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# Montauk By Max Frisch

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mein Name sei Gantenbein und Stiller, und Montauk

Sketchbook 1946-1949

Montauk

Montauk

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### Max Frisch: *Montauk* - Ein Spiel

Boydell & Brewer

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, "Jurg Reinhart: Eine sommerliche" "Schicksalsfahrt" and "Bin oder Die Reise nach Peking, " and the recent novels "Der Mensch erscheint im Holozan" and "Blaubart.""

*Liebe Nach Dem Krieg* BRILL

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

### *A Story* Montauk

Max Frisch (1911-91) was a giant of twentieth-century German literature. When Frisch moved into a new apartment in Berlin's Sarrazinstrasse, he began keeping a journal, which he came to call the Berlin Journal. A few years later, he emphasized in an interview that this was by no means a "scribbling book," but rather a book "fully composed." The journal is one of the great treasures of Frisch's literary estate, but the author imposed a retention period of twenty years from the date of his death because of the "private things" he noted in it. From

the Berlin Journal now marks the first publication of excerpts from Frisch's journal. Here, the unmistakable Frisch is back, full of doubt, with no illusions, and with a playfully sharp eye for the world. From the Berlin Journal pulls from the years 1946-49 and 1966-71. Observations about the writer's everyday life stand alongside narrative and essayistic texts, as well as finely-drawn portraits of colleagues like Günter Grass, Uwe Johnson, Wolf Biermann, and Christa Wolf, among others. Its foremost quality, though, is the extraordinary acuity with which Frisch observed political and social conditions in East Germany while living in West Berlin.

*The Theme of Love in Post-war German Fiction* Harcourt Childrens Books

Mere Marie-Helene once turned her back on life, sealing up her heart in order to devote herself to God. Now the formidable Mother Superior of an Irish convent, she has, for some time, been experiencing grave doubts about her vocation. But when she meets Anna Murphy, the youngest-ever boarder, the little girl's solemn, poetic nature captivates her and she feels 'a storm break in her hollow

heart'. Between them an unspoken allegiance is formed that will sustain each through the years as the Reverend Mother seeks to combat her growing spiritual aridity and as Anna develops the strength to resist the conventional demands of her background.

**Montauk** Peter Lang Pub Incorporated 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.

**I'm Not Stiller** Virago

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“<sup>1</sup>, 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** HarperCollins

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.

*From the Berlin Journal* Dalkey Archive Press

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.

Martutene University Press of Kentucky 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 Nagele 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. [...]"

Montauk Boydell & Brewer

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."

Narrative Perspectives in German

Autobiography Dalkey Archive Press

"Since their parents divorce when they were young, Nell and her sister Layla have been each other's stability and support. When Layla starts to pull away, Nell discovers a secret: Layla is involved with one of their teachers. Nell struggles with what to do"--

*The Land Of Spices* Hispabooks

Reconsideration of the phenomenon of narcissism in the works of a number of important German writers.

*Sketchbook 1966-1971* Swiss List

Mountford's follow up to *A Young Man's Guide to Late Capitalism* is at once a cogent political drama and an acute meditation on the fragile nature of identity. *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.

**Mimetic Desire** Tin House Books

Schweizer Autor (1911-1991). - Montauk ist ein indianischer Name, er bezeichnet die nördliche Spitze von Long Island, hundertzehn Meilen von Manhattan entfernt; dort findet das Wochenende statt, das erzählt wird.

*Untersuchungen und Anmerkungen* GRIN Verlag

MontaukTin House Books

*Montauk* GRIN Verlag

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

**Posthumanism and Ancestrality** SB -

The Swiss List

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. Pesha 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. [A Story from the Mountains](#) Königshausen & Neumann

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. [Contemporary Male-female Relationships in the Novels of Max Frisch](#) Tin House Books

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”?

**Montauk** Peirene Press

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

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