

The Question Of Bruno Aleksandar Hemon

Has thinking, working and teaching in terms of national literatures become obsolete in today's globalized world of hyphenated languages, literatures and cultures? Since the rise of modern European national philologies coincided with the emergence of modern European nation-states, does the dissolution of the latter in the European supranational unity imply the suspension of the former? Or we must, on the contrary, consider the fact that today's Europe is not only postnational but, in its re-nationalized East-Central-European part, post-multinational as well, i.e., emerging out of the breakdown of the postimperial state formations such as the Soviet Union, Czechoslovakia and Yugoslavia?

A diverse anthology of new fiction, essays, poetry, and photography exploring the subject of family from this "illustrious new literary journal" (Vogue.com). Following his acclaimed debut issue of collected writing on the theme of "Arrival," the renowned editor and critic John Freeman circles a topic of constantly shifting definitions and endless fascination for writers: family. In an essay called "Crossroads," Aminatta Forna muses on the legacy of slavery as she settles her family in Washington, DC—a place where she is routinely accused of cutting in line when she stands next to her white husband. Award-winning novelist Claire Vaye Watkins delivers a stunning portrait of a woman in the throes of postpartum depression. Booker Prize winner Marlon James takes the focus off absent fathers to write about his mother, who calls to sing him happy birthday every year. Novelist Claire Messud's writes of the two four-legged tyrants in her home; Sandra Cisneros muses about her extended family of past lovers; and Aleksandar Hemon tells the story of his uncle's desperate attempt to remain a communist

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despite decades in the Soviet gulag. With outstanding, never-before-published pieces of fiction, nonfiction, and poetry from literary heavyweights and up-and-coming writers alike, Freeman's: Family collects the most amusing, heartbreaking, and probing stories about family life emerging today.

This book brings together new perspectives on collective memory in the modern Muslim world. It discusses how memory cultures are established and used at national levels – in official history writing, through the erection of monuments, the fashioning of educational curricula and through media strategies – as well as in the interface with both artistic expressions and popular culture in the Muslim world at large. The representations of collective memory have been one of the foremost tools in national identity politics, grass-root mobilization, theological debates over Islam and general discussions on what constitutes 'the modern in the Middle East' as well as in Muslim diaspora environments. Few, if any, contemporary conflicts in the region can be understood in depth without a certain focus on various uses of history, memory cultures and religious meta-narratives at all societal levels, and in art and literature. This book will be of use to students and scholars in the fields of Identity Politics, Islamic Studies, Media and Cultural Anthropology.

A collection of stories set in modern-day Thailand depicts this Asian country on the crossroads between the ancient and the modern, focusing on issues of family relations, romance, generational conflicts, and cultural changes. A first collection. Reader's Guide included. Reprint.

An unprecedented glimpse into the strange and remarkable inner workings of the United Nations Before he was invited to become the United Nations' first writer in residence,

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Aleksandar Hemon had a complicated relationship with the institution, whose image was tainted by the UN Protection Forces' delinquent and disgraceful presence in the Bosnian War. And yet he also understood that "without the UN, without the very idea of it, the crimes against Bosnians couldn't be perceived as crimes against all humanity." By the time Hemon had finished his residency at the United Nations—he and the Magnum photographer Peter van Agtmael were invited into the iconic New York City headquarters and given access to the secretary-general, the General Assembly, and the Security Council—his relationship with the institution was even more complicated. In *Behind the Glass Wall*, Hemon shows us an essential modern institution at work, one both beautifully driven and profoundly crippled by its noble ideals. But above all he shows us an institution made up of cigarette-smoking, gossipy, hungry, angry, lovely, petty, brilliant people committed to the most inspiring of international principles, people who are at least as frustrated as we are by the world's failure to live up to the goals of the Charter of the United Nations, people who get up every morning newly determined to achieve nothing less than peace on earth.

"Best European Fiction is an exhilarating read."—Time The launch of Dalkey's Best European Fiction series was nothing short of phenomenal, with wide-ranging coverage in international media such as Time magazine, the New York Times, Wall Street Journal, Chicago Tribune, Financial Times, and the Guardian; glowing reviews and interviews in print and online magazines such as the Believer, Bookslut, Paste, and the Huffington Post; radio interviews with editor Aleksandar Hemon on NPR stations in the US and BBC Radio 3 and 4 in the UK; and a terrific response from booksellers, who made Best European Fiction 2010 an "Indie Next" pick and created table displays and special promotions throughout the US and UK. For

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2011, Aleksandar Hemon is back as editor, along with a new preface by Colum McCann, and with a whole new cast of authors and stories, including work from countries not included in Best European Fiction 2010.

Jozef Pronek, a young man from Sarajevo who stayed in the U.S. and watched the war at home on TV, journeys from Sarajevo to the Soviet Union, Shanghai, and Chicago as he deals with the complexities and emotional upheavals of adolescence, enrolls in a Chicago ESL class, and endures such minimum wage careers as a P.I. and a fund-raiser for Greenpeace. Reprint. 25,000 first printing.

Two books in one in a flip dos-à-dos format: The story of Aleksandar Hemon's parents' immigration from Sarajevo to Canada and a book of short memories of the author's family, friends, and childhood in Sarajevo In My Parents, Aleksandar Hemon tells the story of his parents' immigration to Canada—of the lives that were upended by the war in Bosnia and siege of Sarajevo and the new lives his parents were forced to build. As ever with his work, he portrays both the perfect, intimate details (his mother's lonely upbringing, his father's fanatical beekeeping) and a sweeping, heartbreaking history of his native country. It is a story full of many Hemons, of course—his parents, sister, uncles, cousins—and also of German occupying forces, Yugoslav partisans, royalist Serb collaborators, singing Ukrainians, and a few befuddled Canadians. My Parents is Hemon at his very best, grounded in stories lovingly polished by retelling, but making them exhilarating and fresh in writing, summoning unexpected laughs in the midst of the heartbreaking narratives. This Does Not Belong to You, meanwhile, is the exhilarating, freewheeling, unabashedly personal companion to My Parents—a perfect dose of Hemon at his most dazzling and untempered in a series of beautifully distilled

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memories and observations and explosive, hilarious, poignant miniatures. Presented dos-à-dos with *My Parents*, it complements and completes a major work from a major writer. In the words of Colum McCann, “Aleksandar Hemon is, quite frankly, the greatest writer of our generation.” Hemon has never been better than here in these pages. And the moment has never been more ready for his voice, nor has the world ever been more in need of it.

“Aleksandar Hemon is on fire.” —*Vanity Fair* “His writing style is as vital and rewarding as ever. . . . The kind of writing that pulls you in and holds you there.” —*San Francisco Chronicle* Joshua Levin has a reasonably comfortable Chicago apartment, a mildly dysfunctional family sprinkled throughout the suburbs, a steady job teaching ESL, a devoted girlfriend who lives down the block, and a laptop full of screenplay ideas—one of which he thinks, might turn out to be good: *Zombie Wars*. But all it takes is a few unexpected events—his already unhinged army vet of a landlord experiencing something of a psychotic break, a moment of weakness (or two) with his sultry Bosnian student—for Joshua’s life to descend into chaos. As the stakes quickly move from absurd to life-and-death matters, *The Making of Zombie Wars* takes on real consequence.

The author provides anecdotes of her life as an independent bookstore owner, from her dinner party with Isabel Allende, to relationships with customers and struggles to stay open in the face of competition from chain bookstores.

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'Aleksandar Hemon has established himself as that rare thing, an essential writer. Another small act of defiance against this narrowing world' Observer 'His language sings . . . I should not be surprised if Hemon wins the Nobel Prize at some point' Giles Foden In Aleksandar Hemon's electrifying first book, *The Question of Bruno*, Jozef Pronek left Sarajevo to visit Chicago in 1992, just in time to watch war break out at home on TV. Unable to return, he began to make his way in a foreign land and his adventures were unforgettable. Now Pronek, the accidental nomad, gets his own book, and startles us into yet more exhilarating ways of seeing the world anew. 'If the plot is mercury, quick and elusive, sentence by sentence and word for word, Aleksandar Hemon's writing is gold' Times Literary Supplement 'Downbeat but also hilarious, while the writing itself is astonishing' Time Out 'Hemon can't write a boring sentence, and the English language is the richer for it' New York Times 'Sheer exuberance, generosity and engagement with life' Sunday Times In Aleksandar Hemon's electrifying first book, *The Question of Bruno*, Jozef Pronek left Sarajevo to visit Chicago in 1992, just in time to watch war break out at home on TV. Unable to return, he began to make his way in a foreign land and his adventures were unforgettable. Now Pronek, the accidental nomad, gets his own book, and startles us into yet more exhilarating ways of seeing the world anew.

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When Aleksandar Hemon and Velibor Božovic became friends as teenagers in Sarajevo, it was, in Hemon's words, "pretty clear that our friendship was for life, even if we could have no notion of what lay ahead of us." In the coming years, it became clear that their future was going to be entirely unlike anything they might have imagined. Their beloved city was ripped to shreds by ethnic violence, its citizens suffering the longest siege in the history of modern warfare. Hemon was trapped abroad, in Chicago, when the siege began, and unable to return home, he watched in despair, alone and helpless, as the war unfolded in headlines and TV dispatches. Božovic, meanwhile, was trapped in Sarajevo with his family. As the conflict accelerated, he was conscripted into the Bosnian Army—even as his father, who had served in the Yugoslav People's Army since long before their country split apart, was being held in a Bosnian POW camp. In his essay "My Prisoner," Hemon tells Božovic's story of life in Sarajevo during the siege. His account revolves around one particular incident in the middle of the war when Božovic was offered the chance to visit his father in the POW camp—though not, of course, without an onerous quid pro quo. Almost twenty years later, in 2012, Hemon and Božovic are still friends for life. Hemon is now a writer in Chicago; Božovic is a photographer in Montreal. Hemon has traveled to Canada with his daughter to see his friend's art installation, *My Prisoner*, about that wartime

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reunion with his father. In this special ebook edition, both versions of "My Prisoner" are presented together. The result is a unique and extraordinary literary and artistic experience. Note: Hemon's essay appears in the Picador paperback and ebook editions of *The Book of My Lives*. Božovic's *My Prisoner* appears only in this enhanced ebook.

The start of the most ambitious editorial project in Dalkey Archive's history. Historically, English-language readers have been great fans of European literature, and names like Franz Kafka, Gustave Flaubert, and Thomas Mann are so familiar we hardly think of them as foreign at all. What those writers brought to English-language literature was a wide variety of new ideas, styles, and ways of seeing the world. Yet times have changed, and how much do we even know about the richly diverse literature being written in Europe today? *Best European Fiction 2010* is the inaugural installment of what will become an annual anthology of stories from across Europe. Edited by acclaimed Bosnian novelist and MacArthur "Genius-Award" winner Aleksandar Hemon, and with dozens of editorial, media, and programming partners in the U.S., UK, and Europe, the *Best European Fiction* series will be a window onto what's happening right now in literary scenes throughout Europe, where the next Kafka, Flaubert, or Mann is waiting to be discovered. List of contributors Preface: Zadie Smith Introduction:

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Aleksandar Hemon Ornela Vorpsi (Albania): from The Country Where No One Ever Dies Antonio Fian (Austria): from While Sleeping Peter Terrin (Belgium: Dutch): from "The Murderer" Jean-Philippe Toussaint (Belgium: French): "Zidane's Melancholy" Igor Stiks (Bosnia): "At the Sarajevo Market" Georgi Gospodinov (Bulgaria): "And All Turned Moon" Neven Usumovic (Croatia): "Veres" Naja Marie Aidt (Denmark): "Bulbjerg" Elo Viiding (Estonia): "Foreign Women" Juhani Brander (Finland): from Extinction Christine Montalbetti (France): "Hotel Komaba Eminence" (with Haruki Murakami) George Konrád (Hungary): "Jeremiah's Terrible Tale" Steinar Bragi (Iceland): "The Sky Over Thingvellir" Julian Gough (Ireland: English): "The Orphan and the Mob" Ornaní Choileáin (Ireland: Irish): "Camino" Giulio Mozzi (AKA Carlo Dalcielo) (Italy): "Carlo Doesn't Know How to Read" Inga Abele (Latvia): "Ants and Bumblebees" Mathias Ospelt (Liechtenstein): "Deep In the Snow" Giedra Radvilaviciute? (Lithuania): "The Allure of the Text" Goce Smilevski (Macedonia): "Fourteen Little Gustavs" Stephan Enter (Netherlands): "Resistance" Jon Fosse (Norway): "Waves of Stone" Michal Witkowski (Poland): "Didi" Valter Hugo Mae (Portugal): "dona malva and senhor josé ferreiro" Cosmin Manolache (Romania): "Three Hundred Cups" Victor Pelevin (Russia): "Friedmann Space" David Albahari (Serbia): "The Basilica in Lyon" Peter Kristúfek (Slovakia): from The Prompter Andrej Blatnik

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(Slovenia): from You Do Understand? Julián Ríos (Spain: Castilian): "Revelation on the Boulevard of Crime" Josep Fonalleras (Spain: Catalan): "Noir in Five Parts and an Epilogue" Peter Stamm (Switzerland): "Ice Moon" Deborah Levy (United Kingdom: England): from Swimming Home Alasdair Gray (United Kingdom: Scotland): "The Ballad of Ann Bonny" Penny Simpson (United Kingdom: Wales): "Indigo's Mermaid"

Presents a collection of contemporary short stories from countries in Europe, including Hungary, France, and Norway, with additional information about the writers and translators.

Vermeule draws upon recent research in cognitive science to understand the mental processes underlying human social interactions without sacrificing solid literary criticism. People interested in literary theory, in cognitive analyses of the arts, and in Darwinian approaches to human culture will find much to ponder in Why Do We Care about Literary Characters?

Presents an alphabetical reference guide detailing the lives and works of authors associated with the English-language fiction of the twentieth and twenty-first centuries.

Essays pay tribute to the two different cities of the author's youth--Sarajevo, until the city came under siege, and then Chicago, where he and his family started a new life, leaving behind

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everything they had ever known.

“The genius of Aleksandar Hemon’s prose is a well-established, universally acknowledged fact. But his ability to read a soccer match—to really, deeply understand it—will strike readers with the force of pure, ecstatic revelation. His essays on the game are the very definition of pleasure.” —Franklin Foer, author of *How Soccer Explains the World* “Some people believe football is a matter of life and death. I am very disappointed with that attitude. I can assure you it is much, much more important than that.” —Bill Shankly, legendary Liverpool F.C. manager

As the world’s eyes turn to the World Cup, Aleksandar Hemon reminds us of a sad fact: “an average life seldom contains more than twenty World Cups—our games are tragically numbered.” We need to pay attention, to absorb the joy, the skill, the agony, the triumph, the beauty—everything that soccer is. And soccer is, of course, everything. In these pages, Hemon revisits memories of his first World Cup (1974), for which his then homeland, Yugoslavia, qualified in dramatic fashion—only to quickly lose their way out of the tournament. He takes us through the World Cups of the eighties, nineties, up to South Africa in 2010 and Brazil in 2014, which was a special one for Hemon, the first time in the country’s history that Bosnia and Herzegovina qualified. Played out on the world stage—both in the World Cup and in soccer’s international professional leagues—soccer is a high-stakes enterprise full of extreme passion, extreme talent, extreme money, and often extreme politics. But Hemon is also quick to point out that a game of soccer requires only a reasonably flat surface, a sufficiently round object, and someone to show up, and he regales us with stories of the heated games of his youth in Sarajevo’s gravel courtyards, of the frozen pick-up games of his adulthood in Chicago, and now, of his daughter’s slightly less intense soccer practices, replete with cones and shin

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guards. Hemon has been celebrated far and wide for his fiction and essays, but here he takes on what is truly his lifelong, animating passion: soccer. It's more than a sport, it's certainly not "exercise," and it's not even enough to say soccer is life (as Shankly pointed out). Soccer is, in fact, the beautiful game—and never more so than in these pages. Even if, despite all of America's best efforts, Hemon still occasionally insists on calling it "football."

This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

A New York Times Notable Book, an NPR Best Debut of the Year, and a PEN/Hemingway finalist. These linked stories follow Sabina as she navigates her shifting identity as a daughter of the Colombian diaspora, and struggles to find her place within and beyond the net of her strong, protective, but embattled family. In "Lucho," Sabina's family—already "foreigners in a town of blancos"—is shunned by the community when a relative commits an unspeakable act of violence, but she is in turn befriended by the town bad boy, who has a secret of his own. In "Desaliento," Sabina surrounds herself with other young drifters who spend their time looking for love and then fleeing from it—until reality catches up with one of them. And in "Vida," the urgency of Sabina's self-imposed exile in Miami fades when she meets an enigmatic Colombian woman with a tragic past. "Vida calls to mind some of the best fiction from recent

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years. Like Elizabeth Strout's Olive Kitteridge, Engel uses stories about connected characters to illuminate her main subject, in this case Sabina, who moves with her family from Bogotá, Colombia, to New Jersey. Engel brings Sabina's family and culture to life with a narrative style reminiscent of Junot Díaz's *The Brief Wondrous Life of Oscar Wao* . . . Vivid, memorable . . . An exceptionally promising debut." —The Cleveland Plain Dealer

This volume analyzes new articulations of cultural memory in the wake of Yugoslavia's dissolution by engaging with diverse media, such as literature, cinema, comics, visual art, monuments, and the internet. Understanding cultural memory as a mediated and performative engagement with the past, the collection foregrounds art's power to record unofficial histories, critically delve into historical traumas, and imagine radical forms of solidarity.

In June, 2006, Picador launch Picador Shots, a new series of pocket-sized books priced at £1. The Shots aim to promote the short story as well as the work of some Picador's greatest authors. They will be contemporarily packaged but ultimately disposable books that are the ideal literary alternative to a magazine. Aleksandar Hemon's 'A Coin' and 'Exchange of Pleasant Words' from *The Question of Bruno* will be one of the first shots. In 'A Coin' the discomfiting reality of surviving in a war-zone is pieced together through fragments of letters from Aida, a resident of Sarajevo. Far away, someone endures the anguish of waiting to read what she has written and of wondering if she is even still alive. In 'Exchange of Pleasant Words' the history of the Hemon family is assembled from a tangle of literary references, family myths and memories. The result is a subtle exploration of the need to remember the past whether fabricated or truly frightening. Hemon's observations are both painfully funny and heartbreakingly sad. He writes with a wit, freshness and true originality that proves him one of

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the most talented and skilled writers of his generation.

A Study Guide for Aleksandar Hemon's "Islands," excerpted from Gale's acclaimed Short Stories for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Short Stories for Students for all of your research needs.

The Question of BrunoVintage

The Cinema of Emir Kusturica: Notes from the Underground is the first book on the Sarajevan film-maker to be published in English. With seven highly acclaimed films to his credit, Kusturica is already established as one of the most important of contemporary filmmakers, with each of his films winning prizes at major festivals around the world. In covering films such as Underground, Arizona Dream, and Black Cat, White Cat, this timely new study delves into diverse facets of Kusturica's work, much of which is passionately dedicated to the marginal and the outcast, as well as discourses of national and cultural identity.

In one volume, this edited collection provides both a theoretical and praxis-driven engagement with teaching world literature, focusing on various aspects of critical pedagogy. Included are nine praxis-driven essays by instructors who have taught world literature courses at the university level.

'If there is a more inspired writer of fiction than Aleksandar Hemon currently at

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work in English, I haven't read him. Startlingly fresh and original . . . Read and rejoice' GQ The explosive perils of adolescence, a country falling apart, the overwhelming vertigo of striking out abroad: this is life in which love is only one of many obstacles. From Sarajevo to the darkest heart of Africa, deepest Slovenia, and the melting pot of Chicago, this brilliant and restlessly inventive collection is shot through with humour and truth – found in the most surprising of places. 'Eccentric, witty and alive with compassion' Observer 'Much of the wonder here is in his swaggeringly supple prose, which is by turns delectably lavish and blunt . . . Some of the richest delights in contemporary fiction, as well as some of the best jokes' Guardian 'Crackles with wit and dances with invention' Independent 'Infinitely vibrant and alive' Financial Times

An autistic boy struggles to cope with the loss of his mother in this “very moving” debut novel (Dave Eggers). Following the sudden death of Sebby's mother, his father takes him to live in the family's summer house, hoping it will give them both time and space to recover. But Sebby's father deteriorates in this new isolation, leaving Sebby struggling to understand his mother's death alone. Ultimately, he will reach out to a favorite teacher back home and to two nearby children, who force him out of the void of the past and help him to exist in the present. With an “impressive ability to connect with and portray the myopic grief

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of a bereft child,” this novel is filled with both sorrow and sweet humor, and with the buoyant life force of its unforgettable narrator (Kirkus Reviews). “Sebby’s innocent voice speaks for anyone bravely grasping for order and solace amid unspeakable loss.” —The Washington Post Book World “Sebby Lane will break your heart and delight your soul.” —People

This book gives an insight into the media constructions of historical remembrance reflecting transnational, national or nationalistic forms of politics. Authors from post-Yugoslavia and neighbouring countries focus on the diverse transnational (such as Austro-Hungarian, Yugoslav etc.) and national (such as Bosnian, Croatian, Serbian etc.) memory cultures in South-Eastern Europe, their interference and rivalry. They examine constructions of memory in different media from the 19th century to recent wars. These include *longue durée* images, breaks and gaps, selection and suppression, traumatic events and the loss of memory, nostalgia, false memory, reactivation, rituals and traces of memory. Returning migrants have been involved in post-socialist transformation processes all across Eastern and Southeastern Europe. Engaged in politics, the economy, science and education, arts and civil society, return migrants have often exerted crucial influence on state and nation-building processes and on social and cultural transformations. However, remigration not only comprises stories of

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achievements, but equally those of failed integration, marginalization, non-participation and lost potential - these are mostly stories untold. The contributions to this volume shed light on processes of return migration to various Eastern and Southeastern European countries from multidisciplinary perspectives. Particular attention is paid to anthropological approaches that aim to understand the complexities of return migration from individual perspectives.

In the tradition of Aleksandar Hemon's *The Question of Bruno* and David Bezmozgis's *Natasha*, a stunning debut collection of short fiction that nails with deadpan irony the dislocations of exile and the disconnects of daily life.

Set in Chicago and Sarajevo, a series of interconnected short stories and a novella explores the trauma of war and reveals the struggle of an exile to build a new life in a new land, in a collection that includes "Blind Jozef Pronek and Dead Souls" and "The Sorge Spy Ring." A first collection. Reprint. 35,000 first printing. *Memories of Mass Repression* presents the results of researchers working with the voices of witnesses. Its stories include the witnesses, victims, and survivors; it also reflects the subjective experience of the study of such narratives. The work contributes to the development of the field of oral history, where the creation of the narrative is considered an interaction between the text of the narrator and the listener. The contributors are particularly interested in ways in which memory is created and molded. The interactions of different, even conflicting, memories of other individuals, and society as a whole are considered. In writing the history of

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genocide, "emotional" memory and "objective" research are interwoven and inseparable. It is as much the historian's task to decipher witness account, as it is to interpret traditional written sources. These sometimes antagonistic narratives of memory fashioned and mobilized within public and private arenas, together with the ensuing conflicts, paradoxes, and contradictions that they unleash, are all part of efforts to come to terms with what happened. Mining memory is the only way in which we can hope to arrive at a truer, and less biased historical account of events. Memory is at some level selective. Most believers in political movements turned out to be the opposite of what they promised. When given a proper forum, stories that are in opposition to dominant memories, or in conflict with our own memories, can effectively battle collective forgetting. This volume offers the reader a vision of the subjective side of history without falsifying the objective reality of human survival.

A first full-length work by the MacArthur Award-winning author of the story collections *The Question of Bruno* and *Nowhere Man* finds the murder of Jewish immigrant Lazarus Averbuch triggering ethnic and political tensions in early twentieth-century Chicago, an event that is investigated a century later by a young writer from Eastern Europe.

A debut collection of short fictional works includes "Tales of Hungarian Resistance," in which the children of immigrants are trapped in a cultural crossroads; "Into the Ring," a satirical reflection on the institution of marriage; and the title piece, in which a dying composer probes the connection between artistic vision and madness.

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