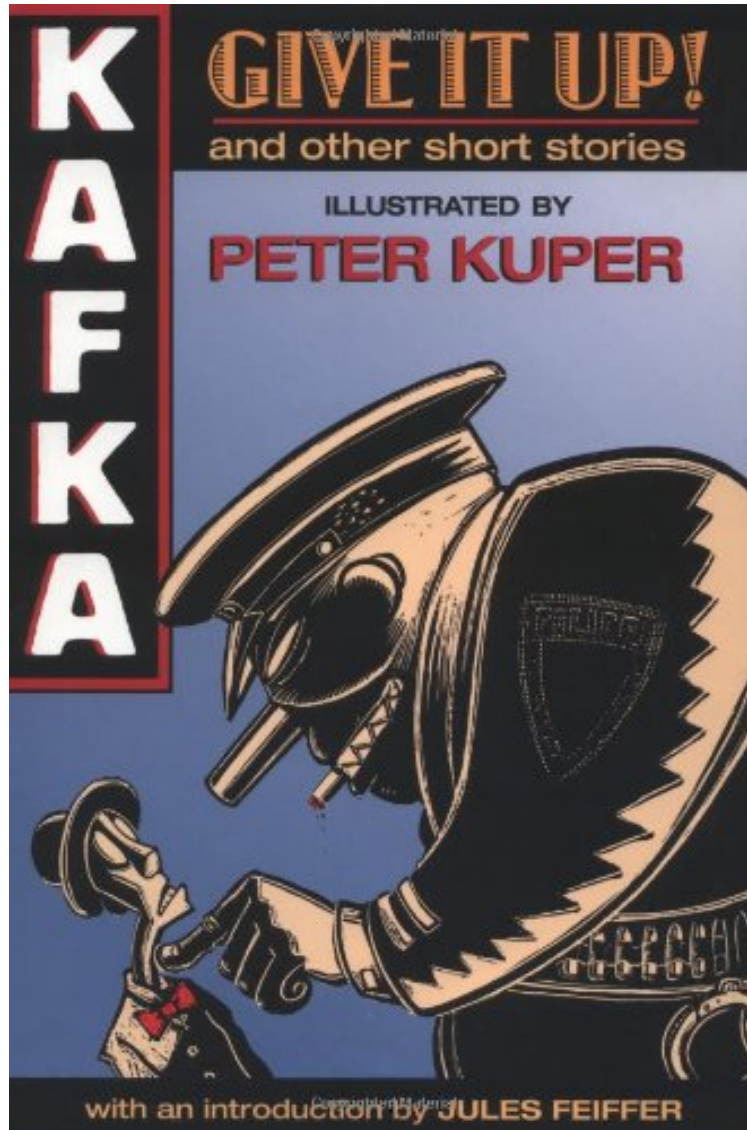


(Download free pdf) Give It Up! And Other Short Stories

Give It Up! And Other Short Stories

Franz Kafka

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Franz Kafka : Give It Up! And Other Short Stories before purchasing it in order to gage whether or not it would be worth my time, and all praised Give It Up! And Other Short Stories:

0 of 0 people found the following review helpful. A match made in absurdist HeavenBy Tim LukemanIn Peter Kuper, Kafka has found an illustrator/graphic storyteller whose art perfectly matches the dark, labyrinthine, despairing world of the original short stories. Each one here is just 2-5 pages long -- but each one captures the tone perfectly, in art that resembled the rough, intense woodcuts of early 20th Century German Expressionism. Several are set in contemporary times, which only makes them all the more relevant, as Kafka was writing about the damaged, brutalized psyche of

Everyman in the modern world, assailed by immense, unfeeling authority figures who embody Power -- political, corporate, technological, religious, psychological. All of us have felt it at times in our lives, some of us for most of our lives, and it's all brought to paranoid, fear-driven life in these pages. Highly recommended! 0 of 0 people found the following review helpful. Love this book By al gotteaux Love this book. Several short stories by Franz Kafka illustrated in comic book type style. First read it at age 13 and recently bought it again as a gift. You need only to change your direction. 3 of 3 people found the following review helpful. Visual improvisations By IT Cat From the introduction by Jules Feiffer: "To 'classically illustrate' Melville, Tolstoy, Dostoyevsky et al doesn't make them accessible, it makes them mute... add pictures and panels and balloons to the text, and the secret of communion that gives fiction its power is betrayed... Kuper... doesn't do what I hate, he does what I love. Jazz. This book is a series of riffs, visual improvisations on short takes by the old master. It becomes a diverting, even daring, high wire act... and it works. Like Bird doing "Embraceable You", it may not be Gershwin, but it's art. And I, for one, talk back to it." Peter Kuper never writes text for his for-the-sake-of-argument-let's-call-it comics; if, for some reason, he does use text, he borrows it from Kafka. Give It Up! is a collection of short stories by Kafka adapted by Kuper, prior to his more ambitious attempt with 'The Metamorphosis', published separately; for the most part, the stories in this collection are better. Kuper stretches the bounds of sequential art with these stories, and comes up with stuff that is highly expressive and incredibly communicative, and compliments the old master's text perfectly while also making them entirely new. That much can be seen from the very first story, 'A Little Fable', one of Kafka's most famed creations - "Alas, the world is growing smaller every day. At the beginning it was so big that I was afraid, I kept running and running, and I was glad when at last I saw walls far away to the right and left, but these long walls have narrowed so quickly that I am in the last chamber already, and there in the corner stands the trap that I must run into. You only need to change your direction, said the cat and ate it up." Kuper spreads this very short text - and one of the most beautiful and succinct written in the English language - over four pages, but what he does with them is absolutely awe inspiring, so that it's criminal to even refer to it as comics. He resigns to none of the common assumptions and rules of the medium, and instead lets his imagination run wild and uses the page spreads and compositions serve as a tool to help create the very feeling of claustrophobia that the text does, but he never loses touch with the reader who always knows exactly how to interpret the pages. In 'The System' Kuper performed the difficult task of creating truly communicative and involving comics with no text whatsoever; he manages an equally impressive fit in these short stories. This is a beautiful book and highly recommended to any comic book reader and any art and/or literature lover.

Nine paranoid tales by Franz Kafka are put to bold graphic comics.

.com Nine paranoid tales by Franz Kafka adapted to stark, black-and-white comics by Peter Kuper, whose illustrations and covers appear regularly in the New York Times, Time and Business Week. More than just straight adaptations, these clever interpretations of Kafka's tales bring out the dark humor latent in Kafka's work, better known for its despair and somberness. Heralded by Rolling Stone, Kuper's art is bold, powerful, and perfectly suited for Kafka. From Publishers Weekly Kuper (Stripped: An Autobiography in Comics) has taken on Kafka's eerily engaging short tales and captured both an impressive degree of Kafka's personal brand of existential dread, and his pervasive aura of extreme psychic alienation. In the introduction, Jules Feiffer describes Kuper's adaptations as "riffs, visual improvisations." And, in many ways, Kafka's short works (most are very short; Give It Up is just 11 lines of text) function perfectly within the comics format, allowing Kuper to pace the language of Kafka's imposing visions easily against his own vibrant bw drawings. Indeed, with slight embellishments from Kuper (for example, he renders the mouse in "A Little Fable" as a mouse/man), Kafka's self-punishing visions provide their own desperate imagery. Kafka's anguished archetypal characters (the murderer and victim of "A Fratricide" or the bullied seaman of "The Helmsman") are easily rendered into visual equivalents and given new life in Kuper's raw, expressionistic graphic style. His treatment of "The Hunger Artist" is faithful, though the condensation perhaps lacks some of the bleakly amusing ironies of the original; and "The Trees" ("For we are like tree trunks in the snow") becomes a too-obvious, though poignant, allegory of urban homelessness and despair. Copyright 1995 Reed Business Information, Inc. From Booklist Comic-strip adaptations of literature are nothing new--remember Classics Illustrated?--but with the recent proliferation of graphic novels aimed at adults, they've acquired a certain legitimacy. For the latest entry in NBM's ComicsLit series, Kuper is a highly appropriate choice for interpreting nine short stories by Franz Kafka. Kuper's scratchboard style, which resembles woodcuts, is reminiscent of the German expressionist artists (Kafka's contemporaries), and his cartoony approach accentuates Kafka's dark humor while it generally avoids the pitfall of depicting Kafka's deadpan narratives too literally. The project doesn't break new ground for Kuper, however, who has previously adapted Upton Sinclair's *Jungle* and whose autobiographical *Stripped* included several unsettling dreams that resemble Kafka's waking nightmares. In his introduction, cartoonist-playwright Jules Feiffer compares Kuper's approach to jazz--"visual improvisations on short takes by the old master"--and calls Kuper's American take on alienation noisier and more raucous than Kafka's resignation. Kafka holds particular appeal for alternative comics artists: R. Crumb rendered his biography in comic strips that belong beside Kuper's adaptations on adventurous

libraries' shelves. Gordon Flagg