Selected Short Stories Franz Kafka | b739053e4896839e35bc79d826d2fa1

Kafka's Selected Stories provides an introduction to Franz Kafka's fiction. This collection contains Kafka's stories in the order they were written, providing readers with a clear understanding of the development of his writing style and thematic concerns. The stories are divided into three sections: "In the Penal Colony," "Amerika," and "The Metamorphosis." Each section is followed by an introduction that provides context about Kafka's life and work, as well as an analysis of the stories included. The introduction also highlights the key themes and motifs that recur throughout Kafka's writing, such as alienation, power, and the search for meaning in an absurd world. By exploring these themes, Kafka's Selected Stories allows readers to gain a deeper appreciation of Kafka's unique vision and his enduring resonance with contemporary readers.
to be made between ‘finished’ and ‘ended.’ Everything continues to vibrate or unsettle, anyway. Reiner Stach points out that none of the three novels were ‘completed.’ Some pieces break off, or are concluded, or stop—it doesn’t matter!—after two hundred pages, some after two lines. The gusto, the friendliness, the wit with which Kafka launches himself into these things is astonishing. ‘This is the only series to provide in-depth critical introductions to major modern and contemporary short story writers worldwide. Each volume offers: – A comprehensive overview of the artist’s short fiction — including detailed analyses of every significant story — Interviews, essays, memoirs and other biographical materials — often previously unpublished — A representative selection of critical responses – A comprehensive primary bibliography, a selected bibliography of important criticism, a chronology of the artist’s life and works and an index—based on translations by leading Kafka scholar, this work includes twenty-nine stories, which accompanies annotations. The extracts from his letters, diaries and conversations offer a glimpse of Kafka’s creative process. It covers ten essays on the major stories from a range of voices. William Faulkner was a master of the short story. Most of the pieces in this collection are drawn from the greatest period in his writing life, the fifteen or so years beginning in 1928, when he published The Sound and the Fury. They explore many of the themes found in the novels and feature characters of small-town Mississippi life that are uniquely Faulkner’s. In ‘A Rose for Emily,’ the first of his stories to appear in a national magazine, a straightforward, neighborly narrator relates a tale of love, betrayal, and murder. The vicious family of the Snopes trilogy turns up in “Barn Burning,” about a son’s response to the activities of his arsonist father. And Jason and Caddy Compson, two other inhabitants of Faulkner’s mythical Yoknapatawpha County, are witnesses to the terrorizing of a pregnant black laundress in “That Evening Sun.” These and the other stories gathered here attest to the fact that Faulkner is, as Ralph Ellison so aptly noted, “the greatest artist the South has produced.” Collects Kafka’s short stories and parables, each reflecting his concern for modern man’s search for identity, place, and purpose. The nine stories and one poem collected in this volume formed the basis for the astonishingly original film “Short Cuts” directed by Robert Altman. Collected altogether in this volume, these stories form a searing and indelible portrait of American innocence and loss. From the collections Will You Please Be Quiet, Please?, Where I’m Calling From, What We Talk About When We Talk About Love, and A New Path to the Waterfall; including an introduction by Robert Altman. With deadpan humor and enormous tenderness, this is the work of ‘one of the true contemporary masters’ (The New York Review of Books) (The Modern Library of the world’s best books [283]). Known and loved around the world for his vast and sprawling novels, Charles Dickens relished the opportunity to experiment with his shorter writings, investigating hitherto unexplored themes and engaging in uncharacteristic narrative techniques. This anthology presents some of the beloved storyteller’s lesser-known works, focusing on tales that reflect his fascination with the supernatural as well as his impressionistic sketches and dramatic monologues. The collection opens with ‘The Story of the Goldenß Who Stole a Sexton,’ in which a gravedigger learns a lesson from mischievous spirits. Other ghostly tales include ‘The Baron of Girgzwig,’ ‘To Be Read at Dusk,’ and more. A selection of brief, atmospheric essays, most of them written for newspapers and magazines, recaptures vibrant scenes from Victorian London — its prisons, churches, schools, and street life — as well as episodes from the author’s extensive travels. The book concludes with a series of dramatic monologues from Doctor Marigold’s Prescriptions and other stories, all of them abounding in Dickens’ distinctive wit and imaginative power. Franz Kafka has given his name to a world of nightmare, but in Kafka’s world, it is never completely clear just what the nightmare is. Kafka deals in dark and quietly humorous terms with the insoluble dilemmas of a world which offers no reassurance, and no reliable guidance to resolving our existential and emotional uncertainties and anxieties. Including selections from the newly discovered Journals of K. In Stanley Corngold’s view, the themes and strategies of Kafka’s fiction are generated by a tension between his concern for writing and his growing sense of its arbitrary character. Analyzing Kafka’s work in light of ‘the necessity of form,’ which is also a merely formal necessity, Corngold uncovers the fundamental paradox of Kafka’s art and life. The first section of the book shows how Kafka’s rhetoric may be understood as the daring project of a man compelled to live his life as literature. In the central part of the book, Corngold reflects on the place of Kafka within the modern tradition, discussing such influential precursors of Cervantes, Flaubert, and Nietzsche, whose works display a comparable narrative disruption. Kafka’s distinctive narrative strategies, Corngold points out, demand interpretation at the same time they resist it. Critics of Kafka, he says, must be aware that their approaches are guided by the principles that Kafka’s fiction identifies, dramatizes, and rejects. Franz Kafka’s imagination so far outstripped the forms and conventions of the literary tradition he inherited that he was forced to turn that tradition inside out in order to tell his splendid, mysterious tales. Scrupulously naturalistic on the surface, uncanny in their depths, these stories represent the achieved art of a modern master who had the gift of making our problematic spiritual life palpable and real. This edition of his stories includes all his available shorter fiction in a collection edited, arranged, and introduced by Gabriel Josipovici in ways that bring out the writer’s extraordinary range and intensity of vision. Translated by Willa and Edwin Muirim her preface to Robert Walser’s Selected Stories, Susan Sontag describes Walser as “a good-humored, sweet Beckett.” The more common comparison is to “a comic Kafka.” Both formulations effectively describe the reading experience in these stories: the reader is obviously in the presence of a mind-bending genius, but one characterized by a wry, buoyant voice, as apparently cheerful as it is disturbing. Walser is one of the twentieth century’s great modern masters—revered by everyone from Walter Benjamin to Hermann Hesse to W. G. Sebald—and Selected Stories gives the fullest display of his talent. “He is most at home in the mode of short fiction,” according to J. M. Coetzee in The New York Review of Books. The stories “show him at his dazzling best.” Seven masterly tales: “La Parure,” “Mademoiselle Fifi,” “La Maison Tellier,” “Miss Harriet,” “Boule de Suif,” and “Le Horla.” In French, with new English translations on facing pages.