LITERATURE REVIEW

1) Helena Koskova - (1999)

This article discusses four main aspects of Kundera’s writings. These are 1) treating the novel as a game where the novelist may be using a banal, light and a playful story to contemplate on philosophical issues 2) using dreams 3) Combining imagination with intellect 4) application of past to the present.

2) Peter Kussi - (1995)

He examines Kundera’s novel, Life Is Elsewhere and reveals that the novel is an introspective study of a young poet who wills his own death, of a mother who becomes so immersed in herself that she falls in love with her son and of a country fashioned by irony and unable to find its own image in a dimly lit mirror. In a way the novel is an old fashioned treatment of an age old problem.

3) Engene Narrett (1992)

In an article "Surviving History : Milan Kundera’s Quarrel with Modernism" he says that Milan Kundera Essay and fiction reflect on the interviewing of aesthetics and politics, of personal and social issues in our’ era which he sees as increasingly dissicated by pressures to confirm. He also points out that Kundera in a new novelistic art forges philosophy, narrative, and dream into one

4) E.T. Czerwinsk : (1996)

In this article on Kunder’s play Jacques and His Master’
E.J.Czerwinski remarks that the plan is shallow and pretentious. The truth is that the Jacques neither reads well nor has sufficient dramatic or philosophic interest Kundera’s introduction to this play is equally pretentious. Over all this attempt of writing a play is a failure one.

5) **Ewa Hvyniewiez - Yarbrough (2010)**

This most versatile article on Kundera's most famous novel "The Unbearable Lightness of Being boldly advises that if you live long enough and contentedly enough in exile, your feelings of estrangement can evolve into a sense of living two lives at once. Today more and more people experience the state of homelessness. It is the result of globalization.

6) **Frances Restuccia (1990)**

This article on Kundera’s first novel 'The Joke' argues that Kundera is perhaps political insofar as he is not political. Though Kundera tries to show that his main concern is private life the question arises - How does he conceive of personal relations? The totalitarianism of everyday life pervades Kundera's work. The author underscores how men and women are very badly victimised by communist party.

7) **Fred Misurella - (2007)**

Here the article deals with wood’s "Translating Milan Kundera". It shows how woods demonstrates Kundera and other exiled writers translation becomes part of the writing process.
They struggle to find out an audience at the same time they try to create an original linguistic style. For Kundera Translation is an attempt to create beauty. In short woods shows that in all his efforts to revise his French, Czech,

English translations Kundera has sought to create a prose style with clear poetic effects.

8) **Craig Cravens** :- (Winter 2007)

In this article Craig Cravens indicates how Kundera has been harsh to translators. He accuses them of indifference to the authors' style, in turn these translators' have accused Kundera of an ignorance of the art of translation. At the end Craig concludes that translators, editors, and reviewers are doing the best they can to introduce foreign authors to a new audience and perhaps make them famous.

9) **Crag Craves** (Spring 2000)

This article - faulty consciousness: Milan Kundera’s ‘The Joke’ deals with the problem of Kundera’s rejection of the label "psychological novel" In a sense ‘The Joke’ is a modernist novel and the characters approach the psychologically mimetic. In brief Kundera’s novels become a place where "man thinks, God laughs" In this first novel Kundera’s God is still silent

10) **Henapichova** (Summer 1992)

The narrator’s place in the novel Unbearable Lightness of Being is important as any other character in the novel. The
narrator creates his own self as he tells the story considering the narrator’s dislike of psychological probing the interior monologue is completely absent here. Kundera links interior monologue to is completely absent here. Kundera links interior monologue to secret-police technique. It is for this reason that the narrator of "ULB" protests it with such ferocity.

11) **Hena Pichova and Marjorie E. Rhine (1997).**
This article, "Reading Oedipus in Milan Kundera’s. The unbreakable lightness of Being throws light on the fact in (ULB) mythical reading is more acceptable than the biblical one. It also makes clear that Kundera’s authorial intention and the intention of the text are different from each other. Finally the writer warns that the readers of Kundera’s novel do not have to remain confined to only one type of interpretation.

12) **Howard Eiland: - (1993)**
This article critically reviews "Understanding Milan Kundera Public Events, Private Affairs." In the beginning it praises Misurella efforts of studying Kundera’s fictions and other writings in the context of the chronology of his life. Each chapter reviews one book and then the grand theme of twentieth century consciousness is assessed. Misurella’s efforts are more detailed and move properly literary than the other two books on the same topic.
13) **Igor Webb : - (Autumn 1990)**

In this article, "Milan Kundera and the Limits of Scepticism" Igor Webb makes a realistic statement that in Kundera’s work 'Nature' finds no place. Kundera’s heroes are Diderot and Sterne, not Rousseau. He is a rationalist and sceptic devoted to imagination and creativity. With his rationalism he comprehends utter unreasonableness of experience. For Kundera this hopeless mismatch between the reason and experience is the source of irony and humour. However Kundera fails to understand that the great truths, far from being complex are simple and monolithic and are not illuminated by mere questioning.

14) **Johannes F. Welfing - (September 2000)**

This article critically reviews "Understanding Milan Kundera" summarises the entire book in a most compact manner. It tells that the book has four main sections: Reviews, Interviews, open letters and articles and essays. Though "Critical Essay" takes a comprehensive survey on Kundera it is rather doubtful whether such a collection of essays, articles, reviews, interviews and open letters is going to be a good choice.

We realise through this critical assessment of Kundera’s "The Betrayed Testament" the central figure is Kafka. Kundera claims that Kafka’s aesthetic intention is one of the most distinctive signs of beauty in his prose.

16) Michael Cooke - (1992)

In the beginning the article talks about the death of novel in Czechoslovakia and hints at the crisis in Czech literature. However Kundera once said, "the precious essence of the European spirit is being held safe the wisdom of the novel" The author finds some serious flaws in this thesis. The trouble with Kundera’s novels is that in them love has only the praying eye of police and sexuality for Kundera is a symbol of power struggle the domination of one person on another.


Here the reviewer begin with the remark that though Kundera is one of the most popular writer in his native country as well as in western Europe, his name remains obscure. In "the farewell party" the reader finds a fine blend of politics, sex and humour. The message of the book may be found in "he told himself that this country was
getting neither better nor worse but only more and more absurd."

18) **Peter Kussi** - (Spring 1983)

Milan Kundera writes fiction to ask question. Questions are characteristic in his approach Kundera interrogates his characters, narrators and readers to puzzle them to such an extent that the ask questions themselves. He questions his themes. In interviews and statements Kundera may engage polemics but in his novels, stories and plays this great authors most personal voice sounds a dialogue with the truth.

19) **Peter Patro** - (March 1982)

The first part of the article describes in brief the legacy of Czech writers who were striving for "authenticity". This legacy gave Kundera the techniques for the essentially destructive and liberating writings, Kundera's work is "about sex and politics". These are the two main obsessions of the post modern age. He is rather fermented by them. Deception conscious and unconscious are common in sex and politics. Vary rarely it can be distinguished who is the deceiver and who is the deceived. By and large Kundera's work is full of sacredness which is present in his questioning.

20) **Hana Pichova** - (Spring 2003)
She is the specialist on Milan Kundera. In the present work emphasises the more ambitious and hence difficult topic of memory - particularly the role played by memory in exile. She compares two great twentieth century exile novelists - Vladimir Nabokov and Milan Kundera. Here Pachova work is densely structured, well balanced that all the other studies on it will have to take into consideration.

21) Peter Patro - (1999)

The aim of Peter Patro’s "Critical Essay" is to make Milan Kundera less controversial and his work more understandable. Kundera tries to dismiss all the labels of a dissident writer and says” the wisdom of the novel comes from having a question for everything He was surprised by the observation by his interviewer that in his novels women not men are protector and guardians of memory (culture)

22) Robert Murray Davis (2005)

Gabrial Josipovici and Milan Kundera are cosmopolitan intellectuals. Both are interested in literature, art and music. Josipovici is an academic as well as novelist. When he attacks other writers and critics he is more exhilarating than illumining. Josipovici is a very good critic in a vulgar, negative sense on the other hand Kundera's style is the give and take of conversation style. In fact Kundera is at his best when he reveals his ability to discover the core of an artist's vision.

23) Altered Thomas - (Antumn 1999)
While taking the survey of Kundera approach to women the writer points out that Kundera’s work is either sexist or post modernist. This book is divided into halves. The first is old fashioned misogynist and the second is postmodernist. Kundera affirms that he searches in the novels not ‘Truth’ but relative ‘truth’.

24) Robert Thomas - (January 1995)

The work of Milan Kundera has always been challenging to American critics. There are two reasons 1) Kundera’s work has a back-ground which is multicultural and 2) Kundera has a broad knowledge of European fiction but Misunrolla due to his extensive reading can make the readers to understand Kundera’s place in European literature in a better way. According to Misunrolla Kundera’s greatest discovery is the prevalence of parabasis.


The "New Yorker" article is an extract from Kundera’s "The Curtain" translated by Linda Asher. It is an easy in seven parts. The title refers to the assumptions or prejudices that obstruct perceptions and understanding of reality. Many of the assertions in "the curtain" are close to the confessional. The curtain discloses a critical engagement with issues of literary aesthetics.

26) Thomas Pavel - (November 2012)

This critical article reviews Soven Frank’s book, migration and Literature" in which three migrated novelists - Gunter Grass,
Milan Kundera and Salman Rushdie are compared and contrasted. In contrast with other two migrated novelists Milan Kundera in his early work reflect’s on the absurdity of Soviet Utopia and depicts in his latter novels the misery of exile.

27) **Joyce Carol Oales - (2004)**

The dispelling of borders between humans and animals opens enormous imaginative possibilities, both odd and beautiful, in now characters are represented. The proximity between humans and animals leads to the drawing of similarities between them. Tereza finds that the purcrile gaiety of her haiters many of which she has named marks them middle ages women prancing around like teenage girls. IndidKundera’s animal imagery world be worth anything in a systematic way through out his work.

28) **Michelle Woods - (2006)**

Woods appears to be fluent in Milan Kundera three principal languages of publication Czech, French and English. She has read Kundera’s published texts comparatively and made accurate illuminating observations Kundera has written disparaging comments about his own verse and poetry in general. He calls the lyric impulse naïve, overly idealistic and ultimately self involved. Woods shows that in Kundera’s constant revising Czech, French and English texts be sought to create a prose style with clear poetic effect.
29) **Kussi - (1994)**

After taking the survey of Kundera’s early novels Kussi has come to the conclusion that Kundera’s purely literary pater may be European rather than specifically Czech. But he has many qualities which have come to be associated with Czech culture. These qualities are scepticism, dislike of hubris and gigantism, insistence on human scale as the ideal measure of values, the use of humour as a means of demystification. Very much in the Czech tradition too is the writer as teacher and moralist.

30) **Joseph Hong - (2010)**

Laughter as an important artefact in the Kunderian text deserves some attention. An analysis of this laughter enlightens an understanding of Kunderlan subject and its significance with the greater comedy. The Kunderian text ultimately demonstrates how the authoritarian symbolic order is precisely that which can not understand the joke.