

Kundera
La valse aux adieux



folio

La valse aux adieux

Milan Kundera

Download now

Read Online ➔

La valse aux adieux

Milan Kundera

La valse aux adieux Milan Kundera

Dans une ville d'eaux au charme suranné, huit personnages s'étreignent au gré d'une valse qui va s'accéléralant : une jolie infirmière ; un gynécologue fantaisiste ; un richard américain (à la fois saint et don Juan) ; un trompettiste célèbre ; un ancien détenu, victime des purges et sur le point de quitter son pays...

Un «songe d'une nuit d'été».

Un «vaudeville noir».

Les questions les plus graves y sont posées avec une blasphématoire légèreté qui nous fait comprendre que le monde moderne nous a privés même du droit au tragique.

La valse aux adieux Details

Date : Published July 19th 1978 by Editions Gallimard (first published 1972)

ISBN : 9782070370436

Author : Milan Kundera

Format : Mass Market Paperback 352 pages

Genre : Fiction, Novels, European Literature, Czech Literature, Literature

 [Download La valse aux adieux ...pdf](#)

 [Read Online La valse aux adieux ...pdf](#)

Download and Read Free Online La valse aux adieux Milan Kundera

From Reader Review *La valse aux adieux* for online ebook

Doreen says

Reading Kundera is a bit like watching *Mad Men*. You find nearly all of the characters in *The Farewell Party* and *Mad Men* repellent and highly limited (which makes you as a reader/watcher feel so clever) and yet they are so v. v. compelling, often their looks are what defines their behavior, how they are treated and what they can and can't do. Worlds built on artifice. What gives? Kundera and Weiner are masterful at using sexual politics and blind ambition to critique what is horribly wrong within confining ideological systems of gov't, for Kundera of course it is socialism and in MM it is rampant post-war mid-20th c. American capitalism. Why are these dramas so compelling? (and Kundera is a dramatist, moving his characters in and out of scenes quickly, ushering the reader into their lives as suddenly as they are whooshed away and replaced by others who carry the narrative. There is little description in Kundera, always attention to character, the richness of the individual mind, dialogue.) In the case of the *Farewell Party*, we can see how 1970s Soviet-style communism limits their actions of these characters (except of course for the American Bartlett who is a Christian proselytizer enamored by his own martyr complex) and forces them to re-conceive notions of freedom within the circumscribed roles of gender and social status rather than opting for real social change. *Mad Men* functions in the same way--if not for 1950s unabashed post-war American capitalism, then Don Draper and his sordid retinue as well as their suburban wives would not be limited by their strict hetero-normative gender roles that determine how middle-class white men and women behave, what they desire, and how and why they think the way. For all of his grossly sexist clichés and commonplaces about women and their jealousy, their cunning, their hatred of each other, their oozing and often flabby bodies, Kundera's female characters usually have the moral high ground, if there is one to be found in his novels, because they are doomed based on their attachment to men, while the men are abhorrent because they resort to childish forms of behavior that they can get away with. And yet as readers, we feel for them because they are ultimately human, they have their failings, and are blunted by their own obsessions. And Kundera's fiction, regardless of what you think of his deplorable characters and their often reprehensible actions, is driven by a volatile cocktail of erudition and compassion. We never feel like he is going through the motions, using fiction as an empty form to fill with his ideas rather than writing fiction is the only way to express these ideas, because they are so particular, so complicated, so exasperatingly haunting and incomplete.

Luís C. says

Here we are as in the theater: unity of place (almost) time unit. We are plunged into idleness of a spa town, those that frequent the beautiful world in the century before last. Here we are in a "vaudeville of waters" of the blow, where in five days and as many chapters, the comic and the tragic intertwine as for a last waltz, casual and grave at the same time.

In a jiffy you enter the dance, tempted by this waltz feelings of unbearable lightness, grabbing the pace off this crossover of heterogeneous identities, perceiving melody misleading falsehood escorting love triangles, savoring the mischievous song of a mocking destiny that plays with its victims in the course of misunderstandings and hazards.

Jealousy, manipulation, opportunism, deceit... this delectable novel has almost as reflection levels of themes, making it his wealth both praised and bewitching pleasure it gives to browse. Basically... I loved it.

Tô says

Milan Kundera (không phải Haruki :v) luôn cái tên tôi mê t mải ?i?n vào m?y cái poll (kiếm cá c??c ???c ?n sách) m?i mùa Nobel v?. Nh?ng sau qu? Dylan - Nobel v?a r?i thì t? nay tôi ch? thêm n?a! Ch? mong NN làm ?n làm phúc cho xu?t b?n/tái b?n giùm m?y cu?n c?a Milan ch? gi? b?n quy?n lâu v?y b? không s? h?t h?n à? :<

Những câu chuyện trong các tác phẩm của Kundera xoay ?i xoay l?i v?n là chuyện gì?a ?àn ông và ?àn bà v?i m?t vòng tu?n hoàn: Tình yêu - Ghen tuông - Chán ch?ng. Không có gì mâu thuẫn h?n và d? n?t v? h?n m?t m?i quan h? gì?a ?àn ông và ?àn bà - ?c bi?t là khi m?t trong hai suy nghĩ? v? ý nghĩ?a c?a m?i th?. ?o?n k?t c?a tác phẩm này khi?n tôi nh? ??n Closer - m?t b? phim tôi c?c thích. N?u nh? ? Haruki, ho?t ??ng tình d?c là m?t công c? giúp m?t cá nhân (r?t cô ??n) k?t n?i v?i ng?i khác và qua ó là k?t n?i v?i c? th? gì?i nên nó c?n ph?i th?t, t? m? và tr?i tr?n thì tình d?c trong sách c?a Milan l?i có tính bi?u t?ng (?) nh? là ph?ng cách giao ti?p duy nh?t d? ch?u gì?a ?àn ông và ?àn bà, ??n gì?n và ?m áp. Sau ó thì m?i chuyện tr? thành th?m h?a!

Cài 1 tình ti? t v? viên thu? c ?? c màu xanh c? a câu chuy? n, tác gi? ? ã b? ngo? t câu chuy? n ra theo m? t góc không ai ng?, t? ?ó, m? ra vô vàn chi? u kích cho câu chuy? n c? ng nh? cho tâm trí ?? c gi?. Chuy? n gì s? x? y ra sau khi ng? ?i ta k? t thúc m? t ?i? u Valse và ?èn ph? t t? t? Tác gi? không nói, ng? ?i ?? c không rõ nh? ng h? bi? t, có nhi? u th? r? t quan tr? ng ? ã thay ?i. Gi? ng v? n c? a Milan, d? u giàu tính trí t lí ?? n v? y, ông v? n ?? kh? n? ng l? t t? ??? c nh? ng c? m xúc r? t th? t c? a m? i cá nhân, ?? n m? c tôi không tìm n? i ra ai ?? ghét trong đàn nhân v? t. ?? c Milan, tôi không th? ?? c m? t m? ch mà ph? i ?? c t? ng ?o? n nh? thôi. Nh? th? nhi? u góc ngách trong c? t t? ?? ng và c? m xúc c? a tôi ? ã b? ?èn LED chi? u th? ng vào (không hãnh di? n gì khi ph? i thú nh? n là mình có máu phát xít và c? m ghét con ng? ?i).

Chà ông và chà bà, ôi trời, họ khác nhau nhiều quá.

Còn tôi ?, tr?i ?, tôi gi?ng ?àn ông nhi?u quá.

??????? ?????? says

?? ??????? ?? ??????? ??????????? ?? ??????? ?? ??????????? ?? ??????? ?? ???????????

????? ?? ??????? ?? ????????? ?????? ?????? ? ?? ????????? ?????? ?????? ?? ?? ??? ?????? ?????????..?? ?????

?????? ??? ????..??? ?????? ??????? ???? ???? ??? (?????) (?????) ?? ??? ?????? ??? ????? ??????? :D

?? ?????? ???????..???? ???? ?????? ?????????? ?????? ????? ?????? ?????? ?????????? ? ?? ?????? ?????? ?????????

???? ?????? ?? ? ???? ???? ? ???? ???? ? ???? ???? ? ???? ???? ? ???? ???? ? ???? ???? ? ???? ???? ?

?????? ???? ????..

?????? ??????? ???? ?? ?????? ? ?????? ? ?????? ? ? ?????? ????? ?? ??? ??????? ? ?????? ??? ????? ????? ?????

?????? ???? ????? ?? ??????? ??? ??????? ??? ?????? ? ?????? ?? ???? ????? ???? ???? ???? ??

???? ?????

????? ??????? ???? ???? ? ??????? ?????? ? ??????? ?????? ??????

???????? ???? ???? ???? ????? ???? ???? ???? ?? ?????

???? ???? ?????? ??? ?????????? ??????????

? ??? ?????? :p

?????? ???? ..???????? ???? ????? ?????? ?? ???? ???? ???? : (??? ???? ???? ????)

Mutasim Billah says

“The longing for order is at the same time a longing for death, because life is an incessant disruption of order.”

The Farewell Party is Kundera's third novel. The story has a very theatrical approach to comedy: we have eight equally obnoxious characters, none of whom have a central role. However each of them are a pivotal element in the plot. The characters are introduced one by one in a remote spa-town in Czechoslovakia, set in the early 1970's. Under the comedic theme of the novel, there are darker undertones of coercion, blackmail, seduction, infidelity and even murder. Kundera uses perspectivism to show each character's unique viewpoint and logic in carrying out their (often questionable) deeds.

I absolutely adored the writing on this novel. Kundera's charming wordplay and his use of sexual politics are present here in its full glory. He also touches up on some political themes as it is written after the Soviet invasion and the crushing of Prague Spring.

Khawla Al jafari says

?????? ?????? ?? ?????? ??????? ? ?? "???? ??????" ??? ?????? ?????? ?????? ?????? ??? ??? ??? ???
????? ?????? ?????? ?? ?????? ??????? ? ??? ?????? ?????? ?????? ??? ?????? ?????? ..

????????? ?????? ?????? ?????????? ?????? :)

Abeerr Shiihab says

?? ?????? ?????? ??? ?????? ? ?????? ?????? ?? ?????? ??? ?????? ?? ??? ?????? ?????? ? ??? ??????? ?? ??? ???
????????? ?????? ?????? ?????????? ? ?? ?????? ?? ?????? ?????? ?????? ? ?? ?????? ?? ??????? ?????? ?? ?????? ??????? ?
?????? ?? ??????? ? ?????? ?????????? ?????? ?????? (Those where the days) ? ?? ?????? ?????? ?????? .

Ahmed says

???? ?????????? ??????????
????????? ?????????? ?????? ???????
?????? ?????? ?????? ??
????????? ?????? ? ?????? ???
????? ??????? ??????? ??????? ?? ?????? ?????????? ??????? ???????
????? ?????? ??????? ??????? ??? ?????? ?????? ?? ?????????? ??????????
??? ?????? ?? ??????? ?? ??????? ?????????? ??? ??? ??????

??? ????? ????????? ?????

Wilma says

Ik proef de Oost-Europese sfeer in deze roman...de typisch Oost-Europese setting.
Het verhaal past in de tijd, toch is het thema universeel...ontrouw met een daaruit voortvloeiende zwangerschap...alle personages/verhalen zijn op ingenieuze wijze met elkaar vervlochten.
Milan Kundera heeft een makkelijk leesbare en toch intellectuele schrijfstijl...fijn!!

Evi * says

Il titolo *Il valzer degli addii*, restituisce una idea esatta della struttura di questo romanzo: un valzer a più voci in cui la vita di un gruppo di personaggi si intreccia per coincidenze fortuite e non, in una alternanza di incontri, di quiproquo, di amicizie di volteggi di amori cominciati, abbandonati, ripresi.
Abbiamo un medico ginecologo provvisto di delirio di onnipotenza che si dedica con ardore alla cura di donne con difficoltà procreative, spendendo se stesso in prima persona tanto da mettere a disposizione, per amor di scienza e all'insaputa di tutti, il proprio seme candidamente inoculato durante le visite alle ignare pazienti,
c'è un politico dissidente arido da un punto di vista affettivo che inquadra ogni evento della sua esistenza in una categoria politica prossimo a lasciare la propria patria,
c'è una infermiera incinta senza avere la certezza di chi, che oscilla indecisa se interrompere o continuare la gravidanza,
c'è un trombettista bello e famoso implicato con la giovane infermiera, vittima della gelosia pervicace della propria moglie la quale vede fantasmi dove però effettivamente ci sono,
e poi c'è un facoltoso uomo d'affari americano, malato di cuore che professa ad un tempo un pieno entusiasmo per la vita, una religiosità pura non disgiunta da un certo libertinaggio innanzi l'età che avanza.
Tutto si svolge in una stazione termale boema un po' decadente e triste come lo sono tutti i sanatori in genere, (evidentemente i sanatori siano topoi molto amati dagli scrittori), la storia segue lo spazio temporale di quattro giorni.
Amo Milan Kundera, e da tempo non tornavo ai suoi libri, l'ho adorato ne *L'insostenibile leggerezza dell'essere*, qui siamo piuttosto distanti da quei vertici di bellezza, è un Kundera in tono minore, anche se la capacità di mescolare sapientemente il suo afflato filosofico con la narrazione tout court non viene mai meno, in più in questo romanzo c'è un elemento direi quasi inconsueto nelle sue storie, come una tensione quasi da giallo, seppur molto blanda, che incita a voler conoscere l'epilogo della storia.
Tra le pillole filosofiche sparse nel libro, una mi ha colpito molto: *privilegiati e felici sono coloro che leggono libri o coloro che possiedono un cane*, (chi ha i due requisiti allora è un privilegiatissimo).
Bello che qualcuno a volte ci ricordi motivi per cui essere felici, spesso tendiamo a dimenticarli o a non volerli vedere.

Jan says

How can a book not grab your attention where the 'hero' wears a necklace with a cyanide pill so he can make a conscious choice every day whether or not to live?

Kundera writes a farce, a sexual farce, in five parts, and in his typical fashion, he transforms it into something more ambiguous and much, much darker. As Jakub drives across the border never to return to his homeland (as Kundera) you wonder how this seemingly good man's conscience allowed him to commit a bad act. Again, we see all these all these choices, all these possibilities, all these potentials for man. And, many are dark. Kundera is asking if we really know what we are capable of.

In an interview Kundera said "In The Farewell Waltz, the question is, does man deserve to live on this earth?" Written in Czechoslovakia in 1972 following the Soviet crushing of Prague Spring, I imagine I could appreciate the sentiment. In addition to the story line, what makes reading Kundera so worthwhile to me , is his incredible insights. Nearly the entire book is quote worthy.

Zaphirenia says

Η ιστορία αγγίζει τα όρια της φαρσοκωμωδίας και συνδυάζει το προσωπικό δράμα των ηρώων με την κατάσταση της κομμουνιστικής Τσεχοσλοβακίας. Με μεγάλη ψυχολογική επιδεξιότητα ο Κοχύτερα προσεγγίζει σε βάθος την ανθρωπινή συνεξέλιξη μέσα από συμπτώσεις και κωμικούς ανατροπές, με μάρο χιούμορ που πολλές φορές παγώνει το χαμόγελο στα χείλη. Με αυτό το βιβλίο ο Κοχύτερα "αποχαιρετά", μαζί με τη χώρα του, τη συγγραφή σκοπεύοντας να είναι το Βαλς το τελευταίο του βιβλίο. Ευτυχώς δεν ήταν.

Spencer says

Milan Kundera is such a misogynistic egotist, that it's difficult for me to remember why I liked this book so much, until I open it up and start glancing through the pages again.

First off, the plot of this novel is amazing, hilarious, interesting, and totally unconvincing. Which is part of Kundera's charm, ironically. He utilizes these absurd characters, that are completely unbelievable, puts them in a situation that would never happen in a thousand lifetimes, and then these unbelievable events do happen to those unrealistic people amounting to a conclusion that forces you to question what we you know about morality, life, and murder. He does this very well.

Either way, even if you don't like the man himself (his writing is very much a part of him), the story is still very entertaining.

Reza says

??? ?? ??? ?????? ??? ??????)

??? ????? ?????? ??? ?? ?? ?????? ?????? ?? ????? ????? ?????

?? ?????? ?????? ??? ?? ?? ?????? ?????? ?????? ?????? ?? ?? ????? ????? ?????????!!!!.....

??? ?????? ?? ?????? ??? ?????? ?????? ?? ??? ??? ????? ???...

????? ????? ??? ? ??????. ?????? ?? ?????? ?????? ?????? ? ?????? ?? ?? ?????? ?? ?????? ? ?? ?????? ?? ?????? ?? ?????? ?? ??????

?? ????? ?? ????? ?????? ?????? ?? ?? ?????? ? ?? ?????? ?????? ?? ??? ?????? ?? ??? ??????? ????? ?????
 ????? ?????? ?????? ? ????? ?? ? ????? ?? ?? ?? ?????? ?????? ?????? ?? ? ?????? ?????? ?????? ?? ? ?????? ??????
 ??????? ?? ?? ?????? ?????? ?????? ??????;)...

Ahmad Sharabiani says

Ahmed Ibrahim says

????? ????.

????? ? ????, ?? ??? ?? ?????? ????????? ?????????? ??, ?????? ?? ?????? ?? ?????? ??????
????? ?? ??????? ?????? ??? ???? ???? ???? ???? ???? ???? ???? ???? ???? ???? ???? ???? ???? ????
?????? ?? ???? ????
????????? .. ????? ?? ???? ???? ?????? ,, ? ?????, ?????? ?? ???? ??????
????? ?????? ? ????????? ?????????? ?????? ?? ?????????
??? ? ?? ?? ???? ???? ???? ???? ???? ???? ???? ????
? ?????? ?????? ?????? ???? ?????? ? ???.

Teresa Proença says

"— Nesta terra, as pessoas não respeitam a manhã. Acordam brutalmente ao som de um despertador que lhes rasga o sono com uma machadada e entregam-se logo a seguir a uma pressa funesta. É capaz de me dizer o que será depois um dia que começou com semelhante acto de violência? Que será feito dessas pessoas a quem o despertador ministra diariamente um choquezinho eléctrico? De dia para dia, vão-se habituando mais à violência, cada vez mais esquecidos do que seja o prazer. Pode crer-me, o temperamento de um homem é decidido pelo que forem as suas manhãs."

Não. Não é um romance acerca de despertadores. Mas estas personagens irritaram-me tanto como o "trim trim" da manhã. As sete, sem excepção.

O tema é a procriação; e os acontecimentos ocorrem numa estância termal, cujas águas dão esperança às mulheres estéreis.

As três estrelas são para a prosa porque nem só de personagens e histórias vive um leitor...
