

Montauk By Max Frisch

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Montauk - Max Frisch 2019-03

Max Frisch erzählt - Max Frisch 1994

I'm Not Stiller - Max Frisch 2006

"Readers cannot but feel the force of what remains one of the most important novels of the post-war years." Times Literary Supplement

Window shopping in the United States - Elisabeth Maus 1989

Max Frisch - Sybille Heidenreich 1983

Sketchbook 1946-1949 - Max Frisch 1977

Montauk - Max Frisch 2000

Montauk - 1879

Drafts for a Third Sketchbook - Max Frisch 2013
'New York . . . I HATE IT. I LOVE IT. I DON'T KNOW' This could serve as a motto to large parts of *Drafts for a Third Sketchbook*, much of which focuses on America, where Frisch had an apartment, as well as his house in rural Switzerland. He wrote three Sketchbooks, of which the third was left unpublished at his death in 1991, that record his reactions to events of the time and people he encountered in his daily life. Despite the German title *Tagebuch*, they are not diaries in the formal sense, though they do progress chronologically but mostly without dates and only contain the pieces Frisch felt were significant. These 'sketches', ranging from a couple of sentences to several pages, are not casual jottings but carefully crafted pieces. Central to them is his reaction to the America of the Reagan years and the threat of nuclear war but another important theme is his own sense of

growing old and the prospect of dying; this is particularly movingly portrayed in the decline and death from cancer of his close friend, Peter Noll. Max Frisch (1911-91) was one of the giants of twentieth-century literature, achieving fame as a novelist, playwright, diarist and essayist. He received the Georg Büchner prize in 1958 and the Neustadt Literature prize in 1986. For many years a lecturer in German with a special interest in Austrian literature, Mike Mitchell has worked as a literary translator since 1995. Publisher's note.

Gombrowicz and Frisch - Alex Kurczaba 1980

Perspectives on Max Frisch - Gerhard F.

Probst 2021-12-14

Max Frisch, with his countryman Friederich Diirrenmatt, shares the place of eminence in contemporary Swiss literature. Indeed, he ranks high among the recent leading writers in the German language. But, although several of his works— novels and plays—have been translated

into English, he remains little known in America. In this collection of essays an international group of scholars provides a fresh introduction to this noted author. The three leading essays review Frisch's work in the forms he has used most extensively—drama, narrative fiction, and the personal diary. The remaining nine essays focus on specific works or topics. Among the works examined are *I'm Not Stiller*, *A Wilderness of Mirrors*, *Wilhelm Tell*, and the recent *Man in the Holocene*. Among the topics are Frisch's use of language and images, his treatment of women, and the element of parody. Concluding the volume is the most complete bibliography on Frisch to appear in English to date.

Montauk - Max Frisch 1996

Novels Plays Essays: Max Frisch - Rolf Kieser
1989-09-01

Texts include selections from "Sketchbook 1946-1949," "I'm Not Stiller," "Homo Faber: A

Report," "Gantenbein," "Sketchbook 1966-1971," "Wilhelm Tell: A School Text," "Military Service Record," "Montauk," and "Man in the Holocene." The plays includes selections from "Now They are Singing Again," "Don Juan," "Andorra," "The Fire Raisers," "Biography: A Game," and "Tryptich: Three Scenic Panels." The essays and speeches include "Emigrants," "Foreignization I," "Switzerland as Heimat," and "Questionnaire 1987."

Montauk - Max Frisch 1975

Frisch erzählt vom Individuum auf der Suche nach der Selbstverwirklichung, von der leidenden Kreatur zwischen Liebe und Tod, von Erfüllung und Enttäuschung, von Sehnsucht und Verzweiflung. Aber er erzählt anders als früher.
MacArthur Park - Andrew Durbin 2017-09-05
After Hurricane Sandy, Nick Fowler, a writer, stranded alone in a Manhattan apartment without power, begins to contemplate disaster. Months later, at an artist residency in upstate New York, Nick finds his subject in disaster itself

and the communities shaped by it, where crisis animates both hope and denial, unacknowledged pasts and potential futures. As he travels to Los Angeles and London on assignment, Nick discovers that outsiders - their lives and histories disturbed by sex, loss, and bad weather - are often better understood by what they have hidden from the world than what they have revealed.

An Answer from the Silence - Max Frisch
2019-09-15

This novel by esteemed Swiss writer Max Frisch is an exploration of the question: "Why don't we live when we know we're here just this one time, just one single, unrepeatable time in this unutterably magnificent world?!" This outcry against the emptiness of ordinary everyday life uttered by the hero of Frisch's book is countered by "an answer from the silence" he meets when face-to-face with death. When *An Answer from the Silence* begins, the protagonist has just turned thirty and is engaged to be married and

about to start work as a teacher. Frightened by the idea of settling down, he journeys to the Alps in a do-or-die effort to climb the unclimbed North Ridge, and by doing so prove he is not ordinary. But having reached the top he returns not in triumph, but in frostbitten shock, having come dangerously close to death. This highly personal early novel reflects a crisis in Frisch's own life, and perhaps because of this intimate connection, he refused to allow it to be included in his *Collected Works* in the 1970s. Now available in English, this distinctive book will thrill fans of Frisch's other works.

Montauk - MAX FRISCH 2014-11-06
Primavera de 1974. Un escritor famoso, inspirado en el propio autor, se encuentra en Estados Unidos realizando una gira promocional acompañado de Lynn, una joven empleada de la editorial. En el transcurso de estos días inician una relación muy especial y, antes de que él regrese a Europa, deciden pasar un fin de semana juntos en Montauk, una recóndita

ciudad de Long Island. El tiempo que pasa con Lynn despierta en el escritor recuerdos que habían sido relegados y aviva viejas reflexiones sobre el éxito, la vida, la muerte, el amor, sus libros y sobre cómo se ha preocupado una y otra vez de las mismas cuestiones. Montauk constituye un legado estético en el que el mismo autor se pregunta acerca del sentido de su obra. Reseña: «"Diálogo" es una palabra que para Frisch no es solo un aspecto más de su labor literaria sino una forma de vida, algo que se expresa en todo lo que ha hecho, desde su posición como ciudadano activo hasta sus obras de teatro y sus novelas.» **The Paris Review Sketchbook 1966-1971** - Max Frisch 1974

Fiktion und Realität in Max Frischs 'Montauk' - Iwona Eberle 2010-10

Studienarbeit aus dem Jahr 1999 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1, Ludwig-Maximilians-Universität München (Institut für deutsche Philologie), Veranstaltung:

Hauptseminar "Max Frisch: Dramen und Romane", Sprache: Deutsch, Abstract: Mit Montauk hinterläßt Max Frisch eine Erzählung, die zugleich eine Autobiographie ist. Der Erzähler beschreibt ein Wochenende, das ein Mann namens Max im Mai 1974 in Montauk, der nördlichen Spitze von Long Island verbringt. Der Text ist das Protokoll einer kurzen Liebesgeschichte, in das sich Gedanken zu vergangenen Erlebnissen des Erzählers einschleichen. Das Erscheinen von Montauk im September 1975 löste einen heftigen Disput aus. Es ging in ihm um die Frage, ob es sich bei Montauk wirklich um eine Erzählung handle, oder ob es nicht doch vielmehr eine Autobiographie sei, und ob der Text hauptsächlich als fiktional oder als nicht-fiktional gelten könne. In dieser Seminararbeit wird untersucht werden, wie sich "Fiktion" und "Realität" in Max Frischs Montauk zueinander verhalten. Ein Hauptaugenmerk ist dabei auf den Prozeß der Erinnerung gerichtet, der

einerseits die Form einer kritischen Selbstuntersuchung, andererseits die Form eines kreativen Schaffensvorgangs annimmt. Ein weiterer Fokus liegt auf der narrativen Konstruktion von Identität und der persönlichen Vergangenheit des Erzählers. Im anschließenden Teil wird die Beziehung von Erzählen und Vergangenheit in Montauk untersucht. "Realität" soll hierfür als Geschehen, das ein Subjekt für sich als wahr erkennt, definiert werden.

Montauk - Max Frisch 2013

Montauk je Max Frisch označil kot obračun s svojim življenjem, poskus, da bi ustvaril umetniško figuro z imenom Max Frisch, da bi se povsem "razgalil in razkrinkal". Delo je zasnovano kot povzetek avtorjevega ustvarjanja in življenja. Skupni konec tedna v ameriški vasi Montauk na koncu Long Islanda z več kot trideset let mlajšo Lynn oz. Alice Carey, uslužbenko njegove ameriške založbe, je povod za razmišljanja o ljubezni, slovesu, ljubosumju, zakonu.

The Dismal Science - Peter Mountford

2014-01-28

The Dismal Science tells of a middle-aged vice president at the World Bank, Vincenzo D'Orsi, who publicly quits his job over a seemingly minor argument with a colleague. A scandal inevitably ensues, and he systematically burns every bridge to his former life. After abandoning his career, Vincenzo, a recent widower, is at a complete loss as to what to do with himself. The story follows his efforts to rebuild his identity without a vocation or the company of his wife. An exploration of the fragile nature of identity, The Dismal Science reveals the terrifying speed with which a person's sense of self can be annihilated. It is at once a study of a man attempting to apply his reason to the muddle of life and a book about how that same ostensible rationality, and the mathematics of finance in particular, operates—with similarly dubious results—in our world.

Max Frisch: "Montauk" - Thomas Meier 1987

Montauk - Max Frisch 2016-05-03

Max Frisch's candid story of his affair with a young woman illuminates a lifetime of relationships. Casting himself as both subject and observer, Frisch reflects on his marriages, children, friendships, and careers; a holiday weekend in Long Island is a trigger to recount and question events and aspects of his own life, along with creeping fears of mortality. He paints a bittersweet portrait that is sometimes painful and sometimes humorous, but always affecting. Emotionally raw and formally innovative, Frisch's novel collapses the distinction between art and life, but leaves the reader with a richer understanding of both.

Max Frisch, the Reluctant Modernist - Alfred D. White 1995

This volume's central thesis is that Max Frisch was by temperament conservative in aesthetic and political matters. His work is examined chronologically in order to isolate elements of reaction: his flirtation with volkisch theories in

the thirties; his lifelong difficulty in putting into practice his theoretical insights on the status of women; elements of potential modernity, such as the implicit theory of writer-reader relationships in his early journalistic work or the later explicit theory of diary as a form of expression appropriate to an era of change and dubious identity.

Martutene - Ramón Saizarbitoria 2016

The fundamental novel of Basque literature, a major literary fiction work winner of the Basque Country's Literature Prize.

Mimetic Desire - Jeffrey Adams 1995

Reconsideration of the phenomenon of narcissism in the works of a number of important German writers. This important collection of essays opens new psychological perspectives on writers such as Tieck, Goethe, Freud, Thomas Mann, Heidegger and Thomas Bernhard. Psychological approaches to literature have grown rapidly in the last few decades, new developments in literary psychoanalysis

mirroring the reassessment of Freud in the psychoanalytic community; particularly important revisions have come both from the Lacanian school, and from the field of object relations and self-psychology. The latter studies narcissism not only as a pathological condition, but as a healthy and universal aspect of all psychological reality. Theorists such as Heinz Kohut have also suggested that the transformations of narcissism can be healthy and may contribute to the development of wisdom, humour and creativity. The articles in this volume consider the phenomenon of narcissism across a wide range of works, several reflecting the current re-evaluations of narcissism as a counter-challenge to Freudian thought and attitudes.

The Lost Shtetl - Max Gross 2020-10-13
WINNER OF THE NATIONAL JEWISH BOOK
AWARD AND THE JEWISH FICTION AWARD
FROM THE ASSOCIATION OF JEWISH
LIBRARIES GOOD MORNING AMERICA MUST

READ NEW BOOKS * NEW YORK POST BUZZ
BOOKS * THE MILLIONS MOST ANTICIPATED
A remarkable debut novel—written with the fearless imagination of Michael Chabon and the piercing humor of Gary Shteyngart—about a small Jewish village in the Polish forest that is so secluded no one knows it exists . . . until now. What if there was a town that history missed? For decades, the tiny Jewish shtetl of Kreskol existed in happy isolation, virtually untouched and unchanged. Spared by the Holocaust and the Cold War, its residents enjoyed remarkable peace. It missed out on cars, and electricity, and the internet, and indoor plumbing. But when a marriage dispute spins out of control, the whole town comes crashing into the twenty-first century. Peshia Lindauer, who has just suffered an ugly, acrimonious divorce, suddenly disappears. A day later, her husband goes after her, setting off a panic among the town elders. They send a woefully unprepared outcast named Yankel Lewinkopf out into the wider world to

alert the Polish authorities. Venturing beyond the remote safety of Kreskol, Yankel is confronted by the beauty and the ravages of the modern-day outside world – and his reception is met with a confusing mix of disbelief, condescension, and unexpected kindness. When the truth eventually surfaces, his story and the existence of Kreskol make headlines nationwide. Returning Yankel to Kreskol, the Polish government plans to reintegrate the town that time forgot. Yet in doing so, the devious origins of its disappearance come to the light. And what has become of the mystery of Pesha and her former husband? Divided between those embracing change and those clinging to its old world ways, the people of Kreskol will have to find a way to come together . . . or risk their village disappearing for good.

"Max Frisch, Journal I-III" - 1981

Montauk - Max Frisch 1976

The aging Swiss novelist and playwright

recounts a weekend tryst with a thirty-year-old American divorcee and the memories, revelations, recognitions, and acceptances occasioned by their one-time-only rendezvous.

Before Humanity - Stefan Herbrechter

2021-12-13

The current crisis in thinking the “human” raises questions not only about who or what may come after the human, but also about what happened before. What dark secrets lie in our ancestral past that may be stopping us from becoming human “otherwise”?

Max Frisch: Montauk - Ein Spiel - Yvonne

Hooch 2007-03-26

Studienarbeit aus dem Jahr 2006 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,3, Universität Karlsruhe (TH) (Institut für Literaturwissenschaft), Veranstaltung: Autobiographik im 20. Jahrhundert, 25 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Bereits kurz nach dem Erscheinen von Montauk 1975 verfügte das Archiv des

Suhrkamp-Verlages über mehr als 200 Rezensionen, die fast alle um ein Thema kreisten: Ist Montau keine Erzählung oder eine Autobiografie? Ist es Fiktion oder Faktizität, Literatur oder Leben? Je nach Beantwortung dieser Frage fiel auch das Urteil der Rezensenten aus. Wer den Text als Fiktion las, war begeistert von der komplexen Erzählstruktur und den literarischen Reminiszenzen. Wer ihn als Nicht-Fiktion las, war beschämt über die Offenheit des Autors bei Themen wie Sex, Abtreibungen und Liebesbeziehungen. Die vorliegende Hausarbeit möchte vor allem der Frage nachgehen, ob es sich bei Montauk um eine Autobiografie, eine Erzählung oder eventuell eine Mischform handelt. Dazu soll zuerst auf die Fiktionalitätskonvention und den im Vorwort mit dem Leser geschlossenen autobiografischen Pakt eingegangen werden, die sich noch vor Beginn des eigentlichen Textes gegenüberstehen und für Verwirrung sorgen. Eine Autobiografie

ist immer ein Grenzgänger zwischen Wirklichkeit, literarischem Konstrukt und Fiktionalität, aber ist Montauk überhaupt als Autobiografie zu lesen? Dieses Spannungsverhältnis zwischen literarischer Konstruktion und autobiografischer Authentizität auf der einen Seite und Erinnerung und Augenblick auf der anderen Seite soll in einer differenzierten Analyse an Hand von Zitaten belegt und näher erläutert werden. Ergänzend dazu sollen kurz die variierenden Erzähler-Positionen, Max Frischs Gesamtwerk und seine Poetologie in die Interpretation mit einbezogen werden, um abschließend zu einer Beurteilung des Textes zu gelangen. In dieser Beurteilung soll herausgestellt werden, dass Montauk nicht als Autobiografie im ursprünglichen Sinn gelesen werden kann. Max Frisch treibt in Montauk die auch in älteren Werken bereits entfaltete Vermischung von Leben und Werk auf die Spitze, so dass es an Hand objektiver Kriterien kaum möglich ist, den

Text definitiv einer Gattung zuzuordnen. Jedoch lässt sich sagen, dass das autobiografische Material, das eindeutig vorhanden ist, so bearbeitet wird, dass „Erfahrung sich in Erfindung umsetzt“¹, Leben in Fiktion transformiert wird. Deshalb vertritt die vorliegende Hausarbeit auch den Ansatz, dass Max Frisch in Montauk mit dem Leser spielt, indem er ihm wahre Fiktion präsentiert.
Montauk - Max Frisch 2022

Life as a Man - Claus Reschke 1990
The new challenges that face twentieth-century man in his relationship to today's women are a major concern of the Swiss writer Max Frisch (1911 - 1991) and evident in most of his major novels. This comprehensive study in English investigates that challenge as it affects or is affected by society's changing mores, love and marriage, jealousy, guilt, time and aging, and the search for a meaningful life. Major chapters discuss *Die Schwierigen*, *Stiller*, *Homo faber*,

Mein Name sei Gantenbein, and *Montauk*. Also included are discussions of two early works, *Jürg Reinhart: Eine sommerliche Schicksalsfahrt* and *Bin oder Die Reise nach Peking*, and the recent novels *Der Mensch erscheint im Holozän* and *Blaubart*.

A Companion to the Works of Max Frisch - Olaf Berwald 2013

A comprehensive advanced introduction to and scholarly commentary on the work of the Swiss writer Max Frisch, one of the leading German-language dramatists and novelists of the late twentieth century.

Montauk - Max Frisch 1997

Structuring Memory - Rebecca Steltner
2011-03-21

Seminar paper from the year 2004 in the subject German Studies - Comparative Literature, grade: 65 (ca. 2+), University of Cambridge (Faculty of Modern and Medieval Languages), course: German Autobiography, 24 entries in the

bibliography, language: English, abstract: The Poetics of Memory and Fragment in Max Frisch's *Montauk* and Peter Handke's *Wunschloses Unglück* Nägele warns of the dangers of proclaiming a general trend towards autobiographical fiction in the 60s and 70s and de Man even doubts the existence and status of the genre. Therefore, I want to aim at a simple comparative perspective and just look at the comments Max Frisch and Peter Handke make on memory (and so inevitably also on the self and our perception of self) in *Montauk* (1975) and *Wunschloses Unglück* (1974). The extent to which these works really are autobiographical is irrelevant. It is not whether or not a text is autobiographical and what it tells us about the author's life that is interesting. How one author fictionalises a personal event is also obviously impossible for criticism to analyse (and subconscious). What interests me is not how *Montauk* (M) and *Wunschloses Unglück* (WU) are two examples of the genre of autobiography

but what they disclose about the processes of literary production in general and what this can reveal about our perception and reminiscence of experiences, and how it contributes to the 'invention' of the self. [...]

Man in the Holocene - Max Frisch 2007

"A luminous parable . . . A masterpiece." The New York Times

Montauk - Max Frisch 2016-04-16

Max Frisch's candid story of his affair with a young woman illuminates a lifetime of relationships. Casting himself as both subject and observer, Frisch reflects on his marriages, children, friendships, and careers; a holiday weekend in Long Island is a trigger to recount and question events and aspects of his own life, along with creeping fears of mortality. He paints a bittersweet portrait that is sometimes painful and sometimes humorous, but always affecting. Emotionally raw and formally innovative, Frisch's novel collapses the distinction between art and life, but leaves the reader with a richer

understanding of both.

Max Frisch - Max Frisch 1989

Texts include selections from "Sketchbook 1946-1949," "I'm Not Stiller," "Homo Faber: A Report," "Gantenbein," "Sketchbook 1966-1971," "Wilhelm Tell: A School Text," "Military Service Record," "Montauk," and "Man in the Holocene." The plays includes selections from "Now They

are Singing Again," "Don Juan," "Andorra," "The Fire Raisers," "Biography: A Game," and "Tryptich: Three Scenic Panels." The essays and speeches include "Emigrants," "Foreignization I," "Switzerland as Heimat," and "Questionnaire 1987.">

Max Frisch, Mein Name sei Gantenbein, Montauk, Stiller - Sybille Heidenreich 2000