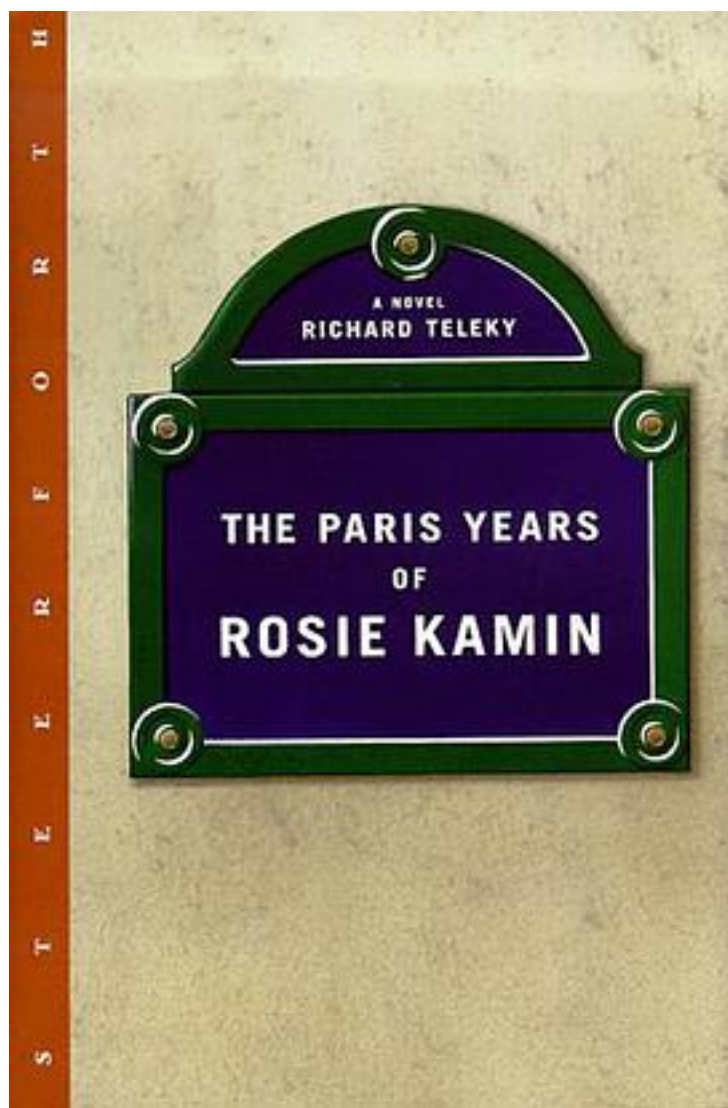


# The Paris Years of Rosie Kamin



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著者:Richard Teleky

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Amazon.com Rosie Kamin is first seen through a blur of mundane activities on the streets of Paris as she walks home. But something feels “off,” “distorted.” A tension pulses underneath the surface of these details (French pastry; a broken shoe strap; the metro station), and when Rosie enters her apartment building, she sees a man sitting on the steps. “How did you find my address?” she asks. His name is Benyoub, a past lover. He announces that he needs 20,000 francs. In this compelling first chapter, the reader glimpses a Paris rarely seen. A kind of no-nonsense style characterizes Richard Teleky's storytelling. There is no lingering over the feelings sustained through hardship or tragedy. The riveting sorrows of Rosie Kamin's life are held up like flash cards: her parents' internment in Auschwitz, where her father was killed; her mother's resolute silence and eventual suicide in Pittsburgh, where she'd gone to raise her two daughters. Haunted by the suicide and her mother's unrevealed life in the concentration camp, Rosie nonetheless falls into the vicious lethargy of taking care of her obtuse, demanding stepfather. Finally breaking the spell, she heads off for Paris, there to carry on her family legacy of denial and escapism for another 20 years. This is a novel about breaking the spell of secrets and denial. Rosie remains as disconnected in Paris and adrift in her life, even at the age of 40, as she was after graduating from college in the U.S. The reappearance of Benyoub, however, forces her to begin to integrate her past sorrow and to commit to a journey, with her eccentric sister, of a reconciliation with the past. The Paris Years of Rosie Kamin is full of unusual characters, tersely drawn, and Teleky's minimalist style builds satisfyingly toward Rosie's self-realization. But occasionally the parading of crises unattended by reflection, varying pitch, or emotion (“In the spring of her graduating year, six months after Elza's funeral, Rosie was raped”) annoys. In this regard, the novel, largely unfelt, does not extract sympathy from the reader. --Hollis Giammatteo The New York Times Book Review, Janet Kaye In his first novel, Richard Teleky has created a central character who evokes sympathy but not empathy. See all Editorial Reviews

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