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Montauk By Max Frisch

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. he Dismal Science

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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

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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

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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

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rationality, and the mathematics of finance in particular, operates—with similarly dubious results—in our world.

Outline of My Lover is a book "full of hard-won, fraught, unsparing emotional truth" (Colm Tóibín). Set

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on the fringes of a music scene in a Southern college town, a young student driven to flee a troubled adolescence and a well-off, established artist-musician form a relationship through a pattern of sex and reticence, impacting both their

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lives and soon shifting expectations. Written "as if telling the truth was a matter of survival" (Andrew O'Hagan), it is a bildungsroman and love story where to separate one from the other becomes impossible. "Readers cannot but feel the force of

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what remains one of the most important novels of the post-war years."—Times Literary Supplement

A Story

Life as a Man

The Land Of Spices

Gombrowicz and Frisch

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Narrative Perspectives in German
Autobiography

*Frisch erzählt vom
Individuum auf der Suche
nach der
Selbstverwirklichung, von
der leidenden Kreatur*

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*zwischen Liebe und Tod,
von Erfüllung und
Enttäuschung, von
Sehnsucht und
Verzweiflung. Aber er
erzählt anders als früher.
Seminar paper from the*

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*year 2004 in the subject
German Studies -
Comparative Literature,
grade: 65 (ca. 2+),
University of Cambridge
(Faculty of Modern and
Medieval Languages),*

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course: German

*Autobiography, 24 entries
in the bibliography,*

language: English,

*abstract: The Poetics of
Memory and Fragment in Max
Frisch's Montauk and Peter*

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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*

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*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*

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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

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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

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author fictionalises a personal event is also obviously impossible for criticism to analyse (and subconscious). What interests me is not how Montauk (M) and

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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

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*our perception and
reminiscence of
experiences, and how it
contributes to the
'invention' of the self.
[...]"*

No description available.

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Montauk

Martutene

Sprache und Text in

Theorie und Empirie

Window shopping in the

United States

Sketchbook 1966-1971

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August 1991. In a sweltering New York City apartment, a group of Russian émigrés gathers round the deathbed of an artist named Alik, a charismatic character beloved by them all, especially the women who take turns nursing him as he fades

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from this world. Their reminiscences of the dying man and of their lives in Russia are punctuated by debates and squabbles: Whom did Alik love most? Should he be baptized before he dies, as his alcoholic

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wife, Nina, desperately wishes, or be reconciled to the faith of his birth by a rabbi who happens to be on hand? And what will be the meaning for them of the Yeltsin putsch, which is happening across the world in their long-lost Moscow

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but also right before their eyes on CNN? This marvelous group of individuals inhabits the first novel by Ludmila Ulitskaya to be published in English, a book that was shortlisted for the Russian Booker Prize and has been praised

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wherever translated editions have appeared. Simultaneously funny and sad, lyrical in its Russian sorrow and devastatingly keen in its observation of character, *The Funeral Party* introduces to our shores a wonderful writer who

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captures, wryly and tenderly, our complex thoughts and emotions confronting life and death, love and loss, homeland and exile.

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

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"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,"

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"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."

Where To Download Montauk By Max Frisch

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.

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Before Humanity

mein Name sei Gantenbein und

Stiller, und Montauk

Man in the Holocene

Max Frisch, Mein Name sei

Gantenbein, Montauk, Stiller

Posthumanism and Ancestrality

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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

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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

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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.

Max Frisch, with his countryman

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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

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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

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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*

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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.

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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

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und Romane," Sprache: Deutsch,
Abstract: Mit Montauk hinterlasst
Max Frisch eine Erzählung, die
zugleich eine Autobiographie ist.
Der Erzähler beschreibt ein
Wochenende, das ein Mann
namens Max im Mai 1974 in

Where To Download Montauk By Max Frisch

Montauk, der nordlichen Spitze von Long Island verbringt. Der Text ist das Protokoll einer kurzen Liebesgeschichte, in das sich Gedanken zu vergangenen Erlebnissen des Erzahlers einschieben. Das Erscheinen von

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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

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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

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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

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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

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sich als wahr erkennt, definiert
werd

Aspects of the Literary Diary
Untersuchungen und Anmerkungen
MacArthur Park
Outline of My Lover

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Max Frisch's candid story of his affair with a young woman illuminates a lifetime of relationships.

Casting himself as both subject and observer,

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Frisch reflects on his marriages, children, friendships, and careers; a holiday weekend in Long Island is a trigger to recount and question events and

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aspects of his own life,
along with creeping
fears of mortality. He
paints a bittersweet
portrait that is
sometimes painful and
sometimes humorous, but

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always affecting.
Emotionally raw and
formally innovative,
Frisch's novel collapses
the distinction between
art and life, but leaves
the reader with a richer

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

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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.

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What dark secrets lie in
our ancestral past that
may be stopping us from
becoming human
“otherwise”?

Max Frisch: Montauk -
Ein Spiel

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Mimetic Desire

Montauk : un récit

Mein Name sei

Gantenbein. Montauk. Der

Mensch erscheint im

Holozän

Roman

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***Inhalt: Sprachgeschichte
und Lexikologie: Hans
Hattenhauer: Umstand und
Sperenzchen Hans Peter
Althaus: Kuenstler-Jargon
Ruth Albert / Henk D.
Meijering: Hat das Jiddische***

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***ein Aspektsystem? Jan
Seifert: Von
Bundesligarhetorik,
rhetorischen Nebelkerzen
und der verdoppelten
Rhetorik der Leere
Textlinguistik und***

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***Narrativik: Dieter M?hn:
?weil es nothwendig ist da?
jeder eines anderen
Pflichten und Befugnisse
kennt. ? Manfred Kohrt:
Paul Scheerbart und die
Geschichte des***

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***„Lautgedichts“ Bruno
Rossbach: Figuren und
Figurensysteme in
erzählten Welten Henrike
Hildebrandt: Die
Erleuchtung des
Naturwissenschaftlers***

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***Rudolf Freudenberg:
Erzähltechnische
Irritationen in Thomas
Manns Doktor Faustus
Claudia Maelshagen:
Montauk Textproduktion
und Text: Lothar Berger: Die***

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***TAUBE der Argumentation
Gisbert Keseling: Sprechen
mit sich selbst als Strategie
zur Vermeidung und
Überwindung von
Schreibblockaden Christa M.
Heilmann / Hermann J.***

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***Kuentzel: Pausenverhalten
und Sprechtempo beim
Erzählen und Vorlesen
Regina Quentin:
Geschlechtsspezifisches
Sprachverhalten von
Kindern und Jugendlichen***

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***Sprache und Sport: Angelika
Braun: Phonetische
Betrachtungen zu einem
Phänomen im Tennissport
Norbert Nail: ? ganz
ruiniert und zum Ballspielen
untauglich gemacht ?***

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***Schriftenverzeichnis
Wolfgang Brandt ♦ "So
bietet die Festschrift nicht
nur einen ♦berblick ueber
Forschungsrichtungen und
Forschungsergebnisse
innerhalb der beschriebenen***

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***Schwerpunkte, sondern auch
(oder gerade) in manchem
mehr am Rande gelegenen
Beitrag aufschluereiche
Einblicke, gelungene
übersichten oder
anregenden Widerspruch zu***

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***scheinbar etablierten
Resultaten." Zeitschrift fuer
Dialektologie und Linguistik.
The new challenges that face
twentieth-century man in his
relationship to today's
women are a major concern***

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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

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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"

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***"Gantenbein," and
"Montauk." Also included
are discussions of two early
works, "Jurg Reinhart: Eine
sommerliche"
"Schicksalsfahrt" and "Bin
oder Die Reise nach Peking,***

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" and the recent novels "*Der Mensch erscheint im Holozan*" and "*Blaubart*."

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

Liebe Nach Dem Krieg

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Max Frisch

Structuring Memory

***Essays on Narcissism in
German Literature from
Romanticism to Post
Modernism***

Max Frisch: "Montauk"

Page 69/95

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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

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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

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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

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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,

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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

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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

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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

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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 . . .

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or risk their village disappearing
for good.

Studienarbeit aus dem Jahr 2006
im Fachbereich Germanistik -
Neuere Deutsche Literatur, Note:
1,3, Universität Karlsruhe (TH)
(Institut für
Literaturwissenschaft),

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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,

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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

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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

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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

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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

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Grenzgänger zwischen
Wirklichkeit, literarischem
Konstrukt und Fiktionalität, aber
ist Montauk überhaupt als
Autobiografie zu lesen? Dieses
Spannungsverhältnis zwischen
literarischer Konstruktion und
autobiografischer Authentizität

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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

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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

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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

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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.

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Deshalb vertritt die vorliegende Hausarbeit auch den Ansatz, dass Max Frisch in Montauk mit dem Leser spielt, indem er ihm wahre Fiktion präsentiert.

Montauk Tin House Books

The Theme of Love in Post-war
German Fiction

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The Dismal Science: A Novel

The Lost Shtetl

A Companion to the Works of
Max Frisch

I'm Not Stiller

***After Hurricane Sandy,
Nick Fowler, a writer,
stranded alone in a***

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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

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***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,***

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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

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have revealed.

Sketchbook 1946-1949

The Funeral Party

Literarisierung und

authentizität im

autobiografischen Roman

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A Novel
eine Erzählung