

Farewell Waltz



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著者:Milan Kundera

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In this dark farce of a novel, set in an old-fashioned Central European spa town, eight characters are swept up in an accelerating dance: a pretty nurse and her repairman boyfriend; an oddball gynecologist; a rich American (at once saint and Don Juan); a popular trumpeter and his beautiful, obsessively jealous wife; an disillusioned former political prisoner about to leave his country and his young woman ward. Perhaps the most brilliantly plotted and sheer entertaining of Milan Kundera's novels, *Farewell Waltz* poses the most serious questions with a blasphemous lightness that makes us see that the modern world has deprived us even of the right to tragedy.

Written in Bohemia in 1969-70, this book was first published (in 1976) in France under the title *La valse aux adieux* (*Farewell Waltz*), and later in thirty-four other countries. This beautiful new translation, made from the French text prepared by the novelist himself, fully reflects his own tone and intentions. As such it offers an opportunity for both the discovery and the rediscovery of one of the very best of a great writer's works.

作者介绍:

The Franco-Czech novelist Milan Kundera was born in Brno and has lived in France, his second homeland, since 1975. He is the author of the novels *The Joke*, *Farewell Waltz*, *Life Is Elsewhere*, *The Book of Laughter and Forgetting*, *The Unbearable Lightness of Being*, and *Immortality*, and the short-story collection *Laughable Loves*—all originally written in Czech. His most recent novels *Slowness*, *Identity*, and *Ignorance*, as well as his nonfiction works *The Art of the Novel*, *Testaments Betrayed*, *The Curtain*, and *Encounter*, were originally written in French.

The Franco-Czech novelist Milan Kundera was born in Brno and has lived in France, his second homeland, for more than twenty years.

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Like *Slowness*, his two earlier nonfiction works, *The Art of the Novel* and *Testaments Betrayed*, were originally written in French.

Biography

For someone whom the world regards as a serious intellectual, Milan Kundera has a brilliantly twisted sense of humor. His novels depict a world of awkward orgies and disastrous pool parties, mad scientists and self-pitying poets who contract pneumonia out of spite. While Kundera's works tackle profound issues of human identity, they also playfully juggle ambiguities, ironies and paradoxes. "The novelist teaches the reader to comprehend the world as a question," he said in a 1980 interview with Philip Roth. "There is wisdom and tolerance in that attitude. In a world built on sacrosanct certainties the novel is dead."

Kundera was born in Brno, Czechoslovakia in 1929. Like many young Czechs who had come of age during World War II and the German occupation, Kundera was attracted to Marxist philosophy, which seemed to promise a new freedom and peace. The first literary works he produced (three volumes of poetry and a play, *The Owners of the Keys*) were essentially Communist propaganda, though they didn't always conform to the tenets of socialist realism approved by the state. His resistance to the official restrictions on literature helped lead to his involvement with the "Prague Spring," the brief-lived reform movement toward "socialism with a human face."

During the '60s, Kundera began writing short stories, collected as *Laughable Loves*, which he would later identify as the beginning of his mature work. In several of them, jokes that start out as innocent pranks evolve into catastrophes for both perpetrator and victim -- they are deeds that, like the Czech version of Communism, have escaped the control of their creators. Kundera's first novel, *The Joke*, concerns a young man who is brought up on political charges after sending a teasing postcard to his girlfriend ("Optimism is the opium of the people!").

The Joke was published to wide acclaim shortly before the Soviet invasion of Czechoslovakia in 1968. Following the invasion, Kundera was ousted from his film-studies teaching job, his books were pulled from libraries and bookstores, and he was forbidden to publish new work. He went on writing, however, and his novels *Life Is Elsewhere* and *The Farewell Party* were published outside his native country. Farcical

and bleak, the novels developed what would become a recurring theme for Kundera, in which commitment to an abstract moral principle paves the way for corruption and evil.

In 1975, Kundera fled Czechoslovakia and settled in France, where he eventually became a citizen. His first book produced in exile, *The Book of Laughter and Forgetting*, remains one of his most celebrated works, weaving together autobiographical reflections with a series of connected fictions. John Updike, writing in the *New York Times*, called it "brilliant and original, written with a purity and wit that invite us directly in; it is also strange, with a strangeness that locks us out." His next novel, *The Unbearable Lightness of Being*, also drew high praise, and the 1988 film version of *The Unbearable Lightness of Being* starring Daniel Day-Lewis and Juliette Binoche turned Kundera into something of a celebrity.

Despite (or perhaps because of) the political pressures that shaped his early life and works, Kundera has long insisted that the novel should be a work of art, not a political or ideological statement. By the '90s, Kundera had started to write his novels in French; he is now sometimes tagged a "Franco-Czech" author. His works are often described as "novels of ideas," but he resists the term "philosophical novel." As he said in an interview with Lois Oppenheim, "There are metaphysical problems, problems of human existence, that philosophy has never known how to grasp in all their concreteness and that only the novel can seize."

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标签

MilanKundera

捷克

米兰昆德拉

小说

Kundera

昆德拉

外国文学

Milan

评论

I read it as a great comical/absurd play. It is a plot entwined with characters all bearing ambitions and such selfishness towards life and love thus who are at most of the time unsatisfied with the surroundings. But to me its setting is too distant to evoke an echoing.

绝对是好书！ To commit suicide is to spit in the Creator's face. Painter: Saint Lazarus. Life without children is a tree without leaves. "Kundera remains faithful to this subtle, wily, devious talent for a fiction of 'erotic possibilities. “ -New York Ti

3.5

looking deep into humanity

喜欢！

一般般

Another classic

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书评

同许多人一样，开始读昆德拉是八年前的暑假 拿着一礼拜的零花钱站在书架前 最终选定了那本《生命不能承受之轻》 第一次读到他，其实是失望的，因为不懂 只能够模模糊糊的感觉到，他想表达的是一种迷茫和混乱 充满了匪夷所思的梦，奇怪的爱恋，不知所谓的相聚和离别 那个世界， ...

昆德拉一直对一个观念极有兴趣，这就是“轻”与“重”的问题。终其一生，我们都在寻找着一个主题，即人自身的存在意义。当以此意义为个人定位，或为价值实现而服务时，我们将它假想为“重”。相对而言，“轻”是生活中的润滑剂，它不是一个必不可少的存在，但是人生的乐趣或...

先说明一下，该文只是借《告别圆舞曲》里的故事讨论时事。
“艳照门”动戈全港，那架势，犹如某天神怒后种下的魔咒，而其中一个细节，更具隐喻的味道。据说陈冠希最中意买卡地亚的情侣镯给女友，他自己也颇爱戴。苛刻的港媒追索到，与其交往过的女星几乎人手一只LOVE，在...

习惯于逢场做戏的爵士乐手克利马得知一位曾与自己有过一夜情缘的姑娘茹泽娜怀孕的消息后,就瞒着自己的妻子去劝说她堕胎。他的理由是：你是我心爱的人,我不想同任何人分享你的爱，哪怕是一个孩子；我们现在还不是要孩子的时候,他会影响我们的幸福....并且,他还把自己美满...

很多人说昆德拉德作品很难懂。我看这本书是源于想看《生命之中不能承受之轻》，结果没看成，找了他的这部《告别圆舞曲》，但是我现在很庆幸，因为这是一本好书。怎么样才算看的懂呢？我的要求很低而已。只要这本书可以让我看完，并且有所感悟就

行了！里面有一句话让我印象...

人们总是认为自己得不到的才是最好的，而往往忽略了身边最真切的……
人们总是担心还未发生的事情，而往往只会搞得自己难以抉择……
事情往往就是这样！
故事发生在短短的五天里，却给人以无限的遐想，像是经历了很久一般。
主人公们复杂的纠缠，又出奇巧的相遇，这让人不禁...

简单摘录：
伯特莱夫：接受落在我们头上的原来样子的生命，就是接受以外的生命。而一个孩子，就是意外的精华，一个孩子，就是意外本身。您不知道他会成为什么样子，它会给您带来什么，才必须接受它，不谈的话，您就只活了一半，您活着就像是一个不会有用的人在浅滩上涉水，而真...

《告别圆舞曲》里，昆德拉对人性的趋媚的追求更甚，看到每一个人所追求的东西也不过是自身幻象出来的，他借雅库布的思考说：他是不是把任何的事物全都看颠倒了呢？美是不是意味着比真更多的东西？
是啊，到底什么才算真呢？真的东西，到底是你以为它是真的呢，还是它本身就是...

高中所写，现在看起来真可爱。-----
这样可以吗，看着自己的行为被嫉妒操纵。这样可以吗，嫉妒爱人，嫉妒爱人身边的人，到一种发疯的地步让我想杀了他们。
我想，你要够坦诚，所有的一切都不可怕。被表达的...

忘记了到底是以前看到过什么书评，还是受自己某种先入为主的错误感受的影响，我总是拿加西亚马尔克斯和米兰昆德拉比较。马尔克斯的故事宏大，却又平缓的涓涓流淌；米兰昆德拉的故事时间短暂，但每个章节都在跳动，而且信息量肯定大的惊人。
想想，总觉得他们俩很像，并且总喜欢...

岁月如流。人生跌宕起伏，令人五味杂陈...
最近读了米兰·昆德拉的小说《告别圆舞曲》，感觉昆德拉的double metaphor仅稍逊于卡夫卡，那种对人性的剖析、极权之恶潜藏于日常的邪恶面孔、底层互害、相互欺骗的社会现实，都有充分的描绘...
错乱、扭曲的情欲，心灵的自我流亡， ...

看这本书之前刚刚合上毛姆的《刀锋》，某种意义上感觉这两个相隔50多年的作家，在描述二战期间及以后的影响上，那一个世代，在某种意义上有很多重合。
合上刀锋，由于个人体验的关系，在朋友的提醒下，想到了一个达到完全旁观者的境界所需要的冷漠累积，而在《告别圆舞曲》里...

书的形式很美，以音乐家的几天生活为主轴展开。喜欢米兰·昆德拉小说的一个理由就是他精心设计的小说结构。
也许是学音乐出生的缘故，他的作品仿佛就像一部协奏曲，每一处的细节都有他特别的含义。不幸地是，我很糟糕地买重了这本书。最后，还不得已把多出的一本送给了小...

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