

Thomas Bernhard

The Nihilism of Thomas Bernhard Charles W. Martin.1995 This study examines the nihilistic basis of Bernhard's writing, and traces developments in the author's nihilistic stance throughout his career. In the first period of his prose fiction (1963-1975), nihilism is reluctantly accepted by Bernhard's fictional characters as a necessary response to a world perceived as meaningless. Various possible sources of transcendence are explored, and rejected. The autobiographical texts (1975-1982) then represent a sustained attempt by the author himself to transcend his own essentially nihilistic state. The apparent success of this attempt is quickly revealed to be illusory in the prose fiction of the second period (1978-1986), and it becomes apparent that nihilism is a no less necessary response to Austrian social reality than to the (more purely) personal problems which first motivated Bernhard's writing.

Frost Thomas Bernhard.2006 At the behest of his surgical mentor, a young Austrian medical student poses as a law student to journey to a remote mining town in order to observe Strauch, an aging painter and brother of his mentor, without letting Strauch know his true occupation, and becomes caught up in the lives of the mad artist and a colorful assortment of local characters, in the first English edition of the author's debut novel.

The Loser Thomas Bernhard.2010-11-10 Thomas Bernhard was one of the most original writers of the twentieth century. His formal innovation ranks with Beckett and Kafka, his outrageously cantankerous voice recalls Dostoevsky, but his gift for lacerating, lyrical, provocative prose is incomparably his own. One of Bernhard's most acclaimed novels, *The Loser* centers on a fictional relationship between piano virtuoso Glenn Gould and two of his fellow students who feel compelled to renounce their musical ambitions in the face of Gould's incomparable genius. One commits suicide, while the other-- the obsessive, witty, and self-mocking narrator-- has retreated into obscurity. Written as a monologue in one remarkable unbroken paragraph, *The Loser* is a brilliant meditation on success, failure, genius, and fame.

The Loser Thomas Bernhard.2019-09-03 LRB BOOKSHOP'S AUTHOR OF THE MONTH ONE OF THE GUARDIAN'S BEST BOOKS OF 2019 'If you haven't read Bernhard, you will not know of the most radical advance in fiction since Joyce ... My advice: dive in.' Lucy Ellmann 'I absolutely love Bernhard: he is one of the darkest and funniest writers ... A must read for everybody.' Karl Ove Knausgaard Mid-century Austria. Three aspiring concert pianists - Wertheimer, Glenn Gould, and the narrator - have dedicated their lives to achieving the status of a virtuoso. But one day, two of them overhear Gould playing Bach's Goldberg Variations, and his incomparable genius instantly destroys them both. They are forced to abandon their musical ambitions: Wertheimer, over a tortured process of disintegration that sees him becoming obsessed with both writing and his own sister, with whom he has a quasi-incestuous relationship culminating in death; and the narrator, instantly, retreating into obscurity to write a book that he periodically destroys and restarts. Written as a monologue in one remarkable unbroken paragraph, Thomas Bernhard's dazzling meditation on failure, genius, and fame is a radical new reading experience: musical, paralysing, raging, and inimitable.

Prose Thomas Bernhard.2018-06-22 His manner of speaking, like that of all the subordinated, excluded, was awkward, like a body full of wounds, into which at any time anyone can strew salt, yet so insistent, that it is painful to listen to him, from *The Carpenter* The Austrian playwright, novelist, and poet Thomas Bernhard (1931-89) is acknowledged as among the major writers of our time. The seven stories in this collection capture Bernhard's distinct darkly comic voice and vision--often compared to Kafka and Musil--commenting on a corrupted world. First published in German in 1967, these stories were written at the same time as Bernhard's early novels *Frost*, *Gargoyles*, and *The Lime Works*, and they display the same obsessions,

restlessness, and disarming mastery of language. Martin Chalmer's outstanding translation, which renders the work in English for the first time, captures the essential personality of the work. The narrators of these stories lack the strength to do anything but listen and then write, the reader in turn becoming a captive listener, deciphering the traps laid by memory--and the mere words, the neverending words with which we try to pin it down. Words that are always close to driving the narrator crazy, but yet, as Bernhard writes not completely crazy. Bernhard's glorious talent for bleak existential monologues is second only to Beckett's, and seems to have sprung up fully mature in his mesmerizing debut.--From Publishers Weekly, on *Frost* The feeling grows that Thomas Bernhard is the most original, concentrated novelist writing in German. His connections . . . with the great constellation of Kafka, Musil, and Broch become ever clearer. --George Steiner, *Times Literary Supplement*, on *Gargoyles*

Yes Thomas Bernhard.1992-11 The narrator, a scientist working on antibodies and suffering from emotional and mental illness, meets a Persian woman, the companion of a Swiss engineer, at an office in rural Austria. For the scientist, his endless talks with the strange Asian woman mean release from his condition, but for the Persian woman, as her own circumstances deteriorate, there is only one answer. Thomas Bernhard was one of the few major writers of the second half of this century.—Gabriel Josipovici, *Independent* With his death, European letters lost one of its most perceptive, uncompromising voices since the war.—Spectator Widely acclaimed as a novelist, playwright, and poet, Thomas Bernhard (1931-89) won many of the most prestigious literary prizes of Europe, including the Austrian State Prize, the Bremen and Brüchner prizes, and Le Prix Séguier.

My Prizes Thomas Bernhard.2010-11-23 A gathering of brilliant and viciously funny recollections from one of the twentieth century's most famous literary enfants terribles. Written in 1980 but published here for the first time, these texts tell the story of the various farces that developed around the literary prizes Thomas Bernhard received in his lifetime. Whether it was the Bremen Literature Prize, the Grillparzer Prize, or the Austrian State Prize, his participation in the acceptance ceremony—always less than gracious, it must be said—resulted in scandal (only at the awarding of the prize from Austria's Federal Chamber of Commerce did Bernhard feel at home: he received that one, he said, in recognition of the great example he set for shopkeeping apprentices). And the remuneration connected with the prizes presented him with opportunities for adventure—of the new-house and luxury-car variety. Here is a portrait of the writer as a prizewinner: laconic, sardonic, and shaking his head with biting amusement at the world and at himself. A revelatory work of dazzling comedy, the pinnacle of Bernhardian art.

Old Masters Thomas Bernhard.2019-08-15 In this exuberantly satirical novel, the tutor Atzbacher has been summoned by his friend Reger to meet him in a Viennese museum. While Reger gazes at a Tintoretto portrait, Atzbacher—who fears Reger's plans to kill himself—gives us a portrait of the musicologist: his wisdom, his devotion to his wife, and his love-hate relationship with art. With characteristically acerbic wit, Bernhard exposes the pretensions and aspirations of humanity in a novel at once pessimistic and strangely exhilarating. Bernhard's . . . most enjoyable novel.—Robert Craft, *New York Review of Books*. Bernhard is one of the masters of contemporary European fiction.—George Steiner

Wittgenstein's Nephew Thomas Bernhard.2013-01-16 It is 1967. In separate wings of a Viennese hospital, two men lie bedridden. The narrator, named Thomas Bernhard, is stricken with a lung ailment; his friend Paul, nephew of the celebrated philosopher Ludwig Wittgenstein, is suffering from one of his periodic bouts of madness. As their once-casual friendship quickens, these two eccentric men begin to discover in each other a possible antidote to their feelings of hopelessness and mortality—a spiritual symmetry forged by their shared passion for music, strange sense of humor, disgust for bourgeois Vienna, and great fear in the face of death. Part memoir, part fiction, *Wittgenstein's Nephew* is both a meditation on the artist's struggle to maintain a solid foothold in a world gone incomprehensibly askew, and a stunning—if not haunting—eulogy to a real-life friendship.

Three Novellas Thomas Bernhard.2022-09-02 Thomas Bernhard is one of the masters of contemporary European fiction (George Steiner); one of the

century's most gifted writers (New York Newsday); a virtuoso of rancor and rage (Bookforum). And although he is favorably compared with Franz Kafka, Samuel Beckett, and Robert Musil, Thomas Bernhard still remains relatively unknown in America. Uninitiated readers should consider *Three Novellas* a passport to the absurd, dark, and uncommonly comic world of Bernhard. Two of the three novellas here have never before been published in English, and all of them show an early preoccupation with the themes-illness and madness, isolation, tragic friendships-that would obsess Bernhard throughout his career. *Amras*, one of his earliest works, tells the story of two brothers, one epileptic, who have survived a family suicide pact and are now living in a ruined tower, struggling with madness, trying either to come fully back to life or finally to die. In *Playing Watten*, the narrator, a doctor who lost his practice due to morphine abuse, describes a visit paid him by a truck driver who wanted the doctor to return to his habit of playing a game of cards (*watten*) every Wednesday—a habit that the doctor had interrupted when one of the players killed himself. The last novella, *Walking*, records the conversations of the narrator and his friend Oehler while they walk, discussing anything that comes to mind but always circling back to their mutual friend Karrer, who has gone irrevocably mad. Perhaps the most overtly philosophical work in Bernhard's highly philosophical oeuvre, *Walking* provides a penetrating meditation on the impossibility of truly thinking. *Three Novellas* offers a superb introduction to the fiction of perhaps the greatest unsung hero of twentieth-century literature. Rarely have the words suffocating, intense, and obsessive been meant so positively.

The Novels of Thomas Bernhard Jonathan James Long.2001 The book's primary emphasis is on Bernhard's later fiction, but it also explicates the early texts of the 1960s and 1970s. The book makes use of insights from recent approaches to fiction that pay attention to what can be termed narrative dynamics. Earlier studies of Bernhard have tended to remain within the descriptive framework established in narrative studies of the 1950s and 1960s; this book views Bernhard's prose works from a more nuanced vantage point.--BOOK JACKET.

Gathering Evidence & My Prizes Thomas Bernhard.2011-11-29 Written with a dark pain and drama that recalls the novels of Dickens, *Gathering Evidence* is a powerful and compelling memoir of youth by one of the twentieth century's most gifted writers. Born in 1931, the illegitimate child of an abandoned mother, Thomas Bernhard was brought up by an eccentric grandmother and an adored grandfather in right-wing, Catholic Austria. He ran away from home at age fifteen. Three years later, he contracted pneumonia and was placed in a hospital ward for the old and terminally ill, where he observed first-hand—and with unflinching acuity—the cruel nature of protracted suffering and death. From the age of twenty-one, everything he wrote was shaped by the urgency of a dying man's testament—and where this account of his life ends, his art begins. Included in this edition is *My Prizes*, a collection of Bernhard's viciously funny and revelatory essays on his later literary life. Here is a portrait of the artist as a prize-winner: laconic, sardonic, shaking his head with biting amusement at the world and at himself.

Thomas Bernhard Hannah Arnold,Steffen Martus,Axel Ruckaberle,Michael Scheffel,Claudia Stockinger,Michael Töteberg,Hermann Korte.2016-11
Thomas Bernhard and His Grandfather Johannes Freumbichler Caroline Markolin.1993 In literary reference works Johannes Freumbichler is most often mentioned with only a few lines: born in 1881, died in 1949; regional poet; 1937 Austrian State Prize for Literature. He would probably have faded into oblivion if it were not for Thomas Bernhard's autobiographical works, in which he writes about his grandfather, the one human being of essential importance in my life and existence, and my only teacher. From Freumbichler's letters preserved in Salzburg the author has created a portrait of the man and writer.Previously, the far-reaching extent of Johannes Freumbichler's influence on his grandson Thomas Bernhard could only be deduced from Bernhard's highly stylized literary works. For the first time this book documents conclusively the biographical dimension of Bernhard's writing.

Correction Thomas Bernhard.2013-01-23 The scientist Roithamer has dedicated the last six years of his life to “the Cone,” an edifice of

mathematically exact construction that he has erected in the center of his family's estate in honor of his beloved sister. Not long after its completion, he takes his own life. As an unnamed friend pieces together—literally, from thousands of slips of papers and one troubling manuscript—the puzzle of Rotheimer's breakdown, what emerges is the story of a genius ceaselessly compelled to correct and refine his perceptions until the only logical conclusion is the negation of his own soul. Considered by many critics to be Thomas Bernhard's masterpiece, *Correction* is a cunningly crafted and unforgettable meditation on the tension between the desire for perfection and the knowledge that it is unattainable.

The President ; & Eve of Retirement Thomas Bernhard.1982 *Eve of Retirement* focuses on a triangle from hell: Holler, a Chief Justice and former commandant of a concentration camp and his two sisters - Vera, who dances attention on him to the point of incest, and the left-wing Clara, who sullenly resists them as much as a paraplegic in a wheelchair can. An American bombing raid in the last days of the war landed her in this plight. With typical contrariness, Holler feels both that this did the family a favour in putting a stop to her political activism, and that her condition symbolises his nation's victimhood. The protagonist, Rudolf Holler, annually celebrates the birthday of Heinrich Himmler, the head of the Gestapo. To mark the occasion, Holler dons his old SS uniform and forces his anarchist younger sister into a camp inmate's striped shirt

Wittgenstein's Nephew Thomas Bernhard.2009-10-13 It is 1967. In separate wings of a Viennese hospital, two men lie bedridden. The narrator, named Thomas Bernhard, is stricken with a lung ailment; his friend Paul, nephew of the celebrated philosopher Ludwig Wittgenstein, is suffering from one of his periodic bouts of madness. As their once-casual friendship quickens, these two eccentric men begin to discover in each other a possible antidote to their feelings of hopelessness and mortality—a spiritual symmetry forged by their shared passion for music, strange sense of humor, disgust for bourgeois Vienna, and great fear in the face of death. Part memoir, part fiction, *Wittgenstein's Nephew* is both a meditation on the artist's struggle to maintain a solid foothold in a world gone incomprehensibly askew, and a stunning—if not haunting—eulogy to a real-life friendship.

Thomas Bernhard .2023-08-31 Thomas Bernhard, one of the most significant post-war European writers, continues to fascinate. The twenty essays in this bilingual volume offer new readings of the Austrian writer's works via the three interconnected strands of language, history and subjectivity. Thomas Bernhard, einer der bedeutendsten europäischen Autoren der Nachkriegszeit, hat nichts von seiner Faszinationskraft eingebüßt. Die zwanzig Aufsätze in diesem zweisprachigen Band liefern neue Deutungen und Lektüren von Bernhards Werken, mit besonderem Bezug auf drei miteinander verbundenen Themenschwerpunkte: Sprache, Geschichte und Subjektivität.

Gathering Evidence Thomas Bernhard.1986

The Lime Works Thomas Bernhard.2013-01-02 For five years, Konrad has imprisoned himself and his crippled wife in an abandoned lime works where he's conducted odd auditory experiments and prepared to write his masterwork, *The Sense of Hearing*. As the story begins, he's just blown the head off his wife with the Mannlicher carbine she kept strapped to her wheelchair. The murder and the bizarre life that led to it are the subject of a mass of hearsay related by an unnamed life-insurance salesman in a narrative as mazy, byzantine, and mysterious as the lime works—Konrad's sanctuary and tomb.

Concrete Thomas Bernhard.2013-01-16 Instead of the book he's meant to write, Rudolph, a Viennese musicologist, produces this dark and grotesquely funny account of small woes writ large, of profound horrors detailed and rehearsed to the point of distraction. We learn of Rudolph's sister, whose help he invites, then reviles as malevolent meddling; his 'really marvelous' house, which he hates; the suspicious illness he carefully nurses; his ten-year-long attempt to write the perfect opening sentence; and, finally, his escape to the island of Majorca, which turns out to be the site of someone else's very real horror story. A brilliant and haunting tale of procrastination, failure, and despair, *Concrete* is a perfect example of

why Thomas Bernhard is remembered as “one of the masters of contemporary European fiction” (George Steiner).

Understanding Thomas Bernhard Stephen D. Dowden.1991

Woodcutters Thomas Bernhard.2013-01-23 Fiercely observed, often hilarious, and “reminiscent of Ibsen and Strindberg” (The New York Times Book Review), this exquisitely controversial novel was initially banned in its author’s homeland. A searing portrayal of Vienna’s bourgeoisie, it begins with the arrival of an unnamed writer at an ‘artistic dinner’ hosted by a composer and his society wife—a couple he once admired and has come to loathe. The guest of honor, a distinguished actor from the Burgtheater, is late. As the other guests wait impatiently, they are seen through the critical eye of the writer, who narrates a silent but frenzied tirade against these former friends, most of whom have been brought together by Joana, a woman they buried earlier that day. Reflections on Joana’s life and suicide are mixed with these denunciations until the famous actor arrives, bringing an explosive end to the evening that even the writer could not have seen coming.

Goethe Dies Thomas Bernhard.2019 This collection of four stories by the writer George Steiner called one of the masters of European fiction is, as longtime fans of Thomas Bernhard would expect, bleakly comic and inspiringly rancorous. The subject of his stories vary: in one, Goethe summons Wittgenstein to discuss the *Tractatus Logico-Philosophicus*; *Montaigne: A Story* (in 22 Installments) tells of a young man sealing himself in a tower to read; *Reunion*, meanwhile, satirizes that very impulse to escape; and the final story rounds out the collection by making Bernhard himself a victim, persecuted by his greatest enemy—his very homeland of Austria. Underpinning all these variously comic, tragic, and biting satirical excursions is Bernhard's abiding interest in, and deep knowledge of, the philosophy of doubt. Bernhard's work can seem off-putting on first acquaintance, as he suffers no fools and offers no hand to assist the unwary reader. But those who make the effort to engage with Bernhard on his own uncompromising terms will discover a writer with powerful comic gifts, penetrating insight into the failings and delusions of modern life, and an unstinting desire to tell the whole, unvarnished, unwelcome truth. Start here, readers; the rewards are great.

Frost Thomas Bernhard.2010-11-24 Visceral, raw, singular, and distinctive, *Frost* is the story of a friendship between a young man at the beginning of his medical career and a painter who is entering his final days. A writer of world stature, Thomas Bernhard combined a searing wit and an unwavering gaze into the human condition. *Frost* follows an unnamed young Austrian who accepts an unusual assignment. Rather than continue with his medical studies, he travels to a bleak mining town in the back of beyond, in order to clinically observe the aged painter, Strauch, who happens to be the brother of this young man’s surgical mentor. The catch is this: Strauch must not know the young man’s true occupation or the reason for his arrival. Posing as a promising law student with a love of Henry James, the young man befriends the mad artist and is caught up among an equally extraordinary cast of local characters, from his resentful landlady to the town’s mining engineers. This debut novel by Thomas Bernhard, which came out in German in 1963 and is now being published in English for the first time, marks the beginning of what was one of the twentieth century’s most powerful, provocative literary careers.

The Voice Imitator Thomas Bernhard.2018-07-01 The Austrian playwright, novelist, and poet Thomas Bernhard (1931-89) is acknowledged as among the major writers of our times. At once pessimistic and exhilarating, Bernhard's work depicts the corruption of the modern world, the dynamics of totalitarianism, and the interplay of reality and appearance. In this stunning translation of *The Voice Imitator*, Bernhard gives us one of his most darkly comic works. A series of parable-like anecdotes—some drawn from newspaper reports, some from conversation, some from hearsay—this satire is both subtle and acerbic. What initially appear to be quaint little stories inevitably indict the sterility and callousness of modern life, not just in urban centers but everywhere. Bernhard presents an ordinary world careening into absurdity and disaster. Politicians, professionals, tourists, civil servants—the usual victims of Bernhard's inspired misanthropy—succumb one after another to madness, mishap, or suicide. The

shortest piece, titled *Mail*, illustrates the anonymity and alienation that have become standard in contemporary society: For years after our mother's death, the Post Office still delivered letters that were addressed to her. The Post Office had taken no notice of her death. In his disarming, sometimes hilarious style, Bernhard delivers a lethal punch with every anecdote. George Steiner has connected Bernhard to the great constellation of Kafka, Musil, and Broch, and John Updike has compared him to Grass, Handke, and Weiss. *The Voice Imitator* reminds us that Thomas Bernhard remains the most caustic satirist of our age.

Extinction Thomas Bernhard. 2013-08-21 From the late Thomas Bernhard, arguably Austria's most influential novelist of the postwar period, and one of the greatest artists in all twentieth-century literature in the German language, his magnum opus. *Extinction*, Bernhard's last work of fiction, takes the form of the autobiographical testimony of Franz-Josef Murau, the intellectual black sheep of a powerful Austrian land-owning family. Murau lives in Rome in self-imposed exile from his family, surrounded by a coterie of artistic and intellectual friends. On returning from his sister's wedding to the wine-cork manufacturer on the family estate of Wolfsegg, having resolved never to go home again, Murau receives a telegram informing him of the death of his parents and brother in a car crash. Not only must he now go back, he must do so as the master of Wolfsegg. And he must decide its fate. Divided into two halves, *Extinction* explores Murau's rush of memories of Wolfsegg as he stands at his Roman window considering the fateful telegram, in counterpoint to his return to Wolfsegg and the preparations for the funeral itself. Written in the seamless style for which Bernhard became famous, *Extinction* is the ultimate proof of his extraordinary literary genius. It is his summing-up against Austria's treacherous past and -- in unprecedented fashion -- a revelation of his own incredibly complex personality, of his relationship with the world in which he lived, and the one he left behind. A literary event of the first magnitude.

Gargoyles Thomas Bernhard. 1986 Early one morning a doctor sets out with his son on his daily rounds through the forbidding mountainous countryside. Their visits, a succession of grotesque portraits--a diabetic industrialist living in incestuous isolation with his half-sister; three brothers, occupying a mill set in a deep gorge, who have just strangled a bevy of exotic birds; a crippled musical prodigy whose sister locks him in a cage--lead them to a castle and a paranoid prince, whose almost uninterrupted monologue for a hundred pages is a virtuoso verbal performance . . . [in] an extraordinary, somber first novel.--A.C. Foote, *Book World* What he shares with the best of [writers such as Sartre, Camus, Mann, and Kafka] is the ability to extract more than utter gloom from his landscape of inconceivable devastation. While the external surface of life is unquestionably grim, he somehow suggests more--the mystic element in experience that calls for symbolic interpretation; the inner significance of states that are akin to surrealist dream-worlds; man's yearning for health, compassion, sanity.--Robert Maurer, *The Saturday Review* The feeling grows that Thomas Bernhard is now the most original, concentrated novelist writing in German. His connections . . . with the great constellation of Kafka, Musil, and Broch become ever clearer.--George Steiner, *Times Literary Supplement*

Walking Thomas Bernhard. 2015-10-15 *Walking* records the conversations of the unnamed narrator and his friend Oehler while they walk, discussing anything that comes to mind but always circling back to their mutual friend Karrer, who has gone irrevocably mad.--Amazon.com.

Thomas Bernhard's Afterlives Olaf Berwald, Stephen D. Dowden, Gregor Thuswaldner. 2020-10-01 In his prose fiction, memoirs, poetry, and drama, Thomas Bernhard (1931-1989)--one of the 20th century's most uniquely gifted writers--created a new and radical style, seemingly out of thin air. His books never [tell a story] in the received sense. Instead, he rages on the page, he rants and spews vitriol about the moral failures of his homeland, Austria, in the long amnesiac aftermath of the Second World War. Yet this furious prose, seemingly shapeless but composed with unparalleled musicality, and taxing by conventional standards, has been powerfully echoed in many writers since Bernhard's death in 1989. These explorers have found in Bernhard's singular accomplishment new paths for the expression of life and truth. *Thomas Bernhard's Afterlives* examines the international

mobilization of Bernhard's style. Writers in Italian, German, Spanish, Hungarian, English, and French have succeeded in making Bernhard's Austrian vision an international vision. This book tells that story.

Histrionics Thomas Bernhard.1990-03-09 Although he is best known in the United States as a novelist, Austrian writer Thomas Bernhard has been hailed in Europe as one of the most significant and controversial of contemporary playwrights. George Steiner has predicted that the current era in German-language literature will be recognized as the Bernhard period; John Updike compares Bernhard with Kafka, Grass, Handke, and Weiss. His dark, absurdist plays can be likened to those of Beckett and Pinter, but their cultural and political concerns are distinctly Bernhard's. While Austria's recent political history lends particular credibility to Bernhard's satire, his criticisms are directed at the modern world generally; his plays grapple with questions of totalitarianism and the subjection of the individual and with notions of reality and appearance.

Über Thomas Bernhard II. Thomas Bernhard.1978-01

On the Mountain Thomas Bernhard.1991

A Companion to the Works of Thomas Bernhard Matthias Konzett.2002 New essays by leading scholars on major aspects of the most significant Austrian writer of the postwar generation.

Gargoyles Thomas Bernhard.2010-12-01 The playwright and novelist Thomas Bernhard was one of the most widely translated and admired writers of his generation, winner of the three most coveted literary prizes in Germany. *Gargoyles*, one of his earliest novels, is a singular, surreal study of the nature of humanity. One morning a doctor and his son set out on daily rounds through the grim mountainous Austrian countryside. They observe the colorful characters they encounter—from an innkeeper whose wife has been murdered to a crippled musical prodigy kept in a cage—coping with physical misery, madness, and the brutality of the austere landscape. The parade of human grotesques culminates in a hundred-page monologue by an eccentric, paranoid prince, a relentlessly flowing cascade of words that is classic Bernhard.

Regards sur Thomas Bernhard Ute Weinmann,Société Thomas Bernhard.2002

Revulsion: Thomas Bernhard in San Salvador Horacio Castellanos Moya.2016-07-26 The 1997 novel that put Horacio Castellanos Moya on the map, now published for the first time in English An expatriate professor, Vega, returns from exile in Canada to El Salvador for his mother's funeral. A sensitive idealist and an aggrieved motor mouth, he sits at a bar with the author, Castellanos Moya, from five to seven in the evening, telling his tale and ranting against everything his country has to offer. Written in a single paragraph and alive with a fury as astringent as the wrath of Thomas Bernhard, *Revulsion* was first published in 1997 and earned its author death threats. Roberto Bolano called *Revulsion* Castellanos Moya's darkest book and perhaps his best: "A parody of certain works by Bernhard and the kind of book that makes you laugh out loud."

Thomas Bernhard Gitta Honegger.2001-01-01 Thomas Bernhard (1931-1989), a literary figure of international acclaim and arguably Austria's greatest post-World War II writer, became the first of his generation to expose unrelentingly his country's pathological denial of complicity in the Holocaust. Bernhard's writings and indeed his own biography reflect Austria's fraught efforts to define itself as a nation following the collapse of the Habsburg monarchy and the trauma of World War II. Repeatedly he scandalized the nation with novels, plays, and public statements that exposed the convoluted ways Austrians were attempting to come to terms with their Nazi past--or defiantly avoiding doing so. This book, the first comprehensive biography of Thomas Bernhard in English, examines his life and work and their intricate relationship to Austria's geographical, political, and cultural transformations in the twentieth century. While Bernhard was the scourge of his native culture, Honegger explains, he was also a product of that same culture. Appreciation of his controversial impact on his society is possible only through an understanding of the contradictions, the shame, and the achievements that mark Austrians' self-perception in the postwar years. Honegger shows that for Bernhard the theater was not only a profession

but also a paradigm for his life, and that performance was the primary force animating his writing and self-construction. Even after his death, Bernhard's carefully constructed biography continues to fascinate, shock, and expose the Austrian culture at large.

The Nihilism of Thomas Bernhard Martin.2023-12-18 This study examines the nihilistic basis of Bernhard's writing, and traces developments in the author's nihilistic stance throughout his career. In the first period of his prose fiction (1963-1975), nihilism is reluctantly accepted by Bernhard's fictional characters as a necessary response to a world perceived as meaningless. Various possible sources of transcendence are explored, and rejected. The autobiographical texts (1975-1982) then represent a sustained attempt by the author himself to transcend his own essentially nihilistic state. The apparent success of this attempt is quickly revealed to be illusory in the prose fiction of the second period (1978-1986), and it becomes apparent that nihilism is a no less necessary response to Austrian social reality than to the (more purely) personal problems which first motivated Bernhard's writing.

Three-part Inventions Thomas Cousineau.2008 This critical survey of Thomas Bernhard's novels highlights a recurring theme of 'three' in Bernhard's work. Thomas J. Cousineau argues that each of Bernhard's novels, although firmly anchored in Austrian history, emerges from an archetypal story involving three figures: protagonist, scapegoat and author.

Uncover the mysteries within Explore with Siddappa N.Byrareddy is enigmatic creation, **Thomas Bernhard** . This downloadable ebook, shrouded in suspense, is available in a PDF format (Download in PDF: *). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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Thomas Bernhard Introduction

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