

## Andorra Max Frisch

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.

Sure there's no end to the disasters that could choose to unfurl themselves on the world. The harvest is ripe in a Black Country pear orchard. Seasoned hands settle to familiar tasks and the ritual education of newcomers. But corrupted lands yields a bitter crop. The weather turns, friction mounts and pesticide begins to fall...

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.

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

This new edition of the German classic Andorra has been revised to meet the needs of today's student. Peter Huchinson's superb editorial material provides invaluable support in guiding the student through the play. This new edition contains: \* A new, full introduction to the play's historical background \* Student-friendly notes and critical commentary which are written in English and which appear on the same page as the text \* Extensive annotation \* An expanded vocabulary section \* Revised page design that presents the text and notes clearly.

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.

Literature analysis made easy. Build your students' confidence in their language abilities and help them develop the skills needed to critique their chosen work: putting it into context, understanding the themes and narrative technique, as well as specialist terminology. Breaking down each scene, character and theme in Andorra, this accessible guide will enable your students to understand the historical and social context of the novel and give them the critical and language skills needed to write a successful essay. - Strengthen language skills with relevant grammar, vocab and writing exercises throughout - Aim for top marks by building a bank of textual examples and quotes to enhance exam response - Build confidence with knowledge-check questions at the end of every chapter - Revise effectively with pages of essential vocabulary and key mind maps throughout - Feel prepared for exams with advice on how to write an essay, plus sample

essay questions, two levels of model answers and examiner commentary

Studienarbeit aus dem Jahr 1995 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,4, Johannes Gutenberg-Universität Mainz (Literaturwissenschaft), Veranstaltung: Max Frisch, Sprache: Deutsch, Abstract: Das Bühnenstück "Andorra" von Max Frisch hat seit seiner Uraufführung in Zürich am 2., 3. und 4. November 1961 sehr unterschiedliche Reaktionen in der Presse hervorgerufen. "Andorra" wird grösstenteils bis heute als eines der wichtigsten deutschsprachigen Theaterstücke gefeiert. Neben den überaus positiven Äusserungen existieren jedoch auch weitaus kritischere Standpunkte, die über den Vorwurf, mit "Andorra" ein unverbindliches Bewältigungsdrama geliefert zu haben, bis hin zur Anklage Max Frischs als Antisemite reichen. Die hier vorliegende Arbeit untersucht an markanten Beispielen die Rezeption des Werkes, das seinerzeit von übertrieben positiv wirkenden Reaktionen bis hin zu scharfer Kritik und Bühnenverboten sehr gegensätzliche Äusserungen hervorgerufen hat. Neben grossen und bekannten Redaktionen liefern vor allem die kleineren Verlage teilweise radikale Äusserungen über das Werk und seinen A

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.

Reissue of this Methuen classic to tie in with a major new production The republic of Andorra is invaded by totalitarian forces. The populace capitulates to the anti-Semitism of the aggressor and betrays Andri, the founding son of the local schoolmaster. But Andri it seems, is not a Jew at all. *Andorra* explores the mechanism of racism with the story of a non-Jew brought up as a Jew, who falls victim to anti-Semitic hostility.

*Andorra* A Play in Twelve Scenes

Having left America after a daunting tragedy, a man makes acquaintances in a mysterious new country with an elderly resident of a grand hotel, a kayaking matriarch, and a secret-keeping Australian couple, all of whom become suspects when a body is discovered in the harbor. Reprint.

The play is set in the tiny principality of Andorra in southwestern Europe. The story revolves around a young boy, Andri, who is

brought up as the Jewish adoptive son of the town's Teacher, who claims to have rescued him as a child from the neighbouring, anti-semitic "Blacks" (implying Blackshirts). However, it is revealed during the first half of the play that the story of Andri's origin is a lie: he is the illegitimate child of the Teacher and the Señora, a lady from the Blacks, and Andri is not a Jew. When the play starts, Andri is engaged to the Teacher's daughter Barblin, who he has grown up with and who (unbeknownst to him) is his half-sister. While the Teacher tries to ensure they do not marry, Andri becomes the center of anti-semitism first from his fellow town members and later from invading Black forces. When the Teacher finally reveals the truth, the townspeople do not accept it, and permit Andri to be killed. At the end, Andri identifies with the Jews and defiantly welcomes his fate. --Wikipedia.com.

Andorra est une pièce qui unit les vertus intérieures de la démonstration à des qualités évidentes d'action, de dialogue, d'exploitation d'une situation qui la mènent aussi loin qu'il est possible de la redoutable pièce à thèse. L'antisémitisme y est considéré de près, dans ses origines et dans ses résultats ; il y est démonté, dans son mécanisme, à son niveau le plus élémentaire : celui des " petites gens " qui ont besoin de vivre de mythes. Dans cet imaginaire et petit pays d'Andorra, qu'encerclent des nations puissantes et bruyantes, donc menaçantes ce que l'on veut avant tout est de sauvegarder la paix. Et sans doute on approuve beaucoup, d'abord le vieux maître d'école qui a jadis arraché un enfant israélite à ces méchants voisins qui voulaient le tuer. Mais lorsque ces méchants voisins se font plus menaçants et que l'impression naît que si le juif leur est rendu la tranquillité sera sauvegardée. On n'hésite plus : il faut rendre le juif. Mais pour le maintien de la bonne conscience publique, il est bon de bien marquer que le juif lui-même s'exclut de la société qui l'a accueilli. La pièce est faite de cette lente, et mortelle, " définition " du juif, construite peu à peu, à petites touches, à coups de lâcheté d'insinuations et même de " compréhension des choses "... La pièce de Max Frisch nous fait assister à la création, par une communauté, du juif nécessaire ; Une création si lentement et si sûrement menée que lorsque nous apprendrons que celui qui en est victime n'est pas juif le moins du monde, cela ne pourra rien changer au cours des choses : c'est volontairement que la victime ira à l'abattoir ; parce qu'elle a choisi en connaissance de cause le parti du courage et du dégoût... Pièce riche émouvante sans sensiblerie, drôle parfois et sans raideur démonstrative. Une vraie pièce de théâtre et qui signifie quelque chose.

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