.

" ... Reflecting on his experiences of the Holocaust and the Soviet occupation of Hungary following the Second World War, Kertész likens the ideolokogical machinery of National Socialism to the oppressive routines of life under Communism. He also discusses the complex publication history of Fatelessness, his ... novel about the experiences of a Hungarian child deported to Auschwitz and the lack of interest with which it was met in Hungary due to its failure to conform to the Communist government's simplistic history of the relationship between Nazi occupiers and Communist liberators. The underlying theme is the dialogue between Kertész and Cooper is the difficulty of mediatuung the past and creating models for interpreting history, and how this challenges ideas of self. ..."--Book jacket.

"Elon powerfully evokes the obscurity of the past and its hold on the present as we stumble through revelation after revelation with Yoel. As we accompany him on his journey...we share in his loss, surprise, and grief, right up to the novel's shocking conclusion." —The New York Times Book Review In the tradition of *The Invisible Bridge* and *The Weight of Ink*, "a vibrant, page-turning family mystery" (Jennifer Cody Epstein, author of *Wunderland*) about a writer who discovers the truth about his mother's wartime years in Amsterdam, unearthing a shocking secret that becomes the subject of his magnum opus. Renowned author Yoel Blum reluctantly agrees to visit his birthplace of Amsterdam to promote his books, despite promising his late mother that he would never return to that city. While touring the Jewish Historical Museum with his wife, Yoel stumbles upon footage portraying prewar Dutch Jewry and is astonished to see the youthful face of his beloved mother staring back at him, posing with his father, his older sister...and an infant he doesn't recognize. This unsettling discovery launches him into a fervent search for the truth, shining a light on Amsterdam's dark

wartime history—the underground networks that hid Jewish children away from danger and those who betrayed their own for the sake of survival. The deeper into the past Yoel digs up, the better he understands his mother’s silence, and the more urgent the question that has unconsciously haunted him for a lifetime—Who am I?—becomes. Part family mystery, part wartime drama, *House on Endless Waters* is “a rewarding meditation on survival” (Kirkus Reviews, starred review) and a “deeply immersive achievement that brings to life stories that must never be forgotten” (USA TODAY).

"There's no such thing as chance...only injustice." From the winner of the Nobel Prize for Literature for “writing that upholds the fragile experience of the individual against the barbaric arbitrariness of history...” The acclaimed Hungarian Holocaust survivor Imre Kertész continues his investigation of the malignant methodologies of totalitarianism in a major work of fiction. In a mysterious middle-European country, a man identified only as “the commissioner” undertakes what seems to be a banal trip to a nondescript town with his wife—a brief detour on the way to a holiday at the seaside—that turns into something ominous. Something terrible has happened in the town, something that no one wants to discuss. With his wife watching on fearfully, he commences a perverse investigation, rudely interrogating the locals, inspecting a local landmark with a frightening intensity, traveling to an outlying factory where he confronts the proprietors ... and slowly revealing a past he's been trying to suppress. In a limpid translation by Tim Wilkinson, this haunting tale lays bare an emotional and psychological landscape ravaged by totalitarianism in one of Kertesz's most devastating examinations of the responsibilities of and for the Holocaust.

The first and only memoir from the Nobel Prize-winning author, in the form of an illuminating, often funny, and often combative interview—with himself Dossier K. is Imre Kertész’s response to the hasty biographies and profiles that followed his 2002 Nobel Prize for Literature—an attempt to set the record straight. The result is an extraordinary self-portrait, in which Kertész interrogates himself about the course of his own remarkable life, moving from memories of his childhood in Budapest, his imprisonment in Nazi death camps and the forged record that saved his life, his experiences as a censored journalist in postwar Hungary under successive totalitarian communist regimes, and his eventual turn to fiction, culminating in the novels—such as *Fatelessness*, *Fiasco*, and *Kaddish for an Unborn Child*—that have established him as one of the most powerful, unsentimental, and imaginatively daring writers of our time. In this wide-ranging and provocative book, Kertész continues to delve into the questions that have long occupied him: the legacy of the Holocaust, the distinctions drawn between fiction and reality, and what he calls “that wonderful burden of being responsible for oneself.”

FatelessnessVintage

Encyclopedia of the Holocaust is a comprehensive, authoritative one-volume reference that provides reliable information

on this ignoble and frightening episode of modern history. It features eight essays on the history of the Holocaust and its antecedents, as well as coverage of such topics as the history of European Jewry, Jewish contributions to European culture, and the rise of anti-semitism and Nazism. The essays are followed by more than 650 entries on significant aspects of the Holocaust, including people, cities and countries, camps, resistance movements, political actions, and outcomes. More than 300 black-and-white photographs from the archives at Yad Vashem bear witness to the horrors of the Nazi regime and at the same time attest to the invincibility of the human spirit. Best Specialist Reference Work of the Year - Reference Reviews UK

'While the average reader cannot pretend truly to understand the reality of those who suffered in concentration camps, Kertesz draws us one step closer' Observer Gyuri, a fourteen-year-old Hungarian Jew, gets the day off school to witness his father signing over the family timber business - his final act before being sent to a labour camp. Two months later, Gyuri finds himself assigned to a 'permanent workplace'. This is the start of his journey to Auschwitz. On his arrival Gyuri finds that he is unable to identify with other Jews, and is rejected by them. An outsider among his own people, his estrangement makes him a preternaturally acute observer, dogmatically insisting on making sense of the barbarity - and beauty - he witnesses.

An exploration of the modern European novel from a renowned English literature scholar Reading the Modern European Novel since 1900 is an engaging, in-depth examination of the evolution of the modern European novel. Written in Daniel R. Schwarz's precise and highly readable style, this critical study offers compelling discussions on a wide range of major works since 1900 and examines recurring themes within the context of significant historical events, including both World Wars and the Holocaust. The author cites important developments in the evolution of the modern novel and explores how these paradigmatic works of fiction reflect intellectual and cultural history, including developments in painting and cinema. Schwarz focuses on narrative complexity, thematic subtlety, and formal originality as well as how novels render historical events and cultural developments. Discussing major works by Proust, Camus, Mann, Kafka, Grass, di Lampedusa, Bassani, Kertesz, Pamuk, Kundera, Saramago, Muller and Ferrante, Schwarz explores how these often experimental masterworks pay homage to their major predecessors--discussed in Schwarz's ground-breaking Reading the European Novel to 1900--even while proposing radical departures from realism in their approach to time and space, their testing the limits of language, and their innovative ways of rendering the human psyche. Written for teachers and students by a highly-acclaimed scholar and including valuable study questions, Reading the Modern European Novel since 1900 offers a guide for a deeper understanding of how these original modern masters respond to both the past and present.

The author describes his twenty month ordeal in the Nazi death camp.

"Early in the twentieth century, Yiddish, previously stigmatized as a corrupt jargon, came to be recognized as a language in its own

right, and one moreover that was already the vehicle for a rich literature. Many writers in other European languages steadily became aware of the status and richness of the Yiddish language, sometimes by encountering Yiddish-speaking communities in Eastern Europe, and they responded to Yiddish language and culture in their own works, while Yiddish writers adopted, and sometimes anticipated, modern trends in other European literatures known to them. The collection of papers in this volume examines some of these fruitful interactions between Yiddish and the European literary tradition, ranging from the early nineteenth century to the present, from France to Lithuania, and from classic modernist writers such as Kafka to Imre Kertesz (Nobel Prize for Literature, 2002). With the contributions: Gilles Rozier- 'When Purim-shpiler meets Columbine': Characters of Commedia dell'arte and Purimshpil in the Works of Moyshe Broderzon David Bellos- In the Worst Possible Taste: Romain Gary's Dance of Genghis Cohn Florian Krobb- 'Muthwillige Faschingstracht': The Presence of Yiddish in Nineteenth-Century German Literature Ritchie Robertson- Kafka's Encounter with the Yiddish Theatre David Groiser- Translating Yiddish: Martin Buber and David Pinski Mikhail Krutikov- Yiddish Author as Cultural Mediator: Meir Wiener's Unpublished Novel David Midgley- The Romance of the East: Encounters of German-Jewish Writers with Yiddish-Speaking Communities, 1916-27 PoLO Dochartaigh - Intimacy and Alienation: Yiddish in the Works of Jurek Becker Peter Sherwood- 'Living through Something': Notes on the Work of Imre Kertesz Joseph Sherman- Bergelson and Chekhov: Convergences and Departures Gennady EstraiKh- Shmuel Gordon: A Yiddish Writer in 'the Ocean of Russian Literature'

Publisher Description

A monumental and groundbreaking biography of the architect of the Nazi's "Final Solution," and one of the icons of evil in our age. Adolf Eichmann was at the centre of the Nazi genocide against the Jews of Europe between 1941 and 1945. He was directly responsible for transporting over 2 million Jews to their deaths in Auschwitz-Birkenau and other death camps. Yet he was an obscure figure until his sensational capture by the Israeli Secret Service in Argentina in 1960, and his subsequent trial in Jerusalem. This study is the first account of Eichmann's life to appear since the aftermath of his trial. It is a groundbreaking biography of one of the most fascinating of the Nazi leaders. Drawing on recently unearthed documents, David Cesarani shows how Eichmann became the Nazi Security Service's "expert" on Jewish matters and reveals his initially cordial working relationship with Zionist Jews in Germany, despite his intense anti-Semitism. Cesarani explains how new research demonstrates that the massive ethnic cleansing Eichmann conducted in Poland in 1939-40 was the crucial bridge to his role in the deportation of the Jews. And he argues controversially that Eichmann was not necessarily predisposed to mass murder, exploring the remarkable, largely unknown period in Eichmann's career when he learned how to become a perpetrator of genocide.

The studies presented in the collected volume Comparative Hungarian Cultural Studies -- edited by Steven Totosy de Zepetnek and Louise O. Vasvari -- are intended as an addition to scholarship in (comparative) cultural studies. More specifically, the articles represent scholarship about Central and East European culture with special attention to Hungarian culture, literature, cinema, new media, and other areas of cultural expression. On the landscape of scholarship in Central and East Europe (including Hungary),

cultural studies has acquired at best spotty interest and studies in the volume aim at forging interest in the field. The volume's articles are in five parts: part one, "History Theory and Methodology of Comparative Hungarian Cultural Studies," include studies on the prehistory of multicultural and multilingual Central Europe, where vernacular literatures were first institutionalized for developing a sense of national identity. Part two, "Comparative Hungarian Cultural Studies and Literature and Culture" is about the re-evaluation of canonical works, as well as Jewish studies which has been explored inadequately in Central European scholarship. Part three, "Comparative Hungarian Cultural Studies and Other Arts," includes articles on race, jazz, operetta, and art, fin-de-siecle architecture, communist-era female fashion, and cinema. In part four, "Comparative Hungarian Cultural Studies and Gender," articles are about aspects of gender and sex(uality) with examples from fin-de-siecle transvestism, current media depictions of heterodox sexualities, and gendered language in the workplace. The volume's last section, part five, "Comparative Hungarian Cultural Studies of Contemporary Hungary," includes articles about post-1989 issues of race and ethnic relations, citizenship and public life, and new media.

Before the publication of this book, Alaine Polcz was widely recognized as a psychologist ministering to the needs of disturbed and incurably ill children and their families, as the author of numerous articles and several books on thanatology, and as the founder of the hospice movement in Hungary. The autobiographic account of the experiences of a woman, then 19-20, in the closing months of the Second World War. When it was first published, in 1991, the book was a revelation of past horrors in Hungary which, until then, had lingered on in the farthest reaches of the national memory as rumor and suspicion about the violent acts committed against women during a time of chaos, havoc, and savagery. The literary world quickly recognized the merits of this book: It was highly praised by Hungarian reviewers, awarded prizes, and has already been translated into French, Rumanian, Slovenian, and Serbian.

Written for students, specialists, and a general audience, Claudia Moscovici's *Holocaust Memories* offers a series of more than sixty brief and informative reviews of Holocaust memoirs, fiction, histories and films.

The suicide of a an acclaimed Hungarian writer who was born and survived the Auschwitz concentration camp forces his colleagues and friends to confront their own identity, the Holocaust, and the rise and fall of Communist rule as they desperately try to understand their friend's death, in a novel by the 2002 winner of the Nobel Prize in Literature. Reprint. 12,500 first printing.

This groundbreaking book was seeded by the first-ever joint Jung–Lacan conference on the notion of the sublime held at Cambridge, England, against the backdrop of the 100th anniversary of the outbreak of the Great War. It provides a fascinating range of in-depth psychological perspectives on aspects of creativity and destruction inherent in the monstrous, awe-inspiring sublime. The chapters include some of the outcrop of academic and clinical papers given at this conference, with the addition of new contributions that explore similarities and differences between Jungian and Lacanian thinking on key topics such as language and linguistics, literature, religion, self and subject, science, mathematics and philosophy. The overall objective of this vitalizing volume is the development and dissemination of new ideas that will be of interest to practising psychoanalysts, psychotherapists and academics in the field, as well as to all those who are captivated by the still-revolutionary thinking of Jung and Lacan.

'A sophisticated and brilliant dissection of nihilistic power' Times Literary Supplement From his prison cell, Antonio Martens, an interrogator for the recently fallen dictatorship, awaits execution. His charge? Multiple counts of murder; the murder of those disappeared by the state. Bereft of authority, and unable to avoid the consequences of his actions any longer, Martens turns his story to his involvement in the assassination of the high-profile Salinas family, and with it peers into the murderous mechanics of a regime bent on achieving its ends - no matter the means.

Translated into English at last, Fiasco joins its companion volumes Fatelessness and Kaddish for an Unborn Child in telling an epic story of the author's return from the Nazi death camps, only to find his country taken over by another totalitarian government. Fiasco as Imre Kertesz himself has said, "is fiction founded on reality"—a Kafka-like account that is surprisingly funny in its unrelentingly pessimistic clarity, of the Communist takeover of his homeland. Forced into the army and assigned to escort military prisoners, the protagonist decides to feign insanity to be released from duty. But meanwhile, life under the new regime is portrayed almost as an uninterrupted continuation of life in the Nazi concentration camps—which, in turn, is depicted as a continuation of the patriarchal dictatorship of joyless childhood. It is, in short, a searing extension of Kertesz' fundamental theme: the totalitarian experience seen as trauma not only for an individual but for the whole civilization—ours—that made Auschwitz possible. From the Trade Paperback edition.

The essence of the correspondence between Arendt and Scholem can be said to lie in three things. Above all it provides an intimate account of how two great intellectuals try to come to terms with being both German and Jewish, and how to think about Germany before, during, and after the Holocaust. They also debate the issue of what it means to be Jewish in the post-Holocaust world whether in New York or in Jerusalem. Finally, the specter of Benjamin haunts the work and in a sense the letters are as much about Benjamin as the other two questions since his life and tragic death epitomize them both. Arendt and Scholem's letters on these weighty questions are lightened by more routine exchanges: on travel itineraries, lunch or dinner parties where important people were present, and so forth. These daily details are woven throughout the correspondence and provide vivid biographical information about Arendt and Scholem that is unavailable in any other source.

Alberto Manguel praises the Hungarian writer László Földényi as "one of the most brilliant essayists of our time." Földényi's extraordinary Melancholy, with its profusion of literary, ecclesiastical, artistic, and historical insights, gives proof to such praise. His book, part history of the term melancholy and part analysis of the melancholic disposition, explores many centuries to explore melancholy's ambiguities. Along the way Földényi discovers the unrecognized role melancholy may play as a source of energy and creativity in a well-examined life. Földényi begins with a tour of the history of the word melancholy, from ancient Greece to the medieval era, the Renaissance, and modern times. He finds the meaning of melancholy has always been ambiguous, even paradoxical. In our own times it may be regarded either as a psychic illness or a mood familiar to everyone. The author analyzes the complexities of melancholy and concludes that its dual nature reflects the inherent tension of birth and mortality. To understand the melancholic disposition is to find entry to some of the deepest questions one's life. This distinguished translation brings Földényi's work directly to English-language readers for the first time.

Winner of the 2007 National Jewish Book Award in the category of Biography, Autobiography & Memoir A powerful memoir of war, politics, literature, and family life by one of Europe's leading intellectuals. When George Konrad was a child of eleven, he, his sister, and two cousins managed to flee to Budapest from the Hungarian countryside the day before deportations swept through his home town. Ultimately, they were the only Jewish children of the town to survive the Holocaust. A Guest in My Own Country recalls the life of one of Eastern Europe's most

accomplished modern writers, beginning with his survival during the final months of the war. Konrad captures the dangers, the hopes, the betrayals and courageous acts of the period through a series of carefully chosen episodes that occasionally border on the surreal (as when a dead German soldier begins to speak, attempting to justify his actions). The end of the war launches the young man on a remarkable career in letters and politics. Offering lively descriptions of both his private and public life in Budapest, New York, and Berlin, Konrad reflects insightfully on his role in the Hungarian Uprising, the notion of "internal emigration" – the fate of many writers who, like Konrad, refused to leave the Eastern Bloc under socialism – and other complexities of European identity. To read *A Guest in My Own Country* is to experience the recent history of East-Central Europe from the inside.

Primo Levi's hold on scholarly, critical and public attention grows with the passing of time. He commands a position of prominence in discourses ranging across the disciplines of Holocaust studies, Jewish studies, Italian literature, politics, history and philosophy. Certain of his concepts (the "grey zone") or certain concepts popularized through his works (the Musulmann phenomenon) play a significant role in contemporary intellectual discourse. In addition, Levi's reflections on the act and the possibility of witness, and of recounting trauma, are increasingly cited by a range of thinkers. This book presents a baker's dozen of interpretative keys to Levi's output and thought. It deepens our understanding of common themes in Levi studies (memory and witness) while exploring unusual and revealing byways (Levi and Calvino, or Levi and theater, for example). Of special interest and utility are the chapters that situate his thought within wider contexts: his epistemological connection to ancient Greeks, and his contributions to Holocaust phenomenology.

Relates the daily life of prisoners at a Nazi concentration camp through the eyes of a fifteen-year-old boy who is deported to the camp with his father.

At the age of 14 Georg Koves is plucked from his home in a Jewish section of Budapest and without any particular malice, placed on a train to Auschwitz. He does not understand the reason for his fate. He doesn't particularly think of himself as Jewish. And his fellow prisoners, who decry his lack of Yiddish, keep telling him, "You are no Jew." In the lowest circle of the Holocaust, Georg remains an outsider. The genius of Imre Kertesz's unblinking novel lies in its refusal to mitigate the strangeness of its events, not least of which is Georg's dogmatic insistence on making sense of what he witnesses—or pretending that what he witnesses makes sense. Haunting, evocative, and all the more horrifying for its rigorous avoidance of sentiment, *Fatelessness* is a masterpiece in the traditions of Primo Levi, Elie Wiesel, and Tadeusz Borowski.

Best known for her classic book *Green Thoughts: A Writer in the Garden*, Eleanor Perényi led a worldly life before settling down in Connecticut. *More Was Lost* is a memoir of her youth abroad, written in the early days of World War II, after her return to the United States. In 1937, at the age of nineteen, Perényi falls in love with a poor Hungarian baron and in short order acquires both a title and a struggling country estate at the edge of the Carpathians. She throws herself into this life with zeal, learning Hungarian and observing the invisible order of the Czech rule, the resentment of the native Ruthenians, and the haughtiness of the dispossessed Hungarians. In the midst of massive political upheaval, Perényi

and her husband remain steadfast in their dedication to their new life, an alliance that will soon be tested by the war. With old-fashioned frankness and wit, Perényi recounts this poignant tale of how much was gained and how much more was lost.

In the wilderness of junior high, Edwin Hanratty is at the bottom of the food chain. His teachers find him a nuisance. His fellow students consider him prey. And although his parents are not oblivious to his troubles, they can't quite bring themselves to fathom the ruthless forces that demoralize him daily. Sharing in these schoolyard indignities is his only friend, Flake. Branded together as misfits, their fury simmers quietly in the hallways, classrooms, and at home, until an unthinkable idea offers them a spectacular and terrifying release. From Jim Shepard, one of the most enduring and influential novelists writing today, comes an unflinching look into the heart and soul of adolescence. Tender and horrifying, prescient and moving, *Project X* will not easily be forgotten.

"A powerful meditation on the undying nature of love and the often cruel beauty of one's own fate. This is a novel you simply must read!" —Andre Dubus III, New York Times bestselling author of *Townie* From Simon Van Booy, the award-winning author of *Love Begins in Winter* and *The Secret Lives of People in Love*, comes a debut novel of longing and discovery amidst the ruins of Athens. With echoes of Nicole Krauss's *The History of Love* and Charles Baxter's *The Feast of Love*, Van Booy's resonant tale of three isolated, disaffected adults discovering one another in Greece is the compelling product of an inquisitive, visionary talent. In the words of Robert Olen Butler, Pulitzer Prize-winning author of *A Good Scent from a Strange Mountain*, "Simon Van Booy knows a great deal about the complex longings of the human heart."

"It was...unnecessary for me to fret about who the murderer was: Everybody was." A haunting, never-before-translated, autobiographical novella by the 2002 Nobel Prize winner. An unnamed narrator recounts a simple anecdote, his sighting of the Union Jack—the British Flag—during the Hungarian Revolution of 1956, in the few days preceding the uprising's brutal repression by the Soviet army. In the telling, partly a digressive meditation on "the absurd order of chance," he recalls his youthful self, and the epiphanies of his intellectual and spiritual awakening—an awakening to a kind of radical subjectivity. In his Nobel address Kertesz remembered: "I, on a lovely spring day in 1955, suddenly came to the realization that there exists only one reality, and that is me, my own life, this fragile gift bestowed for an uncertain time, which had been seized, expropriated by alien forces, and circumscribed, marked up, branded—and which I had to take back from 'History', this dreadful Moloch, because it was mine and mine alone..." The Contemporary Art of the Novella series is designed to highlight work by major authors from around the world. In most instances, as with Imre Kertész, it showcases work never before published; in others, books are reprised that should never have gone out of print. It is

intended that the series feature many well-known authors and some exciting new discoveries. And as with the original series, *The Art of the Novella*, each book is a beautifully packaged and inexpensive volume meant to celebrate the form and its practitioners.

A powerful and landmark glimpse into the life of the world's most renowned philosopher reveals the anguished existence of this great man, who was besieged by illness and molded by his calamitous sexuality, while assessing the philosophical connotations of his morality, religion, and art.

The first word in this mesmerizing novel by the winner of the Nobel Prize for Literature is "No." It is how the novel's narrator, a middle-aged Hungarian-Jewish writer, answers an acquaintance who asks him if he has a child. It is the answer he gave his wife (now ex-wife) years earlier when she told him that she wanted one. The loss, longing and regret that haunt the years between those two "no"s give rise to one of the most eloquent meditations ever written on the Holocaust. As Kertesz's narrator addresses the child he couldn't bear to bring into the world he ushers readers into the labyrinth of his consciousness, dramatizing the paradoxes attendant on surviving the catastrophe of Auschwitz. *Kaddish for the Unborn Child* is a work of staggering power, lit by flashes of perverse wit and fueled by the energy of its wholly original voice. Translated by Tim Wilkinson

Autobiographical writings have been a major cultural genre from antiquity to the present time. General questions of the literary as, e.g., the relation between literature and reality, truth and fiction, the dependency of author, narrator, and figure, or issues of individual and cultural styles etc., can be studied preeminently in the autobiographical genre. Yet, the tradition of life-writing has, in the course of literary history, developed manifold types and forms. Especially in the globalized age, where the media and other technological / cultural factors contribute to a rapid transformation of lifestyles, autobiographical writing has maintained, even enhanced, its popularity and importance. By conceiving autobiography in a wide sense that includes memoirs, diaries, self-portraits and autofiction as well as media transformations of the genre, this three-volume handbook offers a comprehensive survey of theoretical approaches, systematic aspects, and historical developments in an international and interdisciplinary perspective. While autobiography is usually considered to be a European tradition, special emphasis is placed on the modes of self-representation in non-Western cultures and on inter- and transcultural perspectives of the genre. The individual contributions are closely interconnected by a system of cross-references. The handbook addresses scholars of cultural and literary studies, students as well as non-academic readers. From award-winning author Michael Scammell comes a monumental achievement: the first authorized biography of Arthur Koestler, one of the most influential and controversial intellectuals of the twentieth century. Over a decade in the making, and based on new research and full access to its subject's papers, *Koestler* is the definitive account of this

fascinating and polarizing figure. Though best known as the creator of the classic anti-Communist novel *Darkness at Noon*, Koestler is here revealed as much more—a man whose personal life was as astonishing as his literary accomplishments. Koestler portrays the anguished youth of a boy raised in Budapest by a possessive and mercurial mother and an erratic father, marked for life by a forced operation performed without anesthesia when he was five, growing up feeling unloved and unprotected. Here is the young man whose experience of anti-Semitism and devotion to Zionism provoked him to move to Palestine; the foreign correspondent who risked his life from the North Pole to Franco's Spain, where he was imprisoned and sentenced to death; the committed Communist for whom the brutal truth of Stalin's show trials inspired the superb and angry novel that became an instant classic in 1940. Scammell also provides new details of Koestler's amazing World War II adventures, including his escape from occupied France by joining the Foreign Legion and his bluffing his way illegally to England, where his controversial novel *Arrival and Departure*, published in 1943, was the first to portray Hitler's Final Solution. Without sentimentality, Scammell explores Koestler's turbulent private life: his drug use, his manic depression, the frenetic womanizing that doomed his three marriages and led to an accusation of rape that posthumously tainted his reputation, and his startling suicide while fatally ill in 1983—an act shared by his healthy third wife, Cynthia—rendered unforgettably as part of his dark and disturbing legacy. Featuring cameos of famous friends and colleagues including Langston Hughes, George Orwell, and Albert Camus, Koestler gives a full account of the author's voluminous writings, making the case that the autobiographies and essays are fit to stand beside *Darkness at Noon* as works of lasting literary value. Koestler adds up to an indelible portrait of this brilliant, unpredictable, and talented writer, once memorably described as “one third blackguard, one third lunatic, and one third genius.”

What is the difference between writing a novel about the Holocaust and fabricating a memoir? Do narratives about the Holocaust have a special obligation to be 'truthful'—that is, faithful to the facts of history? Or is it okay to lie in such works? In her provocative study *A Thousand Darkneses*, Ruth Franklin investigates these questions as they arise in the most significant works of Holocaust fiction, from Tadeusz Borowski's Auschwitz stories to Jonathan Safran Foer's postmodernist family history. Franklin argues that the memory-obsessed culture of the last few decades has led us to mistakenly focus on testimony as the only valid form of Holocaust writing. As even the most canonical texts have come under scrutiny for their fidelity to the facts, we have lost sight of the essential role that imagination plays in the creation of any literary work, including the memoir. Taking a fresh look at memoirs by Elie Wiesel and Primo Levi, and examining novels by writers such as Piotr Rawicz, Jerzy Kosinski, W.G. Sebald, and Wolfgang Koeppen, Franklin makes a persuasive case for literature as an equally vital vehicle for understanding the Holocaust (and for memoir as an equally

ambiguous form). The result is a study of immense depth and range that offers a lucid view of an often cloudy field. A literary sensation in Hungary, Gyorgy Spiro's *Captivity* is set in the tumultuous first century A.D., between the year of Christ's death and the outbreak of the Jewish War. It follows the adventures of the feeble-bodied, bookish Uri, a young Roman Jew. Frustrated with his hapless son, Uri's father sends the young man to the Holy Land to regain the family's prestige. In Jerusalem, Uri is imprisoned by Herod and meets two thieves and (perhaps) Jesus before their crucifixion. Later he has an awakening in cosmopolitan Alexandria, and then returns home to an unexpected inheritance. Study of how historical memory and understanding are created in Holocaust diaries, memoirs, fiction, poetry, drama video testimony and memorials. Explores the consequences of narrative understanding for the victims, the survivors, and subsequent generations. Annotation copyrighted by Book News, Inc., Portland, OR

"Let us not mince words here: Danilo Kis's *Garden, Ashes* is an unmitigated masterpiece, surely not just one of the best books about the Holocaust, but one of the greatest books of the past century." Aleksandar Hemon, from the introduction

That Smell is Sonallah Ibrahim's modernist masterpiece and one of the most influential Arabic novels. Composed in the wake of a five-year prison sentence, the semi-autobiographical story follows a recently released political prisoner as he wanders through Cairo, adrift in his native city. *That Smell* is Sonallah Ibrahim's modernist masterpiece and one of the most influential novels written in Arabic since WWII. Composed after a five-year term in prison, the semi-autobiographical story follows a recently released political prisoner as he wanders through Cairo, adrift in his native city. Living under house arrest, he tries to write of his tortuous experience, but instead smokes, spies on the neighbors, visits old lovers, and marvels at Egypt's new consumer culture. Published in 1966, *That Smell* was immediately banned and the print-run confiscated. The original, uncensored version did not appear in Egypt for another twenty years. For this edition, translator Robyn Creswell has also included an annotated selection of the author's *Notes from Prison*, Ibrahim's prison diaries—a personal archive comprising hundreds of handwritten notes copied onto Bafra-brand cigarette papers and smuggled out of jail. These stark, intense writings shed unexpected light on the sources and motives of Ibrahim's groundbreaking novel. Also included in this edition is Ibrahim's celebrated essay about the writing and reception of *That Smell*.

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