

Life Is Elsewhere Milan Kundera

All too often, this brilliant novel of thwarted love and revenge miscarried has been read for its political implications. Now, a quarter century after *The Joke* was first published and several years after the collapse of the Soviet-imposed Czechoslovak regime, it becomes easier to put such implications into perspective in favor of valuing the book (and all Kundera's work) as what it truly is: great, stirring literature that sheds new light on the eternal themes of human existence. The present edition provides English-language readers an important further means toward reevaluation of *The Joke*. For reasons he describes in his Author's Note, Milan Kundera devoted much time to creating (with the assistance of his American publisher-editor) a completely revised translation that reflects his original as closely as any translation possibly can: reflects it in its fidelity not only to the words and syntax but also to the characteristic dictions and tonalities of the novel's narrators. The result is nothing less than the restoration of a classic.

There are situations in which we fail for a moment to recognize the person we are with, in which the identity of the other is erased while we simultaneously doubt our own. This also happens with couples--indeed, above all with couples, because lovers fear more than anything else "losing sight" of the loved one. With stunning artfulness in expanding and playing variations on the meaningful moment, Milan Kundera has made this situation--and the vague sense of panic it inspires--the very fabric of his new novel. Here brevity goes hand in hand with intensity, and a moment of bewilderment marks the start of a labyrinthine journey during which the reader repeatedly crosses the border between the real and the unreal, between what

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occurs in the world outside and what the mind creates in its solitude. Of all contemporary writers, only Kundera can transform such a hidden and disconcerting perception into the material for a novel, one of his finest, most painful, and most enlightening. Which, surprisingly, turns out to be a love story.

When *The Unbearable Lightness of Being* was first published in English, it was hailed as "a work of the boldest mastery, originality, and richness" by critic Elizabeth Hardwick and named one of the best books of 1984 by the *New York Times Book Review*. It went on to win the *Los Angeles Times Book Prize for Fiction* and quickly became an international bestseller. Twenty years later, the novel has established itself as a modern classic. To commemorate the anniversary of its first English-language publication, HarperCollins is proud to offer a special hardcover edition. A young woman in love with a man torn between his love for her and his incorrigible womanizing; one of his mistresses and her humbly faithful lover -- these are the two couples whose story is told in this masterful novel. Controlled by day, Tereza's jealousy awakens by night, transformed into ineffably sad death-dreams, while Tomas, a successful surgeon, alternates loving devotion to the dependent Tereza with the ardent pursuit of other women. Sabina, an independent, free-spirited artist, lives her life as a series of betrayals -- of parents, husband, country, love itself -- whereas her lover, the intellectual Franz, loses all because of his earnest goodness and fidelity. In a world in which lives are shaped by irrevocable choices and by fortuitous events, a world in which everything occurs but once, existence seems to lose its substance, its weight. Hence we feel, says the novelist, "the unbearable lightness of being" -- not only as the consequence of our private acts but also in the public sphere, and the two inevitably intertwine. This magnificent novel encompasses the

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extremes of comedy and tragedy, and embraces, it seems, all aspects of human existence. It juxtaposes geographically distant places (Prague, Geneva, Paris, Thailand, the United States, a forlorn Bohemian village); brilliant and playful reflections (on "eternal return," on kitsch, on man and animals -- Tomas and Tereza have a beloved doe named Karenin); and a variety of styles (from the farcical to the elegiac) to take its place as perhaps the major achievement of one of the world's truly great writers.

It is 1998, the year in which America is whipped into a frenzy of prurience by the impeachment of a president, and in a small New England town, an aging classics professor, Coleman Silk, is forced to retire when his colleagues decree that he is a racist. The charge is a lie, but the real truth about Silk would have astonished his most virulent accuser. Coleman Silk has a secret. But it's not the secret of his affair, at seventy-one, with Faunia Farley, a woman half his age with a savagely wrecked past--a part-time farmhand and a janitor at the college where, until recently, he was the powerful dean of faculty. And it's not the secret of Coleman's alleged racism, which provoked the college witch-hunt that cost him his job and, to his mind, killed his wife. Nor is it the secret of misogyny, despite the best efforts of his ambitious young colleague, Professor Delphine Roux, to expose him as a fiend. Coleman's secret has been kept for fifty years: from his wife, his four children, his colleagues, and his friends, including the writer Nathan Zuckerman, who sets out to understand how this eminent, upright man, esteemed as an educator for nearly all his life, had fabricated his identity and how that cannily controlled life came unraveled. Set in 1990s America, where conflicting moralities and ideological divisions are made manifest through public denunciation and rituals of purification, *The Human Stain* concludes Philip Roth's eloquent trilogy of postwar American lives that are as tragically

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determined by the nation's fate as by the "human stain" that so ineradicably marks human nature. This harrowing, deeply compassionate, and completely absorbing novel is a magnificent successor to his Vietnam-era novel, *American Pastoral*, and his McCarthy-era novel, *I Married a Communist*.

Anthology of new authors from Czechoslovakia.

“A magic curtain, woven of legends, hung before the world. Cervantes sent Don Quixote journeying and tore through the curtain. The world opened before the knight-errant in all the comical nakedness of its prose.” In this thought-provoking, endlessly enlightening, and entertaining essay on the art of the novel, renowned author Milan Kundera suggests that “the curtain” represents a ready-made perception of the world that each of us has—a pre-interpreted world. The job of the novelist, he argues, is to rip through the curtain and reveal what it hides. Here an incomparable literary artist cleverly sketches out his personal view of the history and value of the novel in Western civilization. In doing so, he celebrates a prose form that possesses the unique ability to transcend national and language boundaries in order to reveal some previously unknown aspect of human existence.

It was in the summer of 1999 when my mother was diagnosed with an acute case of Paranoid Schizophrenia. I was 17 then. The doctors, in retrospect, had said that she had already started developing the symptoms many years prior to that. Symptoms that nobody had noticed. But it was the break up with my father that caused her condition to suddenly come alive and then deteriorate. Over the years, the walls of our home started to peel off, people had stopped coming to our home because my mother was too scared to let anybody in and all that remained were the traces of a life that no longer existed. Our initial years were spent hiding

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from the world. Hers out of paranoia and mine out of embarrassment and anger at who she had become. But after all these years I've realized that my mother had never stopped loving me. Today as I look back I realize who I am what I feel see and think is connected to my relationship with my mother in a way stronger than I know. And in this work I hope I am able to connect the relationship that I've had with my mother with the rest of my life. Life is Elsewhere is a journal of my life, my family, my love, my friends, my travels, my sheer need to experience all that is about to disappear and so in a way I'm attempting to connect my own life with the world that I see with a hope to find my reality in it. Life is Elsewhere is a book of contradictions and of doubts and understandings and of laughter and forgetting in which I am trying to constantly question myself by simply documenting the broken fragments of my life which might seem completely disconnected to one another on their own. But I hope that in time I am able to piece together this wonderful jigsaw puzzle called life. And this journey will perhaps lead to reconciliation with my own life - Sohrab Hura

This collection of essays from the Franco-Czech novelist provides a defense for art during an era that he says no longer puts value on art or beauty and discusses works and artists that are important to him. 25,000 first printing.

A Study Guide for Milan Kundera's "Hitchhiking Game," 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.

A budding poet and his adoring mother are the central characters of this intriguing early novel

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by Milan Kundera. He takes us through the young man's fantasies and love affairs in a characteristic tour de force, alive with wit, eroticism and ideas.

A new collection of poems by Michael Hofmann—his first in twenty years Michael Hofmann, renowned as one of our most brilliant critics and translators, is also regarded as among our most respected poets. Hofmann's status—he is the author of "one of the definitive bodies of work of the last half-century" (The Times Literary Supplement)—is all the more impressive for his relatively concentrated output. *One Lark, One Horse* is his fifth collection of poems since his debut in 1983, and his first since *Approximately Nowhere* in 1999. It is also one of the most anticipated gatherings of new work in years. In style, his voice is as unmistakable as ever—sometimes funny, sometimes caustic; world-facing and yet intimate—and this collection shows a bright mind burning fiercely over the European and American imaginations. The poet explores where he finds himself, geographically and in life, treating with wit and compassion such universal themes as aging and memory, place, and the difficult existence of the individual in an ever-bigger and more bestial world. *One Lark, One Horse* is a remarkable assemblage of work that will delight loyal readers and enchant new ones with Hofmann's approachable, companionable voice.

"So entertaining that it would be dangerous to read it without laughing aloud."—Los Angeles Times Book Review

Kundera brilliantly examines the work of such important and diverse figures as Rabelais, Cervantes, Sterne, Diderot, Flaubert, Tolstoy, and Musil. He is especially penetrating on Hermann Broch, and his exploration of the world of Kafka's novels vividly reveals the comic terror of Kafka's bureaucratized universe. Kundera's discussion of his own work includes his

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views on the role of historical events in fiction, the meaning of action, and the creation of character in the post-psychological novel.

Casting light on the most serious of problems and at the same time saying not one serious sentence; being fascinated by the reality of the contemporary world and at the same time completely avoiding realism—that's *The Festival of Insignificance*. Readers who know Kundera's earlier books know that the wish to incorporate an element of the "unserious" in a novel is not at all unexpected of him. In *Immortality*, Goethe and Hemingway stroll through several chapters together talking and laughing. And in *Slowness*, Vera, the author's wife, says to her husband: "you've often told me you meant to write a book one day that would have not a single serious word in it... I warn you: watch out. Your enemies are lying in wait." Now, far from watching out, Kundera is finally and fully realizing his old aesthetic dream in this novel that we could easily view as a summation of his whole work. A strange sort of summation. Strange sort of epilogue. Strange sort of laughter, inspired by our time, which is comical because it has lost all sense of humor. What more can we say? Nothing. Just read.

In *The Winter's Tale*, Shakespeare gave the landlocked country of Bohemia a coastline—a famous and, to Czechs, typical example of foreigners' ignorance of the Czech homeland. Although the lands that were once the Kingdom of Bohemia lie at the heart of Europe, Czechs are usually encountered only in the margins of other people's stories. In *The Coasts of Bohemia*, Derek Sayer reverses this perspective. He presents a comprehensive and long-needed history of the Czech people that is also a remarkably original history of modern Europe, told from its uneasy center. Sayer shows that Bohemia has long been a theater of European conflict. It has been a cradle of Protestantism and a bulwark of the Counter-

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Reformation; an Austrian imperial province and a proudly Slavic national state; the most easterly democracy in Europe; and a westerly outlier of the Soviet bloc. The complexities of its location have given rise to profound (and often profoundly comic) reflections on the modern condition. Franz Kafka, Jaroslav Hasek, Karel Capek and Milan Kundera are all products of its spirit of place. Sayer describes how Bohemia's ambiguities and contradictions are those of Europe itself, and he considers the ironies of viewing Europe, the West, and modernity from the vantage point of a country that has been too often ignored. *The Coasts of Bohemia* draws on an enormous array of literary, musical, visual, and documentary sources ranging from banknotes to statues, museum displays to school textbooks, funeral orations to operatic stage-sets, murals in subway stations to censors' indexes of banned books. It brings us into intimate contact with the ever changing details of daily life--the street names and facades of buildings, the heroes figured on postage stamps--that have created and recreated a sense of what it is to be Czech. Sayer's sustained concern with questions of identity, memory, and power place the book at the heart of contemporary intellectual debate. It is an extraordinary story, beautifully told.

Recommended by Amazon, Barnes & Noble, Entertainment Weekly, Popsugar, Goodreads, CrimeReads, and BookBub. Keep your enemies close and your sister closer. Though Chloe was the younger of the two Taylor sisters, she always seemed to be the one in charge. She was the honor roll student with big dreams and an even bigger work ethic. Nicky—always restless and more than a little reckless—was the opposite of her ambitious little sister. She floated from job to job and man to man, and stayed close to home in Cleveland. For a while, it seemed that both sisters had found happiness. Chloe earned a scholarship to an Ivy League

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pick up the thread of their strange love story, interrupted almost as soon as it began and then lost in the tides of history? The truth is that after such a long absence "their memories no longer match."

A chance encounter leads a man to spend the afternoon with an older woman, now a widow, who escaped him fifteen years earlier. Neither of them doubts that the day will end in disgust, but for one intimate moment each finds a way to overcome mortality. Written in 1969, before Milan Kundera was known to English-speaking readers, this story renders male and female characters painful equals, and prompted Philip Roth to admire its 'detached Chekhovian tenderness'.

Milan Kundera's lightest novel, a divertimento, an opera buffa, *Slowness* is also the first of this author's fictional works to have been written in French. Disconcerted and enchanted, the reader follows the narrator of *Slowness* through a midsummer's night in which two tales of seduction, separated by more than two hundred years, interweave and oscillate between the sublime and the comic. Underlying this libertine fantasy is a profound meditation on contemporary life: about the secret bond between slowness and memory, about the connection between our era's desire to forget and the way we have given ourselves over to the demon of speed. And about "dancers" possessed by the passion to be seen, for whom life is merely a perpetual show emptied of every intimacy and every joy.

The fact that horror remains one of the most popular genres in the history of film and

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has produced so many classic titles, proves that we all thrive on suspense and audiences everywhere just love to feel the fear factor. Who among us can ever forget such all time favourites as Halloween, Psycho and Jaws? And no matter how many times we may have watched these cult films, they still manage to keep us on the edge of our seats. The Horror Film Quiz Book is a definitive guide to things that go bump in the night and the 1,000 questions contained inside the cover will test your memory of the writers, characters, human and inhuman monsters that inhabit the world of horror. With sections on all the best-loved spine tingling films from yesteryear through to the current day, this book is a must have for all fans of the genre but be prepared for one or two surprises as, in the world of horror, things are not always as they seem.

In this dark farce of a novel, set in an old-fashioned Central European spa town, eight characters are swept up in an accelerating dance: a pretty nurse and her repairman boyfriend; an oddball gynecologist; a rich American (at once saint and Don Juan); a popular trumpeter and his beautiful, obsessively jealous wife; an disillusioned former political prisoner about to leave his country and his young woman ward. Perhaps the most brilliantly plotted and sheer entertaining of Milan Kundera's novels, Farewell Waltz poses the most serious questions with a blasphemous lightness that makes us see that the modern world has deprived us even of the right to tragedy. Written in Bohemia in 1969-70, this book was first published (in 1976) in France under the title *La valse aux adieux* (Farewell Waltz), and later in thirty-four other countries. This beautiful new

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translation, made from the French text prepared by the novelist himself, fully reflects his own tone and intentions. As such it offers an opportunity for both the discovery and the rediscovery of one of the very best of a great writer's works.

The author initially intended to call this novel, "The Lyrical Age." The lyrical age, according to Kundera, is youth, and this novel, above all, is an epic of adolescence; an ironic epic that tenderly erodes sacrosanct values: childhood, motherhood, revolution, and even poetry. Jaromil is in fact a poet. His mother made him a poet and accompanies him (figuratively) to his love bed and (literally) to his deathbed. A ridiculous and touching character, horrifying and totally innocent ("innocence with its bloody smile"), Jaromil is at the same time a true poet. He's no creep, he's Rimbaud. Rimbaud entrapped by the communist revolution, entrapped in a somber farce. Rich in its stories, characters, and imaginative range, *The Book of Laughter and Forgetting* is the novel that brought Milan Kundera his first big international success in the late 1970s. Like all his work, it is valuable for far more than its historical implications. In seven wonderfully integrated parts, different aspects of human existence are magnified and reduced, reordered and emphasized, newly examined, analyzed, and experienced.

Kimberly Clark was born to the sound of cackling witches in 1984. Having moved to London to follow her heart's dream, the sweet-but-slow Stevie, she soon tires of him and decides to destroy the relationship from within by being as vile as is humanly

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possible. When this tactic leads to Stevie's violent death by his own hand, Kimberly's soul hangs in the balance - will she ultimately spend eternity in the great Topshop in the sky? Or will she be hurtled into an abyss of endless physical torture, sexual humiliation and bad stand-up comedy? This is the story of Kimberly's redemption, or possibly the story of her damnation: it's up to you. There are six different endings to choose between. This is a shocking, laugh-out-loud, nightmare-and-nausea-inducing book; a wild narrative experiment that recalls taboo-busting writers from William Burroughs to Irvine Welsh to Chuck Palahniuk.

Published simultaneously with *Identity*, his new novel, here is a masterful new translation of Milan Kundera's most brilliantly plotted and sheerly entertaining novel -- a dark farce of sex, murder, and motherhood. Set in an Old-Fashioned Central European Spa Town, *Farewell Waltz* follows the lives of eight characters: a pretty nurse and her repairman boyfriend; an oddball gynecologist; a rich American who is at once a saint and a Don Juan; a popular trumpeter and his beautiful obsessively jealous wife; a disillusioned former political prisoner about to leave his country and his young female ward. Perhaps the most accessible of Milan Kundera's novels, *Farewell Waltz* poses the most serious questions with a blasphemous lightness that makes us see that the modern world has deprived us even of the right to tragedy. Translated from the French text prepared by the author himself a quarter century after the novel was originally written, *Farewell Waltz* sparkles anew with wit, humor, and irony. A valuable addition to

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HarperFlamingo's impressive Kundera backlist, it offers readers a chance to discover, or rediscover, one of the very best works of a legendary writer. "It is hard to imagine anything more chilling and profound than Kundera's apparent lightheartedness". -- Elizabeth Pochoda "Kundera ... remains faithful to this subtle, wily, devious talent for a fiction of 'erotic possibilities". -- New York Times Book Review

Milan Kundera's sixth novel springs from a casual gesture of a woman to her swimming instructor, a gesture that creates a character in the mind of a writer named Kundera.

Like Flaubert's Emma or Tolstoy's Anna, Kundera's Agnes becomes an object of fascination, of indefinable longing. From that character springs a novel, a gesture of the imagination that both embodies and articulates Milan Kundera's supreme mastery of the novel and its purpose; to explore thoroughly the great, themes of existence.

Milan Kundera has established himself as one of the great novelists of our time with such books as *The Unbearable Lightness of Being*, *Immortality* and *The Book of Laughter and Forgetting*. In *Testaments Betrayed*, he proves himself a brilliant defender of the moral rights of the artist and the respect due to a work of art and its creator's wishes. The betrayal of both—often by their most passionate proponents—is the principal theme of this extraordinary work. Readers will be particularly intrigued by Kundera's impassioned attack on society's shifting moral judgments and persecutions of art and artists, from Mayakovsky to Rushdie.

Life Is Elsewhere Harper Collins

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In this entertaining and enlightening collection David Lodge considers the art of fiction under a wide range of headings, drawing on writers as diverse as Henry James, Martin Amis, Jane Austen and James Joyce. Looking at ideas such as the Intrusive Author, Suspense, the Epistolary Novel, Magic Realism and Symbolism, and illustrating each topic with a passage taken from a classic or modern novel, David Lodge makes the richness and variety of British and American fiction accessible to the general reader. He provides essential reading for students, aspiring writers and anyone who wants to understand how fiction works.

Agnès's Final Afternoon imitates the protagonist of Milan Kundera's novel Immortality on the last afternoon of her life. Like all readers of fiction, Agnès steps out of the world of planned routes, responsibilities, and social self and gives herself up to the discovery of a new landscape, an experience that will transform her. François Ricard's essay enters into the writings of Milan Kundera in much the same way. The landscape he explores includes a chain of ten novels, composed between 1959 and 1999, and two books containing one of the most lucid reflections on the novel.

If you follow your dreams, you will live the life that you ought to be living. By Way of the Valley is a thrilling mystery novel set in an idyllic timeless Tuscan Valley, which however, conceals dark, disturbing truths. It chronicles the quest of a man beset by adversity who strives to fulfil his destiny but is treading on a razor's edge. Duncan Dyer's lifelong dream of becoming a writer is slipping further and

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further out of his grasp. He has lost his job as a teacher and his wife has also filed for divorce. When he discovers that his beloved teenage mentor has passed away, Duncan makes the life-changing decision of quitting his familiar life in Malta to travel to the Valdichiana in Tuscany. He is determined to retrieve his mentor's precious diary, which, he believes, is the elixir he needs to regain his shattered self-confidence. The suspicious death of the world-famous Scottish author Gordon Bell has been told off by the police as an accidental case of mushroom poisoning. Duncan thinks otherwise and is determined to unravel the mystery surrounding his beloved mentor's demise. Duncan's quest, spurred by the mysterious Elijah, turns into an extraordinary ordeal of the mind, body and spirit, as he travels from one ancient hilltop town to another, unravelling clues that are hidden in plain sight amidst priceless Medieval and Renaissance works of art from the likes of Luca Signorelli and Bartolomeo della Gatta. During his journey, Duncan encounters the alluring but elusive Laura, an unemployed Italian art historian, who impulsively teams up with him. During this frenetic search, Duncan unravels much more than he bargained for. In a journey that spans distance and time; that transcends the world of the living and the dead, Duncan reinvents himself into the man he always longed to become, but risks being smothered by the sinister forces that have stirred up to stop him from taking the

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lid off the dark closet.

(Book). A big satisfying Stalin-era thriller from the master of the genre, the perfect read for fans of Phillip Kerr, Erik Larson or Robert Harris. The German Army begins to shatter before the advancing Soviet forces in 1944. Two Russian soldiers burrow into the crypt of a German church, where, clutched in the hands of a priest's skeleton, they discover a priceless icon last seen in the grasp of Rasputin, the mad monk who mesmerized the Romanovs. When news of the discovery reaches Moscow, Stalin calls upon his most trusted investigator, Inspector Pekkala, to unravel the secret of the icon's past.

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Jacques and His Master is a deliciously witty and entertaining "variation" on

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Diderot's novel Jacques le Fatalist, written for Milan Kundera's "private pleasure" in the aftermath of the Russian invasion of Czechoslovakia. When the "heavy Russian irrationality" fell on Czechoslovakia, Milan Kundera explains, he felt drawn to the spirit of the eighteenth century—"And it seemed to me that nowhere was it to be found more densely concentrated than in that banquet of intelligence, humor, and fantasy, Jacques le Fataliste." The upshot was this "Homage to Diderot," which has now been performed throughout the United States and Europe. Here, Jacques and His Master, newly translated by Simon Callow, is a text that will delight Kundera's admirers throughout the English-speaking world.

Joseph Connolly - book collector, antiquarian dealer, and acclaimed novelist - has compiled an impassioned guide and love letter to the designers, artists and authors at the heart of Faber's design story. From its beginnings in the 1920s and 1930s on to the classic years of innovation under Berthold Wolpe after the War, and from the celebrated period of collaboration with Pentagram on to the modern day, here is, as he concludes in his preface, 'a lavish celebration of the art and beauty of these magnificent covers, from just the first eighty years'. Even gazing at these so slim spines, I was taken. And at the foot of each one, the word Faber. The vitality of the design, even on these very narrow spines, compelled me to slide out the books. And the covers! Oh my goodness, the covers ... the colour,

strength and typography were not at all brash, but merely dynamic: here, I thought, was splendour. And it was the covers that encouraged me to open the books. And to read. And then to discover.

'Burke's latest propulsive thrill-ride is a suspenseful, twisty mystery about memory, friendship and secrets. A page-turner of the highest order.' LAURA DAVE, author of *The Last Thing He Told Me* HOPE CAN BE A DANGEROUS THING... She calls herself Hope Miller, but she has no idea who she really is. Fourteen years ago, she was found thrown from an overturned vehicle, with no clue to her identity. Hope started a new life, but never recovered her memory. Now she's missing. With nowhere else to turn, Hope's best friend, Lindsay Kelly, calls NYPD detective Ellie Hatcher. In pursuit of answers, three women search for the truth beneath long-buried secrets. And when their searches converge, what they find will upend everything they've ever known.

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