1982

Schizophrenia and Creative Archetypes as Shown in Works by Thomas Bernhard.

Karen Appaline Moseley

*Louisiana State University and Agricultural & Mechanical College*

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SCHIZOPHRENIA AND CREATIVE ARCHETYPES AS SHOWN IN WORKS
BY THOMAS BERNHARD

The Louisiana State University and Agricultural and Mechanical Col. Ph.D. 1982

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SCHIZOPHRENIA AND CREATIVE ARCHETYPES

AS SHOWN IN WORKS BY THOMAS BERNHARD

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in

The Department of Classical, Germanic, and Slavic Languages

by

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May 1982
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ABBREVIATIONS

Am.O.  Am Ortler
Amr.  Amras
ADB  An der Baumgrenze
AFB  Attaché an der französischen Botschaft
Bil.  Die Billigesser
VIK  Das Verbrechen eines Innsbrucker Kaufmannssohns
Wet.  Der Wetterfleck
Zim.  Der Zimmerer
Müt.  Die Mütze
Ur.  Die Ursache
Er.  Ereignisse
Fr.  Frost
Geh.  Gehen
IKT  Ist es eine Komödie? Ist es eine Tragödie?
Ja  Ja
Jau.  Jauregg
MIS  Midland in Stilfs
Ung.  Ungenach
Ver.  Verstörung
VHN  Viktor Halbnarr: Ein Wintemärchen
Wat.  Watten: Ein Nachlass
Z.Er.  Zwei Erzieher
ABSTRACT

Thomas Bernhard's work remains controversial after more than twenty years of critical acclaim. Attempts to interpret his work according to traditional literary standards have generated as many questions as answers. Anneliese Botond believes Bernhard's work cannot be understood only through literary analysis, and Gudrun Mauch proposes that Jungian archetypes are present in his autobiographical novels. Critics agree, however, that Bernhard portrays mad protagonists in a seemingly insane world. The present study analyzes schizophrenia, myth, and the creative process in Bernhard's work to propose purpose for his descriptions of madness. This study also addresses questions posed by J. de Cort, who asks whether Bernhard's work is actually a metaphor for the insanity of an alienated world; whether resignation is the only course of action for man in the contemporary world; and whether Bernhard narrows the scope of his themes by concentrating on the fate of the individual in isolated country locales.

The theories of R. D. Laing and Thomas Szasz serve as foundations for working definitions for deviance and schizophrenia. Prototypes for the schizophrenic and deviant are shown to proliferate in Bernhard's early work, Ereignisse, and in his first autobiographical novel, Die Ursache. The development of these prototypes is traced in his later prose works. This study proposes that Bernhard's portrayal of deviance, clinical psychosis, and schizophrenia corresponds to the journey of the mythological hero to the mythic center of

x
creation. Jungian archetypes and the archetypal gestures described by M. Eliade are shown to be recurrent images in Bernhard's work. After establishing that Bernhard's mad figures do in fact enter upon a mythological journey, the purpose of the journey is defined.

In Am Ortler Bernhard reveals the destructive yet regenerative nature of the creative process. He describes the creative act as a pathological process. Yet he shows that human relatedness and harmony between Logos (aníms) and Eros (ánima) are essential for the creative process. By insisting that man recognize his own darker instincts and impulses and by pointing out the recurrent negative aspects of life in a historical, linear society, Bernhard ascribes absolute meaning to life through the creative process.
INTRODUCTION

By considering schizophrenia, myth, and the creative process, the present analysis of selected works by Thomas Bernhard intends to accomplish three things. It seeks first to provide a clearer understanding of schizophrenia and psychosis portrayed in the work of a writer who remains controversial after more than twenty years of publication and critical acclaim. The second intention of this study is to suggest that Bernhard's mad figures fit into a myth-building process which is not only an Austrian but also an international contemporary literary phenomenon. The final intention is to pose that Bernhard's work proposes a pathological yet necessary aspect of contemporary man's life.

Monstrous illusions live and grow in the minds of Bernhard's deviants, some of whom manifest clinical traits of paranoid and essential schizophrenia. These characters are consumed by their own thought processes. Bernhard shows the destructive tendency of the human mind, which, if unchecked, will turn in and destroy itself. These deviants are superstitious, for they are waiting for something imagined (an imago). Their passivity, their refusal to integrate into reality, and their subsequent withdrawal into the Citadel leads to singularly negative conceptions of a reality riddled with fear, danger, and conspiracies. Their inner worlds collapse not because of assaults from without but rather because of demons within. Yet ironically Bernhard refuses to allow his deviants to withdraw from suffering in
the world. He shows that, even in isolation, suffering is part of the scheme of life.

Exiled to liminality, his deviants glimpse the chaos believed by C. G. Jung to be a source of creative insight (see p. 43). Moreover, the symptoms of their disease and deterioration connect them to the primordial beginnings of mankind. For example, their fear of engulfment (being overpowered by the obligations inherent in human relatedness) is frequently described as a feeling of coldness. This fear was a valid response for primitive man, who was pitted against the natural environment throughout his life. The deviant's fear of implosion (believing that reality will crumble and obliterate the individual) also recalls inherent dangers in the primordial environment, where man was subject to natural forces, random attacks by enemy tribes, and predatory animals. Their fear of petrification (being consumed by others) recalls primordial man's xenophobia, which was also a valid response to his hostile environment.

Casting out the deviant best exemplifies the petrification and xenophobia of society as a whole. In Germanic mythology, the primordial Siegfried, a descendant of the gods, entered society from the forest. Later he was cast out and the culture perished. Expulsion of the deviant represents reaffirmation and regeneration of society's prevailing mores, concepts, and values. Yet the deviant also symbolizes potential growth. If a culture fears change, chaos, and disintegration, society and man cease to grow whenever new ideas are rejected. Thus, fear of the Other's creativity, differentness, and specialness (petrification) is a necessary yet dangerous primordial urge.
In the modern world, primordial instinct is concealed within complex socio-political thinking processes and systems. Man has removed himself from his humanness and his animal nature. Since the Enlightenment he has disembodied himself into Logos and rationality. Moreover, when rational man denies his body and animal nature, he thereby denies his mortality. Just as R. D. Laing believes that contemporary man must accept his own violent nature and admit he is afraid to love, to live, and to die (see p. 34). Bernhard shows the consequences of denial of reality and of man's humanness. He also points out the potential dangers of refusing to recognize genetically programmed fears and instincts.

In Bernhard's work, the modern environment is as threatening as the primordial forest. For Moro, life is absurd and lunatical (p. 99). Oehler shows that, in our contemporary industrialized civilization, man is still subject to his environment and his circumstances. He is, then, subject to the linear conception of history (p. 100). Yet Bernhard's work describes a desire to achieve unity with the cosmos by returning to the mythical idea of the Center. The Center is the source of all creation, where everything is completed yet simultaneously destroyed. Bernhard's deviants and schizophrenics make the mythological journey to the Center. Both the schizophrenic and the mythological hero break away from the prevailing social structure, retreating deep into their psyches. There they encounter destruction and chaos. After a centering experience, they are reborn and return to society. In Bernhard's depiction of the mythological journey, two elements—humor and the will to live—contribute to the centering process (pp. 77-80).
One of the most primordial expressions of art and creativity is music. In Bernhard's work, there are an inherent musical structure and many musicians. One, the artist figure in Am Ortler, clearly manifests the destructive aspects of the creative process on his journey to the mythological Center. There he hopes to find inspiration and insight. Yet he fails to undergo the essential centering process by which he is able to return to the world.

Thus, Bernhard shows man (schizophrenic, mythological hero, and creative personality) at the Center, where he must unify Logos and Eros, integrate animus and anima, and recognize the potential power of his shadows and the unconscious images of his primordial instincts. His return to life depends on his will to live despite despair, apparent meaninglessness, and destroyed illusions and myths. His return to life hinges on a commitment simply to live the process of life, with its artificial outward arrival points and valid inward rites of passage.

The creative personality is an observer. Bernhard, however, shows that observation is not enough. Mere observation creates the artist manqué or the conceptual artist (p. 87). As Roth (Midland in Stils) and Viktor (Viktor Halbnarr: Ein Winternächten) demonstrate, encounter must accompany the will to live. Man must selectively sift through reality, knowing, as Viktor Frankl does (p. 119) that no matter what his circumstances, life has its own meaning and dignity. Life has unconditional meaning or no meaning at all.
Chapter 1 of the present study will seek to accomplish two things. First Bernhard's historical position in German literature will be defined. Second, the theories of R. D. Laing and Thomas Szasz will be investigated to arrive at a definition for the deviant (frequently representing the artist figure) and the schizophrenic. The literary perspectives of Michel Foucault and Mario Praz will be incorporated into this chapter to establish the relationship between psychology, sociology, and literature. There is purpose for the prevalence of psychological illness in Bernhard's work—illness is a metaphor.

It is impossible to assign a particular value to any image, symbol, or metaphor in an author's work unless that image, symbol, or metaphor is shown to be consistent and recurring. Thus, in Chapter 2 the deviant (artist) and schizophrenic will be shown to be prevalent images and symbols in Bernhard's autobiographical novel, Die Ursache, and in his collection of vignettes, Ereignisse. The deviant (artist) and schizophrenic are manifest both as symbols in Bernhard's own personal history and as Jungian archetypes. In Chapter 3, it will be shown that deviance and schizophrenia do in fact permeate Bernhard's work.

In "Schizophrenia—the Inward Journey" (1972), Joseph Campbell contends that the stages and conditions in a schizophrenic breakdown are in fact the universal formula for myth. Campbell says:

The usual pattern is, first, of a break away or departure from the local social order and context; next, a long, deep retreat into the psyche; a chaotic series of encounters there, darkly terrifying experiences, and presently (if the victim is fortunate) encounters of a centering kind, fulfilling, harmonizing, giving new courage; and then finally, in such fortunate cases, a return
journey of rebirth to life. And that is the universal formula also of the mythological hero journey, which I, in my own published work had described as: 1) separation, 2) initiation, and 3) return. . . . That is the pattern of the myth, and that is the pattern of these fantasies of the psyche.

Campbell has recognized and defined the intimate relationship between schizophrenia and myth. Thus, in Chapter 4 it will be shown that deviance and schizophrenia are mythological paradigms in Bernhard's work. And in Chapter 5 it will be seen that Bernhard does indeed use illness as a metaphor. It is a mythological metaphor for the destructive nature of creativity and for man at the threshold of the creative act. The foundation for the premises of Chapter 5 will be based on the theories of Rollo May.
NOTES

Chapter 1

HISTORICAL PERSPECTIVE AND TERMINOLOGY

The contemporary Austrian dramatist, novelist, and film writer Thomas Bernhard has been the center of literary controversy since 1963 when his first novel, Frost, appeared. In the afterword to a 1970 collection of critical essays about Bernhard's work, the editor acknowledges: "... die Literaturkritik ... ist seit sieben Jahren mit der Produktion dieses Autors konfrontiert."¹ In an analysis of Verstörung, Marcel Reich-Ranicki, quoting from Heinrich Böll's "Wuppertaler Rede," says: "... die Künst muss 'zu Weit gehen, um herauszufinden, wie weit sie gehen darf' [H. Böll]. ... Thomas Bernhard ist in seiner Verstörung zu weit gegangen."² In 1974, Hugo Dittberner called Thomas Bernhard a master of geheime Botschaft; that is, Bernhard successfully allows the reader to make unconscious connections between depictions of certain horrifying descriptions and particular situations in real life.³ Wolfgang Maier believes that Bernhard's abstractions are based on concrete existence and that his works depict the world as it is—"die Welt ist nun einmal so."⁴ Heinrich Vormweg says: "[Das Gesamtwerk] ... sei eine monströse Metapher für Leben im Endzustand, sogar eine Metapher für Leben überhaupt."⁵

Thomas Bernhard refuses to discuss his work or any literature with academicians and literary critics—he grants interviews in which he gladly discusses all other areas of life. He has become as

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enigmatic for his contemporaries as Franz Kafka was paradoxical for his generation. In fact, dissertations recently have been written in Europe which compare the works of these two authors. Just as Bernhard is secretive in his private life and seemingly incomprehensible in his thematics, he is likewise enigmatic in his stylistic expression. Linguists have been fascinated with his distinctive phraseology and word patterns. Anneliese Botond stresses: "... [die Kritik] erkannte und akzeptierte, dass seine Entwicklung in der Wiederholung lag. Sie war sich... einig, dass hier einer war, der, sei er nun modern oder nicht, schreiben konnte."^6

The work of Thomas Bernhard defies categorization: it radically deviates from customary literary precepts while simultaneously manifesting the most conservative traditions. The primary motifs concern life and death, the political decline of Austria, the complexity of her bureaucracy, and disintegration in family and interpersonal relationships in a decaying feudal social structure. This work belongs to the Austrian tradition of which Maier says: "[Die Tradition]... besitzt in der Regel einen widersetzlichen, anschmeichelnd-sadistischen, absonderlichen Impuls."^7 Of Austria's linguistic development, her intricate bureaucratic structure, and her Spanish-Catholic metaphysical heritage, he says: "... [die] bilden ein engmaschiges, einzigartiges Netz von Metaphysik, Religion, Traditionen, Staatsgewalt... in dem die Autoren verstrickt fühlen und aus dem sie sich... zu befreien versuchen."^8

This situation is not uniquely Austrian. Man's attempts to free himself from socio-economic, political, religious, and philosophical entanglements have always been pervasive literary motifs, and
particularly in twentieth-century and contemporary literature. The autobiographical novel Die Welt von Gestern (1942) describes Stefan Zweig's attempts to disentangle himself from the image of a decaying Hapsburg Empire. Die Verwandlung (1917) depicts Gregor Samsa's failure to free himself from familial responsibilities and relationships. In contemporary American literature, Saul Bellow and Phillip Roth write about the Jew's entanglement in his subculture and John Kennedy Toole shows how tragic entanglements develop in a culture without positive role models. The dilemma of woman entrapped in a masculine society is one of John Irving's themes.

Bernhard's characters try to free themselves from the web of metaphysical, religious, socio-economic, and political traditions. The dynamics of this process form an important constituent of the present study and are related to Reich-Ranicki's observation: "... ihm [Bernhard] faszinieren die dunkelsten Bereiche unserer Existenz, weil er gerade dort—und nur dort—die Antwort auf die entscheidenden Fragen zu finden hofft." For Günter Blöcker it is important to recognize a fundamental 'truth in Bernhard's work: "... dass Leben ein tödlicher Prozess ist und dass, wer diesen Prozess begreifen will, auch das Scheitern befragen und unter Trümmern forschen will."

Archetypes appear whenever one investigates "what lies below the rubble." In "The Concept of the Collective Unconscious" (1936), Carl Gustav Jung states that the collective unconscious is composed of hereditary archetypes or "definite forms in the psyche which seem to be present always and everywhere." These archetypes are the same categories as mythological motifs, as Lévy-Bruhl's representations...
collectives, as Mauss and Hubert's categories of the imagination, and as Adolf Bastian's elementary or primordial thoughts. Jung believes that archetypes compose a second impersonal psychic system which is identical in all individuals. He says that archetypes are "the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behavior [Jung's emphasis]." Not only are the depth psychology Jungian archetypes present in Bernhard's work, but also those exemplary paradigms defined by Eliade (see Chapter 4).

HISTORICAL PERSPECTIVE

In 1768, Heinrich Wilhelm von Gerstenberg published Ugolino, a Storm and Stress drama based on the thirty-third Canto of Dante's Inferno. Imprisoned with his three sons by the bishop at Pisa, Ugolino is being starved to death. Becoming momentarily insane, he kills one of his sons. Yet it is not until the last son dies that Ugolino commits suicide. Thus, with this expression of free will, Gerstenberg portrayed more than two hundred years ago motifs, images, and life situations similar to those found in Bernhard's work.

Bernhard's heroes, for example, flee (or are driven) into architectonic structures resembling the dungeon in Gerstenberg's drama. Ugolino is the object of political oppression. Bernhard's characters believe they are objects of oppression. They believe they are imprisoned in the institutions of linear history. His heroes also long for human relatedness and companionship. Ugolino chooses suicide as the means for preserving his dignity, and for expressing his freedom in
the face of overwhelming power. Bernhard's heroes contemplate suicide as an expression of freedom in a world where man's spirit is imprisoned.

**Analogies between Bernhard and Storm and Stress**

The analogies between Gerstenberg's drama and the work of Thomas Bernhard are not merely coincidental. Many of the motifs, ideas, and motivations of Storm and Stress writers foreshadow Bernhard. In that literary period, writers wanted to throw off the constraints of Neo-classicism and the rationality of the Enlightenment. Consequently, they valued the irrational and the intuitive. Bernhard rebels against contemporary scientific positivism. He asks his reader to recognize the power of man's instincts, unconscious, and collective unconscious.

In the Storm and Stress period, the central hero was the subjective "genius." Through his art he entered the realm of myth to investigate the nature of the cosmos. Gerstenberg, for example, familiarized his contemporaries with the Edda in "Briefe Über Merkwürdigkeiten der Literatur" (1766-67). Johann Gottfried Herder published his Volkslieder (1778-79). Storm and Stress writers were in conflict with their culture, and fought against despotism and tyranny. Thus, another parallel between Storm and Stress writers and Bernhard is that they ask their reader to reevaluate political, social, and religious institutions. Goethe portrays this motif in Götz von Berlichingen mit der eisernen Hand (1773).

The writers of the Storm and Stress period also turn to a new concept of nature. In "Zum Shakespearetag" (1771) Goethe calls for
the emergence of a "new man" who is related to nature. Bernhard's heroes, however, are separated from nature. They are subjective individuals who are appalled by the condition of contemporary life. They believe modern life oppresses both the development of the human spirit and the exercise of human freedom. Yet they do not actively oppose the institutions they abhor. Rather they withdraw into their own psyches, where they live out a drama similar to that of Götz, who withdraws into a fortress, prepared to repel assaults by the bishop's troops. Bernhard's characters withdraw into citadels, where they are prepared to repel real and imagined assaults from the outside world.

Like his Storm and Stress predecessors, Bernhard portrays characters who are concerned with their humanness and their mortality. Storm and Stress writers imbue their heroes with godlike qualities by emphasizing the powers of the unique "self." In Prometheus, An Schwager Kronos, and Ganymed, for example, Goethe shows man testing his limitations and boundaries and protesting his human frailty. Bernhard's characters withdraw into their intellect, where they pit the power of their own subjective will against the overwhelming power of life. Büchner and Hauptman, too, portray life as an antagonist.

Other Analogies between Goethe and Bernhard

Other parallels in Goethe's and Bernhard's work are found in Goethe's scientific writings. Erich Heller believes Goethe was searching for an Urform in his Versuch, die Metamorphose der Pflanzen zu erklären (1790) and Zur Farbenlehre (1810). There are indications in his Erzählungen that Bernhard also is searching for an Urform.
He persistently exposes archetypal gesture and behavior in his protagonists.

Schiller and Kant believe that everything is pure idea. Bernhard, however, shows the inherent dangers of reducing life to pure thought (the intellect). Goethe is the inductive personality, for he believes knowledge arises from experience. His quest for a single plant, an Urform of all plants, is reminiscent of Einstein's desire to find a single formula which would unite all things in the universe. Bernhard, Einstein, and Goethe, then, seek common denominators to give meaning to the totality of human existence.

Heller believes that in his scientific writing Goethe foreclosed man's present scientific crisis:

"... by his opposition to contemporary science, [Goethe] lay bare in his time, with remarkable precision, the very roots of that crisis and revolution in scientific method in which the twentieth-century scientist finds himself involved."

Since the Enlightenment, man has been defining the mechanics of the universe. Yet he still does not understand the meaning behind life's physical manifestations. Bernhard vividly depicts the negative mechanics of family and culture. He also points to hidden human motivation, and thus ascribes negative meaning to social, scientific, and physical mechanics.

By describing the negative qualities of the human condition, Bernhard places interior and exterior restrictions upon his protagonists. They carry on interior dialogs with themselves, trying to free themselves from restriction. Some successfully break with the past and their personal history. They somehow develop personal identities. Others, however, succumb to insanity, inauthenticity, or
suicide. According to Heller, Goethe believes that organic transformations and metamorphoses occur precisely because of restrictions placed upon the organism. The organism eventually actualizes itself through interior and exterior dialog. Goethe envisions the life process according to the following formula: Life = growth + transformation + metamorphosis.

Bernhard's portrayal of the life process is similar to Goethe's formula. Most of Bernhard's characters exist in that liminal stage of human development where restrictions, boundaries, and limitations inhibit and thwart individual human development. Most of his protagonists seek transformation and metamorphosis by engaging themselves in their individual histories, personality components, and cultural restrictions. Yet only a few of them realize their individual potential, for all but a few are overwhelmed by the power of modern life. They are aware that they live within the historical dilemma about which Friedrich Hebbel writes. They live in a transitional period of history, where old forms are crumbling and man is seeking to redefine life.

According to Heller, Goethe is aware of man's need to define, redefine, and give new meaning to life and new developments in his environment. He points out that Goethe believes that the world does not change. Only man's perception of the world changes: "It is amazing how malleable the world is and how easily it models and remodels itself according to the inner vision of man, how readily it responds to his 'theorizing'!"

By restating basic premises in all of his works, Bernhard also portrays the unchanging nature of the human condition in an apparently
changing world. For example, he describes every family as a brutalizer of the individual. He repetitiously portrays all political systems as similar in basic structure. He shows that people and social institutions are interchangeable, for while their outward forms and symbols change, their inner essence remains the same. Bernhard employs many personal symbols which represent basic human impulses or instincts. He portrays the elements of civilization as mere ornaments or trappings, devised by man to conceal his inner nature from himself.

Heller states that Goethe defines "truth" as a "point where the inner world of man meets external reality." Thus, "truth" is an integration or synthesis of the inner and outer worlds. Bernhard's characters journey to a mythical point where they might integrate their inner and outer worlds. Yet they are isolated within Logos (the intellect). They separate themselves from physical and sensual experience, yet they long for relatedness with the intuitive, irrational, feminine elements of human existence. In their search for "truth," or integration, some of Bernhard's protagonists rediscover themselves by seeing a reflection of the dark side of the human soul. Some successfully integrate the violence of their personalities and find a way to be reborn to the world. Yet others succumb in the process.

Goethe's motif of polarity within the human personality also foreshadows other ideas found in Bernhard's point of view. In most of Goethe's works, the intuitive is placed in opposition to the rational. The dreamer is opposed to the realist and the artist opposes the pragmatist. In *Egmont* (1775-87), the sensitive individual (Egmont) is counterbalanced by the political realist (Oranien). Clavigo's alterego is the worldly Carlos in *Clavigo* (1774). *Torquato Tasso* (1790)
describes the precarious position of the artist separated from reality. Tasso is counterbalanced by a pragmatic man of action (Antonio).

Both Goethe and Bernhard show that the effective artist is the related artist. All of Bernhard’s creative personalities are separated from the world and experience creative impotence. Bernhard places his creative types in liminality. There they must find a means for integration into reality in order to survive and to create. Bernhard shows the negative side of the creative act. The creative urge is destructive if it is not synthesized with reality, no matter what that reality might be.

There is another analogy between Goethe and Bernhard. Goethe exalts the influence of the eternal feminine in human endeavor. Bernhard’s noted avoidance of the feminine draws attention to Goethe’s theme by virtue of its absence. In Faust Goethe proclaims that in the beginning was Logos, yet at the conclusion he is convinced that man is driven by the eternal feminine. Bernhard portrays man’s yearning for the comfort and solace of nature and the feminine. Moreover, he describes a world in which man’s unrelatedness to nature and the feminine is a destructive force in contemporary life. Bernhard describes precisely the world order which Goethe feared would arise from scientific positivism. By advocating Logos and pure science, and by neglecting Eros and the intuitive, man is overpowered by the apparent meaninglessness of life.

**Analogies between Büchner and Bernhard**

Another precursor of Bernhard is Georg Büchner (1813–37), whose works (forerunners of modern Existentialism) depict a meaningless
world. Although he was influenced by Shakespeare, Goethe, and Storm and Stress, Büchner places his protagonists in a world without God where reality is defined by absurdity and the power of society. Reality and societal forces seem to thwart their actions. Thus, they must derive the individual meaning of their lives from within themselves, independent of social reality.

Bernhard's protagonists also ascribe individual meaning to their lives, independent of the seemingly powerful social forces surrounding them. Büchner's characters eventually succumb to the meaninglessness of their own actions and of life itself. Some of Bernhard's protagonists, however, derive meaning from the creative endeavor. Büchner's protagonists find a semblance of meaning in love. Bernhard, however, does not offer his characters release and meaning through love. Yet he does indicate that man needs relatedness to others, for some of his protagonists find solace in momentary encounters with other human beings.

There is a central idea uniting Büchner with the Existentialists and with Bernhard: the greatest absurdity in life is that all human endeavor ends in death. Thus, man cannot transcend his existence. There are other motifs and ideas in Büchner's work which recur in the work of Bernhard. Büchner, for example, rebels against the Classicists' emphasis of thought over emotion. The Existentialists rebel against Hegelian thought, which maintains that reality consists of pure thought. Bernhard rebels against the Hegelian idea that the only significance of the individual life lies in its contribution to historical progress. He also rebels against modern scientific positivism, which catalogs rather than defining.
Büchner is a forerunner of modern Existentialism because he believes there is no justification for human existence. Moreover, man is responsible for his own actions in a world where God is not visible. Thus, man is responsible for creating meaning in a meaningless world. In Büchner's work, Danton recognizes the uselessness of human endeavor; Woyzeck loses Marie, his love for whom is his only salvation; and Lenz is burdened with existential anguish. A description of Lenz's awareness of his existential aloneness is similar to the situation of Bernhard's protagonists. When Lenz reaches the mountain top and surveys the world below him, he senses nothingness: "Es wurde ihm entsetzlich einsam; er war allein, ganz allein. Er wollte mit sich sprechen, aber er konnte nicht. . . . Es fasste ihn eine namenlose Angst in diesem Nichts."20

Lenz recognizes that he is going mad. Frightened by his loneliness, anxiety, and impending insanity, he turns to God for comfort. Yet he is aware of his pain as he carries out mundane daily activities. According to Bernhard and Kafka, this sense of pain is what makes man aware of his human condition. God does not intervene in Lenz's struggle. At the conclusion of the Novelle, Lenz rejoins the masses: "Er schien ganz vernünftig, sprach mit den Leuten. Er tat alles, wie es die andern taten; es war aber eine entsetzliche Leere in ihm, er fühlte keine Angst mehr, kein Verlangen."21 Lenz's solution was so significant for Bernhard that he chose to cite the preceding quotation in Der Kulturer.

There are other parallels between Lenz and Bernhard's protagonists. Lenz senses his insanity in darkness, just as Bernhard's heroes live in liminal Finsternis. For Lenz, darkness represents the
darkness of the human condition. For Bernhard, man can trap himself in the shadows of the human soul. Whenever Lenz sees light, his situation improves. Light leads him outside of his mind and closer to human relationships. Light represents enlightenment in Bernhard's work, just as it does in the work of Kafka. Bernhard also emphasizes man's journey toward light, enlightenment, and human relatedness.

Büchner's description of Woyzeck is similar to Bernhard's portrayal of Roth (Midland in Stilfs) and Viktor (Viktor Halbnarr: Ein Winternächeren). Like that of Roth and Viktor, Woyzeck's dignity lies in his acceptance of his fate. None of these three characters is a cynical intellectual, obsessed with understanding the essence of existence. Woyzeck, an object of social forces (his antagonist), finds solace and comfort in his love for Marie. With a fairy tale that is a precursor of Bernhard's philosophy, Marie's grandmother describes the loneliness of human existence:

Es war einmal ein arm Kind und hat kein Vater und keine Mutter, war alles tot, und war niemand mehr auf der Welt. Alles tot, und es is hingangen und hat gesucht Tag und Nacht. Und weil auf der Erde niemand mehr war, wollt's in Himmel gehn, und der Mond guckt es so freundlich an; und wie es endlich zum Mond kam, war's ein Stück faul Holz. Und da is es zur Sonn gangen, und wie es zur Sonn kam, war's ein verwelkt Sonneblum. Und wie's zu den Sternen kam, waren's kleine goldne Mücken, die waren angesteckt, wie der Neuntöter sie auf die Schlehen steckt. Und wie's wieder auf die Erde wollt, war die Erde ein umgestürzter Hafen. Und es war ganz allein. Und da hat sich's hingesetzt und geweint, und da sitzt es noch und is ganz allein.

Although surrounded by human beings, the child has no one with whom to communicate. There are answers neither in the stars nor in any visible God. Man is alone in his pain.

Woyzeck is eventually destroyed because he attempts to give meaning to his life by loving Marie. In Marie's betrayal of Woyzeck,
however, Büchner shows that man cannot depend upon another individual for meaning. Bernhard does not believe that through love man can transcend his physical being. In his work, brotherly love is as consuming as romantic love. Love cannot be substituted for each individual's responsibility to give meaning to his own life.

Another parallel between Büchner, the Existentialists, and Bernhard is found in Dantons Tod. Büchner wrote this drama while in hiding because of his political activities. Bernhard was also involved in socialism at the beginning of his career. Both writers use literature to question political commitment. Büchner questions engagement while Bernhard examines withdrawal.

Danton, a leader of the French Revolution, questions man's motives for engagement. He concludes that political individuals are not driven by ideals. Rather they undertake their causes in order to satisfy their personal desires. Danton is paralyzed by his insight into the motives behind human political activity. He will not even act to save his own life. Robespierre also recognizes himself as an isolated individual. Yet he considers himself a savior, prepared to lead man toward a better future. In Büchner's play and in Bernhard's work, selfishness, greed, and self-service motivate the political personality, who is driven by an innate urge to dominate and brutalize humanity. Bernhard's protagonists withdraw from reality, hostile and angry at an imperfect political system. Yet they become powerless because they refuse to encounter life as it is.
Analogies between Bernhard and Naturalism

Naturalism developed directly from scientific advances in the latter half of the nineteenth century. That literary period was particularly influenced by theories of heredity and evolution. The Naturalists wanted to depict man as he is, without his veneer of civilization. They wanted to analyze him without his masks.

Bernhard's portrayals of contemporary man are analogous to those tenets of Naturalism. In Amras, for example, the artist figure has hereditary epilepsy. Bernhard sometimes describes villagers as mentally retarded people whose ignorance is the result of in-breeding. Motifs concerning hereditary disease, alcoholism, and incest proliferate in his work. He locates many of his narratives in isolated countryside in order to remove them from all elements of civilized life. In isolation there is nothing that might divert either his heroes' or his readers' attention away from his point of view. Bernhard strips all professional, educational, and conventional masks from his protagonists. His purpose is analogous to that of the Naturalists: he intends to focus on the inner chaos of man.

The Naturalists prefer psychological dramas because they want to analyze human will and motivation. In their descriptions, they consider man's total environment, no detail of which they consider to be insignificant. They believe every gesture, sound, and object contributes to the total human condition. In Bernhard's work, he meticulously reports every detail of his protagonists' degeneration. These descriptions of psychological deterioration are precise portrayals of clinical psychosis.

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The Naturalists believed that the social institutions of their time were hypocrisy and lie in comparison to their vision of truth and reality. Bernhard reveals disparity between institutions, values, ideas, and reality. He further develops the premise of the Naturalists by showing that everything preceding contemporary man is deceit and sham.

There are analogies between Hauptmann and Bernhard. In Vor Sonnen­aufgang (1889), Hauptmann relies on Darwinism to examine the problems accompanying the beginnings of capitalism in a small village. In the wake of scientific progress and technological advancement come inherited diseases (alcoholism), exploitation of the poor, and familial disintegration. Bernhard's viewpoint represents a continuation of these motifs. Like Hauptmann, he seeks to expose the hypocrisy of modern life.

In Einsame Menschen (1891), Hauptmann examines the institution of marriage, concluding that all marriage contracts are ill-fated if they are not founded upon natural inclination. Johannes Volkerat is caught in a double-bind situation: should he be true to tradition or to his own natural desires? He solves his dilemma by committing suicide. In Rosa Bernd (1903) and Fuhrmann Henschel (1898), Hauptmann not only portrays the destructiveness of mismatches but also shows the consequences of either male or female dominance in the modern world. If these plays are read together, the problem of dominance becomes evident. It is the same problem Lena Wertmüller investigates in Swept Away and Seven Beauties. Rosa is dominated and abused by Streckmann, the agricultural mechanic and representative of technology.
Henschel is dominated by his second wife, Hanna. The psychological deterioration of both characters proceeds in the following manner: their wills are weakened by their antagonists and circumstances; both are plagued by voices, visions, and confusing thoughts; each believes he is trapped; and each is possessed by deep feelings of guilt. The downfall of both Rosa and Henschel is facilitated by gossip.

Bernhard places his protagonists in similar situations. Even though he does not entrap his heroes in sexuality, he does box them into seemingly inescapable circumstances. His protagonists succumb to their antagonists (self and environment) and experience a weakening of will. They hear voices. Some have visions. Yet all are plagued with confused and obsessive thinking. Each believes he is trapped. Each senses he is somehow culpable for his fate. Some commit suicide. Others realize that their tragic flaw lies within themselves.

The Naturalists want man to break his ties with historical idealism and align himself with the new materialism. Bernhard also wants man to break his ties with the historical past and with personal history. However, he does not consider modern materialism a viable substitute for older traditions, values, and ideas. He proposes, instead, that modern man look into the dark abyss of his own being and accept responsibility for his own being-in-the-world by granting life its own meaning.

**Analogies between Bernhard and Expressionism**

There are some parallels with Expressionism in Bernhard's work. Bernhard, for example, is antagonistic to material progress and to...
the rise of industrial technology. He also wants man to regenerate his attitude toward himself and the world. The Expressionists, however, did not use psychology to describe man's inner nature. Rather they tried to depict the "truth" of the human condition by pointing out man's hopes, aspirations, and fears. Bernhard also portrays man's inner fears and anxieties, sometimes using grotesque satire to accomplish his task. Some of his elliptical, exclamatory style is reminiscent of the Telegramstil of the Expressionists.

In Umbra vitae, Der Irre, Die Pest, and Die Särge, Georg Heym describes the Expressionists' fear that civilization stands at the threshold of total annihilation. Perhaps this "black vision" is the most striking thematic parallel between Bernhard and the Expressionists.

There are some analogies between Bernhard and Kafka. Some critics categorize Franz Kafka as an Expressionist. Erich Heller says Kafka's formula for life is simply, "It thinks, therefore I am not." For Kafka, an inexplicable intelligence intrudes into life, rendering everything incomprehensible. Only pain indicates to man that he is alive. Both Bernhard and Kafka depict a collusive world order, constructed upon precisely defined mathematical formulas. Both portray the nightmares of the human condition. Both offer neither a pragmatic nor a metaphysical solution to their heroes. Both color their protagonists' perceptions of everyday life and reality with terror and fear. Both depict history as an entity which threatens to consume their protagonists. Both depict life as a prison, in which man is caught in the grip of some inexplicable power.
Heller believes "Kafka writes at that point where the world, having become too heavy with spiritual emptiness, begins to sink into the unsuspected demon-ridden depths of unbelief." Bernhard sends his protagonists deeper into the dark abyss, where they are entrapped. Kafka allows some of his heroes to either hear music or perceive a distant light at the moment of death. Yet Bernhard allows his protagonists no indication whatsoever of salvation after life. Heller says Kafka's heroes are "infused with ... negative transcendence." Bernhard's protagonists can only transcend through themselves. Unlike Büchner's characters, who try to transcend life through love, Kafka and Bernhard allow protagonists neither solace nor comfort in romantic love. Yet both offer release from the suffering, despair, and misery of modern life by emphasizing humor, humility, and creativity.

THE DEVIANT

Mario Praz defines contemporary literature as that "striptease of the soul which has culminated on our century." It is the fulfillment of the tradition of the outsider, the deviant, or the madman, who historically has stood somewhere beyond convention, in a unique relation to nature, society, and culture. Aeschylus' Orestes is an outsider.

In the Oresteia (the trilogy of Agamemnon, The Choephoroi, and The Eumenides), Agamemnon returns home from Troy and is murdered by his wife, Clytemnestra. In The Choephoroi, the second play of the trilogy, Orestes returns to Argos to avenge his father's death by murdering his mother, Clytemnestra, and her paramour, Aegisthus. The Furies pursue Orestes to punish him for matricide. He lives outside
his own social order until, in The Eumenides, he is cleansed of his
guilt by the Furies and set free by the ancient court of the Areopagus,
through the intercession of Athena, the goddess of wisdom. In Goethe's
verse play Iphigenie auf Tauris Iphigenie serves as priestess to Diana
in the kingdom of Thoas, who has reinstated the ritual of sacrificing
strangers. Her brother, Orest, arrives maddened by the Furies. The
power of truth and the eternal feminine cure Orest and enable them
to return to Greece.

There are also outsiders in the novels of Jean Paul Sartre.
In La Putain respectueuse, Sartre depicts the domination of one social
group by another: the Negro and the prostitute are incapable of
resisting the privileged whites of the American South. In Les Mouches,
he rewrites the Orestes theme in terms of liberty, identity, and
commitment to social action. In The Brothers Karamazov, Fedor
Dostoyevsky, himself an exile, depicts Christ as an outsider in Ivan's
story of the Grand Inquisitor. Pedro Calderón de la Barca describes
another outsider in La vida es sueño. Segismundo is exiled to live
in a tower by his father, the king. At Segismundo's birth the king's
astrologer predicted that the son would overthrow the father. Yet
when Segismundo is finally released from the tower, he is still an
outsider, for he must learn to control his animal instincts through
compassion and reason. Franz Grillparzer based Der Traum, ein Leben
upon the model of Calderón and upon Voltaire's Le Blanc et le noir.

Liminality

Modern man's alienation (separation) from nature and dependency
upon consumerism and materialism has driven the neurotic-mystic (Praz's
term) to the periphery of society. Praz believes that the neurotic and the mystic are comparable, for their intense insight and sensitivity toward life cause them to be dissatisfied with life as they perceive it. Sensing that reality is not real and that life is incomprehensible, they withdraw and become outsiders. Praz says that the neurotic-mystic (deviant) is one who "acutely feels the need of a world different from the one which surrounds him and who faces the abyss of the 'dark night of the soul.'" 27

Many outsiders are mentally and spiritually impotent, for they cannot venture outside of themselves to form relationships with others. Isolation affords no human contact through which the value of ideas can be measured. In Hauptmann's Einsame Menschen, Johannes Volkerat is a frustrated, isolated intellectual, who chooses suicide as a solution to his unrelatedness to (separation or alienation from) environment and family. In Amras, the artist figure commits suicide when environmental intrusions become intolerable.

In Madness and Civilization, Michel Foucault uses a Renaissance metaphor to explain the deviant's position in society. Just as lepers were expelled from medieval cities, madmen were set asail in ships without destinations. This image of an endless sea voyage demonstrates the madman's liminal position in society: his exclusion from society encloses him within a limited space—within himself. This is the liminality Sebastian Brandt describes in Das Narrenschiff and Katherine Anne Porter shows in Ship of Fools. Foucault and Thomas A. Szasz suggest that one is labeled as deviant—whether that deviance be sorcery, madness, eccentricity, or neurosis—not "only because his conduct differs from a socially observed norm, but also because it
differs from a morally professed ideal." All men with a different vision of reality simultaneously exclude themselves from and are excluded by the prevalent social order. Goethe's Götz dies in prison, longing for personal freedom. Fontane's Effi Briest is crushed during a period of changing morality, and Kafka's officer is crushed in *In der Strafkolonie*. Bernhard's female figures are destroyed by conflicts inherent in the necessity for the emergence of a new woman: the Persian in *Ja* allows herself to be destroyed and Konrad murders "die Konrad" in *Das Kalkwerk*.

**Social Control**

Praz believes the deviant disassociates himself from the dominant social order to seek a way of life more compatible with his own visions. Szasz, on the other hand, proposes that there is an innate primitive need within any social structure for deviants or scapegoats: "Majorities usually categorize persons or groups as 'deviants' in order to set them apart as inferior beings and to justify their [the majorities'] social control." Social control can impose such strict limitations upon the deviant that his behavior, frequently viewed as mad by society, is simply that "impasse confronting those whom cultural conditioning has deprived of the very means of protest or self-affirmation." The deviant may either retreat into his own consciousness, as Gottfried Benn did in Nazi Germany, or he may place himself on the edge of the existing social order, as Rimbaud did when he fled to Africa. He may seek a new culture, as Gauguin and Brecht did, or he may become insane, as the originator of modern dance, Nijinsky, chose to do. Nevertheless, his dilemma and liminal
position is material for artistic metaphor. Thomas Mann has narrated the aesthetic's quest for absolute beauty and has shown his marginal position in society with a metaphor of sexual deviance. Aschenbach dies while on the quest for perfect beauty, represented in the figure of a young boy. Wedekind's Lulu demonstrates the destructiveness of the devaluated female role, for as Lulu becomes every woman for every man, she is reduced from person to object. In Bernhard's work, too, devaluation of the female role leads to objectification.

Validation of Good and Evil

Whenever the deviant is expelled from society, the concepts of good and evil are validated. Szasz believes that the scapegoat (deviant) is part of the "moral metabolism of society," that is, man fears and tries to destroy the deviant but "paradoxically, he needs the Other, and, if need be, creates him, so that, by invalidating him as evil, he may confirm himself as good." Radical prejudices—whether ethnic, racial, or cultural—assure the persecutor that he belongs to a select group. The illusion of very special values and seemingly universal approbation convinces this group of its lawfulness and justness. Thus, there is no impetus to develop a sense of moral responsibility. Bernhard's vivid depiction of Nazi Germany best exemplifies this point of view.

This primal urge to drive the deviant from society is not necessarily negative, but rather is a natural manifestation of man's relationship to the animal kingdom. It is essential for the continuation and stability of any social order. Szasz says:
The scapegoat is necessary as a symbol of evil which is convenient to cast out of the social order and which, through its very being, confirms the remaining members of the community as good. It makes sense, too, that man—the animal distinguished by his capacity to make symbols, images, and rules—should employ such a practice. For the animal predator in the jungle, the rule of life is: kill or be killed. For the human predator in society, the rule is: stigmatize or be stigmatized. Because man's survival depends on his status in society, he must maintain himself as an acceptable member of the group. If he fails to do so, if he allows himself to be cast into the role of scapegoat—he will be cast out of the social order, or he will be killed.

Thus, the social deviant is the necessary creation of his persecutors. It is not essential that he commit a crime, nor is his deviance a defect of personality. Rather he is ascribed the role of deviant and outcast by others and must suffer the consequences. Jakob Wassermann, Georg Trakl, and Peter Handke all portray society's destruction of a naive individual with the legend of Kaspar Hauser. Kosinski likewise shows the destruction of a child's innocence in *The Painted Bird* and society's illusions because of innocence in *Being There*. Some of Bernhard's works, which are set in the country, depict the destruction of the individual by village society.

**Social Disruption**

Traditionally the deviant or madman has been regarded as the potential disrupter or destroyer of society, for his differentness threatens the status quo of the prevailing social order. His madness is, as Foucault asserts, "the ambiguity of chaos and apocalypse" which represents to society "the possibility of abolishing both man and the world—even those images that challenge the world and deform man." Deviance represents an alternate reality (a seemingly irreal or unreal structure) which could in fact devastate the moral, ethical, cultural, political, and socio-economic foundations of society. The mere
presence of the deviant or madman can direct society's attention toward recognition of suppressed ideas and instincts. Thus, the deviant or madman can rupture the stability of a social structure by offering a standard of measurement through which individuals can reevaluate ideologies.

Summary
The deviant, because of his intense insight into life, isolates and estranges himself from society to better pursue his own visions and ideas. However, the absence of social intercourse in his life can lead to emotional and spiritual impotence. Conversely, society needs to persecute the deviant to reaffirm its sense of rightness and justice and to maintain a means for social approbation. The deviant is dangerous to society, for his presence can cause social disruption.

THE SCHIZOPHRENIC

Collusion
In The Politics of Experience (1967), R. D. Laing proposes that contemporary social reality is composed of extreme pressures exerted by the dominating social class upon any individual to suppress his inner instincts, drives, and experiences, and to force him to conform to socially accepted role models. Man adopts society's mandates to fulfill his social roles. Consequently, the social structure is divided into numerous groups and subgroups, cultures and subcultures, each viewing the others with distrust. Laing advances the theory that these socially shared hallucinations constitute reality, for they give man a communal focal point and a common definition of
the world. Life then becomes a series of "mirages," "pseudo-realities," and socially shared hallucinations. Adherence to these images constitutes sanity. In *Self and Others* (1961), Laing proposes the term "collusive madness" for a reality which consists of secret agreements and clandestine cooperation. Collusion offers man a semblance of reality, for each individual finds another to substantiate his existence and his external experience in the world.

Just as Max Frisch has portrayed the destructiveness of a collusive society upon an individual in *Andorra*, the legend of Kaspar Hauser also characterizes society's violence. Moreover, Georg Büchner's *Woyzeck*, *Lenz*, and *Dantons Tod* are so descriptive of this phenomenon that Bernhard chose the following quote from Büchner as the epigram for his film script *Der Kulterer*: "Er tat alles, wie es die anderen taten; es war aber eine entsetzliche Leere in ihm, er fühlte keine Angst mehr, kein Verlangen, sein Dasein war ihm eine notwendige Last . . . .".

Laing says that behavior labeled schizoid is without exception "a special strategy that a person invents in order to live in an unliveable situation [Laing's emphasis]." Whenever one senses that he is beset by contradiction and paradox in life, he may try to set himself apart from the system. He may be denied normal social recognition and intercourse and, thus, placed in a liminal position within society, either as an outcast or as an inmate in an asylum. This is the situation of Günter Grass's Oskar or Büchner's Danton. If he tries to remain within the social structure, but is unable to adjust to the paradoxical demands placed upon him, his relationships with others
become ever increasingly dissonant. Whenever he stops playing the
games of the sane society, he is labeled psychotic. 39

Schizophrenia is a response to a collusive environment in which
it is impossible to establish trusting relationships with others or
with the world. Büchner's Woyzeck eventually murders the woman he
loves and appears to commit suicide because his environment has become
so hostile that his only recourse is radical psychotic behavior.
Bernhard's major protagonists also resort to extreme antisocial means
for the resolutions of their dilemmas. These literary examples
emphasize Laing's contention that "only by the most outrageous
violation of himself has man learned how to live in relative adjust-
ment to a civilization apparently driven to its own destruction." 40
He also contends that man's salvation from self-destruction and the
subversion of others lies in "admitting and even accepting" his own
violence "rather than blindly destroying himself and the world." Man's
violent nature is intricately related to his refusal to realize that
he is "deeply afraid to live and to love [and] to die." 41

The Characteristics of Schizophrenia

Laing describes the circumstances and characteristics of
schizophrenia in contemporary society in The Divided Self (1959).
A schizophrenic is an individual whose experiences in life are charac-
terized by ruptures in his relationships with the world, with others,
and with himself. Because these ruptures create feelings of alienation
from man and life, he experiences despair, loneliness, and isolation.
Rather than perceiving himself as a totality, he is split into innumer-
able elements such as spirit and flesh, mind and body, or emotion and
intellect. The schizoid individual is the unreal man, or one who has played roles his entire life with the desire to reveal who and what he really is. "Tractat vom Steppenwolf: Nur für Verrückte," found in Hermann Hesse's Der Steppenwolf, shows that the phenomenon of the schizophrenic personality is not a new development in German literature, but was also a subject of serious writers even before World War II.

Ontological Insecurity. The schizoid personality is ontologically insecure. One who is ontologically secure is one who "has a sense of his presence in the world as a real, alive, whole, and in the temporal sense, a continuous person"; one who experiences the world and others as "equally real, alive, whole, and continuous"; and who faces all hazards and conflicts in life—from the ethical to the biological, from the economic to the political—"with a firm sense of his own and other people's reality and identity" (p. 39). Conversely, one who is ontologically insecure is one who may feel more "unreal than real," "more dead than alive," sensing that he is "precariously differentiated from the rest of the world" (p. 42). One who is ontologically insecure gains no gratification in being related to others. Rather he is obsessed with preserving himself from human relationships—he is horrified by the ordinary circumstances of the world. He fears engulfment, implosion, and petrification.

Engulfment. Fear of engulfment occurs when one perceives that "any relationship with a person, however tenuous or however apparently 'harmless,'" will overpower him (pp. 44–47). He believes his personal identity and autonomy will be destroyed by the obligations implicit
in any relationship. Engulfment is frequently recounted as fear of being burned, of being drowned, or of being dragged down into quicksand. Since fire represents a destructive, annihilating force, this individual describes himself as being either cold or dry, for he fears that warmth and water will destroy him (pp. 44-47).

**Implosion.** Fear of implosion is fear of the impingement of reality or the belief that the world will fall in and obliterate the individual. Fear of implosion negates the identity, for if anything associated with reality is experienced, then the self will be abolished. Since relatedness implies extinction, the inner being of the individual fearing implosion is devoid of meaningfulness. He is even alienated from himself, for reality threatens to destroy whatever identity he envisions for himself (pp. 44-47).

**Petrification.** This is the fear of being depersonalized or turned into an automaton by another. Self-protection depends upon limiting the temporal and spatial spheres which encompass human relationships, for this person senses that all relationships which initially enliven and enhance his sense of existence eventually will culminate in deadening and impoverishing circumstances. This person is characterized by either complete isolation from others or by complete assimilation with the identities of others (pp. 44-47).

**Disembodiment.** The ontologically insecure personality usually identifies most closely with the intellect. This over-emphasized element is referred to as the unembodied self. The unembodied self is detached from the body: "... the body is felt more as one object among other
objects in the world than as the core of the individual's own being [Laing's emphasis]" (p. 69). The body becomes the center of a false self which the inner, true self observes and criticizes with detachment. Divorce of self from the physical denies the individual relatedness to and participation in the world. The self, then, "becomes hyper-conscious" and affirms the existence of an idealized image of itself—its imagoes (pp. 66-69).

Personae. An ontologically insecure personality develops roles or personae to preserve whatever he considers to be his true self. Eventually he begins to detest those false selves and tries to develop relationships with others, but he fails because a foundation in reality is missing. Eventually this false self system collapses, bringing feelings of despair and futility because the "hidden shut-up self, in disowning participation [in life] . . . is living only mentally" (p. 75).

The Citadel. Within his system of false selves, the schizophrenic is only related to his own imagoes. He is within a "central citadel" where he is "prepared to write off everything he is except his 'self'" (p. 77). Paradoxically, this defense of self abolishes self, for ultimate destruction does not come from external "attacks from the enemy (actual or supposed)" but rather from his own inner destructiveness (p. 77). From within his citadel, he believes that hostility in others and the environment will reduce him to nothingness. Thus, he becomes increasingly disassociated from the world.
Summary

Convinced that he is living in a collusive reality, the schizophrenic fears engulfment, implosion, and petrification. He usually disembodies himself into the intellect and retreats behind a system of false selves or personae. He constructs a central citadel from his own imagoes from which he becomes ever increasingly disassociated from the world.
NOTES


7. Maier, p. 11.

8. Maier.

9. Reich-Ranicki, p. 93.


27. Praz, p. 13. Praz does not discuss alienation in his article, but Walter Kaufmann discusses the historical development of alienation in the introduction to Richard Schacht's book, *Alienation* (Garden City, N. Y.: Doubleday & Company, Inc., 1970). Kaufmann and Schacht agree that alienation (being separated from something or somebody) must be defined according to the intent of each writer. Kaufmann says: "Our primary association with 'alienation' and *Entfremdung* is a human state of being—the state of being alienated or estranged from something or somebody" (p. xxiv). He says that "something or somebody" can be self, work, activity, fellow man, freedom, God, society, nature, etc. (pp. xxiv-xxxiv). Kaufmann takes Goethe as an example of alienation: "If rebellion against the establishment were a sign of alienation, we should have to consider the young Goethe a paradigm of alienation. Werther, the hero of his first novel, committed suicide . . . . [Goetz] uttered the most celebrated obscenity in German literature, showing the poet's contempt for convention. Both works were anti-establishmentarian—and became instant successes that made the author the hero of the younger generation" (p. xxxv). In referring to Goethe's motif of "two souls dwelling in one breast" (also expressed by Hesse's *Steppenwolf*, Harry Hailer), Kaufmann says "if that is alienation, who is not alienated?" (p. xxxv). Of Sophocles' *Oedipus Tyrannus*, Kaufmann says: "Oedipus is alienation incarnate. His father was warned by the gods not to have children, and Oedipus came into the world unwanted. Hence his ankles were pierced and he was cast out into hostile nature to perish. Saved by a shepherd, he was brought up in Corinth, a stranger without realizing it. Nevertheless, he committed what the Greeks—and not only the Greeks—considered the most unnatural acts, outraging nature as well as society. In Thebes, of which he was a native, he assumed that he was an alien" (pp. xxxviii-xxxviii). Kaufmann says of Shakespeare's *Hamlet*: "If there is another hero who totally dominates a drama with his pervasive sense of alienation, it is Hamlet. Perhaps all tragedies deal with alienation in some way. It is impossible to decide that without a clear idea of
what precisely counts or does not count as alienation. He views himself, his fellow men, and the society in which he lives with loathing” (p. xxxviii). Kaufmann shows with his examples that there is no universal source of alienation. He also contends there is no solution for alienation, believing that man can become alienated (separated) on numerous levels of life. He says of the creative personality: "... the creative person is, perhaps even by definition, a nonconformist who questions or deviates from tradition. The more profoundly original he is, the more profoundly is he bound to become alienated from his society" (p. xli). Kaufmann dispels the idea that alienation is somehow related only to modern industrial society. "In The Painted Bird Jerzy Kosinski has given us not only a shattering picture of a peasant society but also one of the greatest symbols of alienation to be found in world literature. He tells—and this is no invention—of the bird catcher who now and then chose the strongest bird from his cages, painted it in rainbow hues, squeezed it to make it twitter and attract a flock of its own species, and set it free. One after another, the drab birds would attack the painted bird until he dropped to the ground, soaked in blood. The whole book develops this theme" (p. xlii). In the conclusion of his introduction, Kaufmann believes that "life without estrangement is scarcely worth living; what matters is to increase men's capacity to cope with alienation" (p. lviii). In his book, Schacht discusses the linguistic and intellectual background of both alienation and Entfremdung, beginning with the use of the term in early theological writings and concluding with Sartre and the philosophical anthropologists Arnold Gehlen and Helmut Plessner. In his concluding chapter, he says that many critics have failed to define alienation "because there is virtually nothing common even to most of its different uses. When confronted with the term, one can be reasonably sure that the matter under consideration is some sort of separation. It would be rash to infer much more, however, until the person using the term has indicated how he wishes to be understood" (pp. 249-250). In the present study, alienation signifies separation, and is used to embody those concepts which Schacht determined to be recurring ideas in the historical development of the concept. In Bernhard's work, alienation occurs when the protagonists do not have the opportunity to "engage in self-directed activity, and to give [themselves] ... an objective embodiment in the world in the form of products which reflect [their] ... personalities (p. 267). The more Bernhard's protagonists' products and selves "come under the influence of others," the more "they become alien" (p. 269). Alienation occurs whenever "a purely exploitative orientation" is adopted "toward the natural world" and "a proper relation to it" is not achieved (p. 269). His protagonists are alienated because they are unrelated to their fellow man. Schacht says: "If one pursues his private self-interests without consideration for the legitimate needs and interests of others, one renders community with them impossible" (p. 269). Yet Bernhard's protagonists cannot share with others because they realize that "conformity to sociocultural institutions and the expectations of others involves a substantial limitation of one's individuality" (p. 270). They exist in one of the paradoxes of alienation: "A person is not as he should be to the extent that he does not exist in some sort of unity with others" (p. 272). Yet
"a person is not as he should be to the extent that his personality is not distinctive, but rather is shaped by impersonal socioeconomic institutions and expectations of others" (p. 273 [all underscorings indicate Schacht's original emphasis]).


29 Szasz.


31 I believe, as do R. D. Laing, Ernest Becker, Rollo May, and Thomas Bernhard, that insanity is a choice. See pp.

32 Szasz, p. 290.

33 Szasz, p. 268.


37 Thomas Bernhard, Der Kulturer (Frankfurt am Main: Suhrkamp Verlag, 1974), n.p.


40 Laing, The Politics of Experience, p. 76.

Chapter 2

PROTOTYPES FOR THE DEVIANT, SCHIZOPHRENIC, AND CREATIVE PERSONALITY IN DIE URSACHE AND EREIGNISSE

INTRODUCTION

Autobiographical material influences the themes, plot development, and viewpoint of an author's work. Yet it is not a major concern in every writer's work. In the twentieth century, it is difficult to comprehend or analyze any work without considering the author's biography, for the literature of this century has been influenced by Freudian and Jungian psychology and by the social sciences.

In the Freudian school of thought, all art and religious or secular philosophy are believed to originate in the artist's repressions. Jungian thought defines the primordial experience or "an intimate, personal experience" as the source of creativity, for "some highly personal experience underlies this grotesque darkness, . . . [and these] glimpses of chaos" from which "visionary literature" is composed. Once the artist objectifies these instinctual archetypes, the primordial experience becomes art. The artist then forces the reader to consciously evaluate whatever "he [the reader] ordinarily evades and overlooks or senses only with a feeling of dull discomfort." In his work, the artist may reveal traits of his era by engaging in self-criticism and social criticism, or he may investigate and analyze the artist figure and art's relationship to the world by associating his personal primordial images with those of the collective.
Thomas Bernhard has published a series of autobiographical works in which he describes man's ascent out of chaos to self-realization. In this journey, man confronts illness, misfortune, destruction, and death in an apparently meaningless and chaotic world where madness is concealed behind the guise of rationality. The chronology, events, and images in these works correspond to those in Bernhard's life and metaphorically represent various tenets of his philosophy. Die Ursache (1975) depicts the need to revolt against social institutions; Der Keller (1976) portrays the artist's dilemma at the edge of society; and Der Atem (1978) poses the fundamental question found in all of Bernhard's works: "Shall I live or shall I choose to die?" Gudrun Mauch says the following about these works: "... die Kontaktaufnahme mit dem eigenen Ich durch den Abstieg in das Unterbewusstsein kommt einem Neubeginn des Lebens gleich. ..." She also proposes the following: "... die metaphorische Bedeutung reicht in weitaus tiefere Schichten der Psyche. In der Raumphilosophie, die sich auf Beobachtung C. G. Jungs stützt, vertritt der Keller auch die Kontaktaufnahme mit dem Irrationalen ...".

Mauch's article contains an overview of the metaphorical images mentioned above. All of them, however, originate in Die Ursache, Bernhard's earliest autobiographical novel. Therefore, only that work will be investigated, for the publisher correctly states the following about Die Ursache: "Alle diese teils subjektiv, teils objektiv unerträglichen Belastungen haben den Autor selbst zum Prototyp seiner literarischen Figuren gemacht ...". Moreover, this novel betrays the foundation for Bernhard's sceptical world view, as well as for his continuous radical pessimism (Ur., n.p.). In addition, Bernhard's
early collection of vignettes (Kurzgeschichten), Ereignisse (completed 1957; published 1969), will be included. Bernhard Sorg says: "[Die Kurzgeschichten] präsentieren in beispielhafter Konzentration jene Themen, die das Werk der folgenden Jahre begründen." Thus, prototypes for Bernhard's later works are also present in Ereignisse.

INTRODUCTORY REMARKS:EREIGNISSE AND DIE URSACHE

The vignettes in Ereignisse can be divided into such themes as modern man objectified by consumerism and technology; collusive madness as the determining feature of reality; the necessity of scapegoats or the Other; and the impossibility of human relationships and relatedness in the world.

Structurally, the collection consists of thirty-one vignettes, all of approximately the same length. Each depicts a specific, isolated event in reality; each opens with a seemingly insignificant everyday occurrence; each is grammatically and syntactically simple; and each is a single unit, independent of the others for thematic meaning. Vignettes 2, 8, and 20, for example, are united by the conflict between illusion and reality or between individual ideals and collusive reality. Vignettes 3, 7, and 30 are linked by the image of the scapegoat; 5 and 11 by that of the artist figure; 9, 29, and 30 by schizophrenic elements; and 13, 16, and 22 by the theme of man's ultimate destruction in the modern industrial world. Structural unity is provided by leitmotif, by narrative perspective, and by the staccatoic acceleration of events whose focus moves from the specific and individual to the general and universal. The vignettes are written in a Kafkaesque journalistic-legal style with flatness of tone.
As the focus moves from the specific to the general, the narrative perspective moves from the omnipotent to the journalistic. Moreover, as the action moves from the specific to the general, the momentum increases in proportion to the mounting dissonance between the protagonists and their environments. The momentum is analogous to an increasing musical tempo: the first vignette represents a whole note; the following two, half notes; the next four, quarter notes. This series continues until sixteenth notes have been achieved. The structure is reminiscent of a journey into darkness or a descent into chaos, since the solution for the dilemma represented in the vignettes is indicated in the initial one.

Like most of Bernhard’s works, Die Ursache elicits contradictory and opposing critical opinions. Brigitte Weidmann, for example, says of the work: "... denn so ungewöhnlich war Bernhards Schicksal keinesweges." Jean Améry believes the work demonstrates the following: "... dass dieser Schriftsteller nicht etwa nur ein 'Düsterer' ist, wie es jedermann sagt, vielmehr ein Mensch und Autor, der mit Tod und Wahnsinn Umgang hat. ..." Bernhard discusses death and insanity in Die Ursache, where the narrator reminisces about his early, formative years at boarding school in Salzburg, about World War II, and about the immediate postwar period.

In Die Ursache, Bernhard sometimes uses third person narration to describe emotion and contradiction. He often states suppositions and conclusions through first person narration in both past and present time. He also employs narrative perspective to delineate individual and universal implications. As the narrator removes himself from social norms, the narrative shifts from first to third person.
Weidmann contends that as the central problems are addressed, the following use of narration occurs: "Der Akzentwechsel vom persönlichen Lebensbericht zur allgemeinen Reflexion führt an solchen Stellen zu Höhepunkten." 11

Just as leitmotif unifies the vignettes in Ereignisse, it establishes continuity in Die Ursache. Whereas social collusion, the image of the deviant, the scapegoat, and the tedium and destructiveness of modern life are elements of the total viewpoint in Ereignisse, these same motifs are present as prototypes for the essence of contemporary life in Die Ursache. Moreover, their mythical quality is intensified when viewed in connection with Améry's contention that Bernhard describes a country that never existed: "Österreich war ein Mythos." 12 Bernhard's life in Austria, moreover, gave him not only himself but also the Other. 13

THE DEVIANT: SCAPEGOAT AND ARTIST

Whether he is considered a neurotic, a madman, or an artist, the deviant adheres to a vision of reality different from that of the ruling majority. He seeks isolation or an alternate mode of existence to protect himself from the prevailing social order's (real or imagined) assaults upon his ideological, psychological, and physical being.

Liminality

Die Ursache opens with an image of society which is a prototype for most of Bernhard's works. Salzburg is a cultural and musical center for the German-speaking countries. However, the narrator describes the inhabitants as violent, weak-minded, and commonplace "aggressors" and "victims": "Die Stadt ist, von zwei Menschenkategorien..."
bevölkert, von Geschäftsmachern und ihren Opfern . . ." (Ur., 7).

The first paragraph establishes the presence of separation and categorization in human society. Separation and categorization are prerequisites for liminality. Life in Salzburg is divided into the aesthetic and the vulgar, the powerful and the powerless, the industrialists and their victims. Moreover, destruction is necessary for social stability:

Meine Heimatstadt ist in Wirklichkeit eine Todeskrankheit, in welche ihre Bewohner hineingeboren und hineingezogen werden, und gehen sie nicht in dem entscheidenden Zeitpunkt weg, machen sie direkt oder indirekt früher oder später unter allen diesen entsetzlichen Umständen entweder urplötzlich Selbstmord oder gehen direkt oder indirekt langsam und elendig auf diesem Grunde durch und durch menschenfeindlichen architektonisch-erzbischöflich-stumpfsinnig-nationalsozialistisch-katholischen Todesboden zugrunde. Die Stadt ist für den, der sie und ihre Bewohner kennt, ein auf der Oberfläche schöner, aber unter dieser Oberfläche tatsächlich fürchterlicher Friedhof der Phantasien und Wünsche (Ur., 9-10).

This representation of society as a destructive, collusive force which annihilates fantasy and desire manifests those ideas set forth by Praz, Laing, Foucault, and Szasz. They agree that, if a deviant is not expelled from or does not voluntarily leave a repressive social structure, then he is doomed. His spiritual development is thwarted and eventually the system consumes him. A similar image is identifiable in many of the vignettes, such as "Der Schuldirektor" and "Der Zöllner." It is most noticeable, however, in "Der Vorzugsschüler," a vignette situated almost midway through the collection.

This vignette describes the concerns of a young student who dreams that his failure to solve a mathematical problem results in psychological terrorization and physical brutalization at school: "Der Lehrer stellt den Vorzugsschüler in der Klasse zur Rede und droht ihm, seine Eltern von dem Vorfall zu benachrichtigen" (Er., 25). His
classmates continue the brutalization process: "Die Mitschüler sind voll Schadenfreude und stossen den Vorzugsschüler, der körperlich ein Schwächling ist, in einen Kanal . . ." (Er., 25). The student's inability to perceive or analyze the basic precepts of his social order forces him outside the order. Moreover, his physical stigma and weakness encourage his expulsion.

Society needs the deviant (scapegoat). "Der Vorzugsschüler" demonstrates two major prototypes originating in Die Ursache. First, educational institutions are microcosms of society: "Jede Schule als Gemeinschaft und als Gesellschaft und also jede Schule hat ihre Opfer . . ." (Ur., 96). Secondly, society needs deviants and scapegoats to validate and sustain its maxims: "In einer solchen Gemeinschaft . . . wird auch immer sofort ein Opfer gesucht und es wird auch immer gefunden, und wenn es nicht schon Opfer ist von vorherein, auf alle Fälle zu einem Opfer gemacht . . ." (Ur., 97).

The mythical indispensability of the scapegoat is well defined in "Der Grossgrundbesitzer." Here, as in "Der Vorzugsschüler," dream links the protagonist's subconscious to Bernhard's conception of the collective unconscious. In this vignette, a landowner dreams that numerous bodies, of various ages and of both sexes, are unearthed on his property. Remembering that he himself has murdered these people, he seeks innocent individuals to bear the blame for his crimes. Eventually the innocents are convicted of the murders:

Casting out the deviant (scapegoat) links man to his collective unconscious. Leviticus, the third book of the Old Testament, describes Hebraic ceremonial laws. In Chapter 8, Verse 16, a goat is sent into the wilderness symbolically bearing the sins of the Israelites. This ceremony is the source of the recurrent ritual of Yom Kippur. Many scholars believe Tindale (1530) translated as scapegoat the Hebrew word azazel, probably the name of a demon. Thus, the historical recurrence of this religious ritual links the protagonist's subconscious, dreaming state with the collective unconscious. The mythical quality of the ritual is intensified when he awakens: "Er geht in den Wald, um festzustellen, wieviel und welche Bäume er noch diesen Herbst schlagen lassen wird" (Er., 12).

Both "schlagen" and "slay" are derived from the OHG slahen, "to strike, beat, or fell." In Germanic, European, Greco-Italian, and Indic mythology, the tree has often symbolized the human spirit and its death and regeneration. In the Judeo-Christian tradition, the tree metaphorically represents man's quest for knowledge. It symbolizes his intellect, his Logos, or his animus as he searches for the irrational, the sensual, Eros, the anima. The tree can be a symbol of life, of man, or of man's struggles in life. When the landowner fells the trees, his waking state is linked to his dreaming or subconscious state by "schlagen." To protect himself, then, he has murdered part of himself and of life. Here Bernhard is not necessarily condemning mankind. Rather he is exposing man's natural inclinations, his violent impulses, and the destructive tendencies which eventually create duality in self and in the world.
Social Control

Szasz proposes that society invents the deviant (scapegoat) to satisfy its primordial urge to single out and destroy anyone and anything manifesting differentness. Society expels those who fail to conform to its conception of social morality and rightness. Darwinian selective determinism and Szasz's contention are prototypes for later works in Die Ursache:


Bernhard considers this urge to be so basic to man's instinctive nature that he says: "Wir brauchen ja nur in die Familien hinein­zuschauen, . . . wo drei Menschen sind, wird schon einer immer verhöhnt und verspottet . . ." (Ur., 98). However, man validates his primordial need for the deviant (scapegoat) with his rationality. By invalidating the deviant (scapegoat), he reaffirms his sense of morality and social consciousness. Man thereby assures himself a place within the order, for by persecuting the Other he purges his consciousness of those negative qualities he perceives within himself, and projects upon the Other. Expulsion of the Other is cathartic and purifying:

Und das Mitleid für dieses Opfer ist auch immer nur ein sogenanntes und ist in Wirklichkeit nichts anderes als das schlechte Gewissen des einzelnen über die Handlungsweise und Grausamkeit der andern, an welcher er in Wirklichkeit mit der gleichen Intensität als ein grausam Handelnder beteiligt ist (Ur., 98).
The deviant is expelled because of a stigma. Neither the appearance of the deviant (scapegoat) nor his actions separate him from the majority. Rather, his role as the Other is determined by how he is comprehended by the order. His distinctiveness represents a vision of chaos and apocalypse.

In "Die Schwester des Pfarrers," disease alters a woman's behavior. She can no longer speak, and she believes she can communicate directly with the Virgin Mary: "Sie treibt, was ein normaler Mensch unter normalen Umständen niemals treibt" (Fr., 13). She is a threat to the order because her behavior is considered abnormal: "Nicht, dass man sie auslachte, die Leute betrachten sie ängstlich, feige" (Fr., 13). The deviant's (scapegoat's) stigma frightens the order.

Absolute social control endangers the human spirit. Society derives its morality from commonly accepted conceptions, rules, and mores. In Die Ursache, the boarding school (a prototype for social structures prevalent in Bernhard's works) becomes a collusive, repressive social force. The strong assault the weak and brutalize the deviants (scapegoats). Within this seemingly hopeless, absurd, and oppressive world order, man's spirit is endangered:

Das Internat ist dem Neueingetretenen ein raffiniert gegen ihn und also gegen seine ganze Existenz entworferen, niederträchtig gegen seinen Geist gebauter Kerker, in welchem der Direktor (Grünkranz) und seine Gehilfen (Aufseher) alle und alles beherrschen und in welchem nur der absolute Gehorsam und also die absolute Unterordnung der Zölinge, also der Schwachen unter die Starken (Grünkranz und seine Gehilfen), und nur die Antwortlosigkeit und die Dunkelhaft zulässig sind. Das Internat als Kerker bedeutet zunehmend Strafverschäfung und schliesslich vollkommene Aussichts- und Hoffnungslosigkeit (Ur., 11).
Bernhard's microcosmic society endangers the spirit. This society is a prison where students are subject to the whims and fancies of the minor Nazi official, Grünkranz. He superimposes National Socialist social structure on the school: the students wear Hitler Youth uniforms, sing Nazi songs, and follow routines and regulations modeled after the Nazi party. The students must survive Grünkranz's physical abuse: "... in dieser seiner Angst ... hatte er noch einmal die ganze Brutalität und Niederträchtigkeit seines Wesens zusammengenommen und an uns praktiziert" (Ur., 47). This image is not merely a condemnation of National Socialism. It also represents the collusive social force which drives the deviant (scapegoat) out of the order. Bernhard also points out that collusion is common to all social structures, for when the war ends administration of the boarding school is assigned to the Catholic Church. Reality seems to change, new symbols appear, but the same order remains:

... anstelle des Vortragspultes, an welchem der Grünkranz vor Kriegsschluss gestanden war und uns grossdeutsch belehrt hatte, war jetzt der Altar, und wo das Hitlerbild an der Wand war, hing jetzt ein grosses Kreuz, und anstelle des Klaviers, das, von Grünkranz gespielt, unsere nationalsozialistischen Lieder wie Die Fahne hoch oder Es zittern die morschen Knochen begleitet hatte, stand ein Harmonium ... Wir stürzten auch nicht mehr um sechs Uhr aus den Betten und in den Waschraum und dann in die Studierstube, um dort die ersten Nachrichten aus dem Führerhauptquartier zu hören, sondern um die Heilige Kommunion in der Kapelle zu empfangen ... (Ur., 64).

Fear ("in dieser seiner Angst") motivates an order to maintain rigid social control. All orders, whether they are religious or political, maintain stability by superimposing their standards and demands upon the individual. Anyone with a differing vision suffers under this spiritually brutalizing process. Society, then, maintains façades and masks to validate itself and to contain chaos and apocalypse.
Appearance and Reality

Frequently Bernhard's overtly hostile and aggressive statements about Austrian Catholicism and Fascism are considered to be criticisms of Austria herself. Disguised in his social criticism, however, is the Sein und Schein motif. In Bernhard's work, the recognition of disparity in man and the world is an initial step toward enlightenment. Moreover, he is interested not in the fate of the collective but in that of the unique individual. Even though he was a reporter for the socialist periodical Demokratisches Volksblatt in 1953, his existential philosophical viewpoint asks the individual to question the political collective and to accept responsibility for his own attitudes and actions. In Verstörung, Bernhard voices this point of view in the prince's obsessive monologs about his son's political affiliations. To distinguish between political myth and reality, however, is not the sole function of the Sein und Schein motif in Bernhard's work.

Because it confuses appearance and reality, society acquires a distorted perception of the creative personality. This study has shown that seemingly different social orders are actually interchangeable because of inherent similarities. It has also proposed that sacrificial individuals or groups serve to satisfy man's primordial urge to cast out the Other, thereby reaffirming prevailing social concepts. Naturally, the Sein und Schein motif emphasizes the disparity between what an individual is and what he appears to be. In "Der Schauspieler" it facilitates analysis of mass mentality and emphasizes similarities between life and theater. These ideas are synthesized in "Der Schauspieler" and rely upon the boarding school image found in Die Ursache. The following passage cites the entire vignette:

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DER SCHAUSPIELER tritt in einem Märchenspiel auf, in dem er die Rolle des bösen Zauberers spielt. Er wird in einen Schafpelz gesteckt und in ein Paar viel zu kurze Schuhe, die ihm die Füße zusammendrücken. Das ganze Gewand ist so unangenehm, dass er in Schwitzen ausbricht, aber das sieht ja niemand und überhaupt spielt er vor keinem so gern wie vor Kindern; denn sie sind das dankbarste Publikum. Die Kinder, dreihundert, erschrecken bei seinem Auftritt, denn sie sind ganz für das junge Paar eingenommen, das er in zwei ungleiche Tiere verzaubert. Am liebsten würden sie nur das junge, in bunte Kleider gehüllte Paar sehen, sonst nichts, aber dann wäre das Spiel kein richtiges Spiel und schon nach kurzer Zeit langweilig; denn zu einem Märchenspiel gehört seit jeher eine bösertige undurchschaubare Gestalt, die das Gute, Durchschaubare, zu zerstören oder wenigstens lächerlich zu machen trachtet. Da nun zum zweitenmal der Vorhang aufgeht, sind die Kinder nicht mehr zu halten. Sie stürzen aus den Sesseln und auf die Bühne und es ist, als wären es nicht mehr nur dreihundert, sondern ein Vielfaches dieser Zahl und obwohl der Schauspieler unter der Maske weint und sie anfleht, doch einzuhalten mit ihren Fußtritten und Schlägen, die sie ihm mit harten, metallenen Gegenständen versetzen, lassen sie sich nicht beeinflussen und schlagen so lange auf ihn ein und trampeln so lange auf ihm herum, bis er sich nicht mehr rührt und seine bleichen, verstümmelten Hände in die staubige Luft des Schnürbodens hineinragen. Als die anderen Schauspieler herbeigeilen und feststellen, dass ihr Mitspieler tot ist, brechen die Kinder in ein ungeheures Gelächter aus, das so gross ist, dass sie darin alle ihren Verstand verlieren (Er., 14).

The fairy tale utilizes metamorphosis and presents concrete symbols of good and evil. It traditionally depicts a simplified world order where natural law is inoperable, where temporal and spatial categories are mutable or nonexistent, where the supernatural intrudes into or even governs everyday life and occurrences, and where good eventually conquers evil. Its inclusion in "Der Schauspieler" links the reader's consciousness to the collective unconscious and affords the vignette a sense of historical continuity, for the fairy tale genre has existed in oral or written form throughout the history of literature. Bernhard's vignette, however, inverts the fairy tale's traditional form. Here children, ordinarily symbolic of innocence and goodness, are transformed into representatives of evil. This grotesque stylistic device is intended to horrify the reader of "Der
Schauspieler." Theoretically, it arouses his own primitive, unconscious urges and joins them to the archetypes of his collective unconscious.

This vignette is also a statement of the artist's dilemma in an industrialized, commercial society, for it depicts the creative process as a commodity produced solely to please the public. The artist may be destroyed if he fails to entertain his audience. He therefore becomes the object of the creative process, rather than its creator and subject. In addition, he faces dangers inherent in the creative process itself. He may suddenly and inexplicably be destroyed during the act of creation, or his audience may ridicule his work and attempt to destroy it. Therefore, the artist lives in a tenuous position within a social order where reality and appearance are confused.

Creativity

In Bernhard's point of view, creativity is the most constructive (and perhaps the only) response to the chaos, destruction, and death of man and the world. In Die Ursache, the narrator says: "... diese Geigenstuden allein verstärkten nur, was ich im Internat zu überstehen gehabt hatte" (Ur., 38). In his misery, his creativity was a source both of strength and of melancholy: "... die Geige war ja auch mein kostbares Melancholieinstrument gewesen ..." (Ur., 39). Yet he survived in a brutal environment precisely because of his creativity: "In dem ganzen Chaos, das die Stadt damals gewesen war, hatte ich aber noch immer meine Geigenstuden ..." (Ur., 51). In Bernhard's work, however, the creative process is not a deterrent to immediate chaos and meaninglessness. It is instead the force separating the living from the dead. The intensity of the process,
however, can thwart creativity. In "Die Cellistin," for example, the narrator says:

Das Übel der Dreissigjährigen hat von ihr Besitz ergriffen und so sehr sie sich dagegen wehrt, der Prozess ihrer Zerstörung schreitet unauflösbar fort. Unter dem Dach des Konservatoriums spielt sie die unaufhörlichen Sonatensätze, in die sie wie ein Tier hineinstürzt, um die zu zerreißen (Er., 11).

Die Ursache points up self-destructiveness as part of the creative process:

. . . ich bin während des Alarms in der Schuhkammer gewesen, Geige übend, meinen Phantasien, Träumen, Selbstmordgedanken nachgehend, und sehr oft habe ich in der Schuhkammer die Sirenen nicht hören können, weil ich so intensiv Geige gespielt und so intensiv phantasiert und geträumt habe . . . (Ur., 52-53).

To view the creative process as a liberating yet annihilating process is to assign to that process paradoxical and contradictory characteristics. To place the creative individual in a position without recourse, to deny him release from both self-imposed and environmental pressures, is to put him in a position of emotional and psychological checkmate. This study has shown that schizophrenia can be defined as any behavior necessitating violation of self for survival in a destructive order. Chapter 4 of this study will investigate the prevalence of schizophrenia in Bernhard's work while Chapter 5 will analyze the nature of the creative process. In Die Ursache and Ereignisse, however, are found prototypes of the schizophrenia portrayed in Bernhard's later work.

SCHIZOPHRENIA

Laing has pointed out that schizophrenia is a defense mechanism used by man to protect himself from his own violent nature. This violence results from his refusal to admit that he is afraid to live,
to love, and to die. The schizophrenic is consequently riddled with fears and ontological insecurity.

Fundamental Ontological Insecurity: Fear of Enpulfment by Family and Society

When one fears engulfment, he believes that even the most tenuous relationship is destructive. He suspects that its inherent obligations will destroy his individual identity. The most fundamental unit in civilization is the nuclear family. The cognate, biological relationship between mother and child is normally considered to be the most intimate familial bond. Die Ursache depicts lack of understanding, refusal to trust, and conflict between mother and child:

Mehr als bei meiner Mutter, zu welcher ich zeitlebens eine schwierige Beziehung gehabt habe, schwierig, weil ihr letzten Endes meine Existenz immer unbegreiflich gewesen ist und weil sie sich mit dieser meiner Existenz niemals hatte abfinden können . . . (Ur., 83).

Moreover, the narrator never knew his natural father, who died in the war at Frankfurt an der Oder. Of his stepfather, he says: "[Er war einer, der] niemals mein Stiefvater gewesen war, weil er mich niemals . . . [hatte] überschreiben lassen . . ." (Ur., 84). Both his mother and grandfather died as "victims of their families": "[der Grossvater war] nichts als engültig diffamiert und im Grunde von diesen seinen eigenen Verwandten . . . vernichtet worden" (Ur., 41). Familial relationships are nonexistent, destructive, or annihilating. Bernhard also proposes that there may not be any trusting, loving familial bonds: "Es gibt überhaupt keine Eltern, es gibt nur Verbrecher als Erzeuger von neuen Menschen . . ." (Ur., 61). Similar prototypes for later works also appear in Ereignisse.

In "Der Vorzugsschüler," for example, the student fears telling
his nightmare to his parents. In "Der Kassier," the protagonist dreams of murdering his wife, and in "Der Vierzigjährige," a father deserts his family. For Bernhard, however, the nuclear family is not the sole agent of engulfment, for he shows that society and the extended family can also destroy individual identity. The following passage from Die Ursache reveals the narrator's point of view toward the extended family:

Obwohl ich sehr viele Verwandte hatte in der Stadt, ... hatte ich doch niemals auch nur das geringste Verlangen gehabt, diese Verwandten aufzusuchen, instinktiv glaubte ich nicht an die Nützlichkeit solcher Verwandtenbesuche, und was hätte es geholfen, diesen Verwandten, die, wie ich heute sehe, nicht nur instinktiv fühle wie damals, vollkommen eingeschlossen sind in ihre tägliche Stumpfsinn verarbeitende Industrie, diesen Verwandten mein Leid zu klagen, ich wäre auf nichts anderes als auf völlige Verständnislosigkeit gestossen, wie ich ja auch heute, ginge ich hin, nur Verständnislosigkeit stossen würde (Ur., 39-40).

The deviant instinctively senses and understands that his vision conflicts with the mores and standards of the extended family. He also senses that his journey through life is a lonely and solitary one.

Bernhard portrays an order in which scapegoats, collusion, oppression, and destruction of individual identity sustain society's beliefs, stability, and existence. In Die Ursache, the narrator makes a comprehensive statement of this viewpoint: "Was mit den Menschen zusammenhängt, ist immer grotesk . . ." (Ur., 52). Moreover, many of the vignettes abound with images characterizing society as a grotesque, all-consuming entity which obliterates individual identity. Two of them, however, point to a human characteristic which triggers violence in man and society.
Schizophrenia Is a Defense Mechanism Which Protects Man from His Own Violent Nature

In the Renaissance, and particularly in the Spanish comedia, the king or head of state is considered a spiritual and moral reflection of society. If he degenerates, or if his actions violate cultural morality, standards, and principles, his kingdom will deteriorate. This idea created not only a system of checks and balances but also a means for social control. Similar ideas are popular today. In the United States, for example, the recurrent ritual of presidential inauguration symbolizes the evolutionary transfer of political power. In the United Kingdom, political power is cyclically transferred through the monarchy, and in some Islamic cultures political power is based on the continuing fusion of religious and secular law.

In "Der Präsident" and "Der Diktator," Bernhard defines similarities between democratic, socialistic, and totalitarian political systems. He also points out a fundamental human characteristic which destroys the possibility of enlightened political thought. In "Der Diktator," he portrays all men (regardless of their station in life) as having a will to absolute power. Such power corrupts both the masses and the elite: "Wenn man der Schuhputzer des Diktators ist, . . . ist man dem Diktator am nächsten" (Er., 35). This vignette suggests that the will to power is a universal human characteristic. "Der Präsident" defines a universal element which gives rise to the will to absolute power:

DER PRÄSIDENT hat eine Besonderheit, die allen auffällt, die ihm begegnen, . . . Es erzeugt in allen, die es erkennen, eine Spannung, die mit der Zeit die Besonderheit auf sie überträgt. Sie sind schließlich von ihr besessen. Sie ist nichts anderes als die Brutalität (Er., 16).

One who is "animalistic" is disassociated from the intellect or spirit. One who is "brutish" is unrefined, carnal, and crude. One who is "brutal" is excessively unfeeling and physically cruel. One who is "bestial" is morally degenerated. The brute is similar to the schizophrenic, for he treats others in a callous, insensitive way. He is disassociated from everything and everyone except himself.

Bernhard shows that familial and social relationships and systems are destined to failure because man conceals his own violent nature from himself. Under the guise of rational, reasoning faculties, man's unrecognized, instinctive, negative emotions and primordial urges govern an order which wears only a mask of spiritual and intellectual principles.

Implosion

The schizophrenic fears implosion or impingement of reality. Because he believes the world will cave in and destroy him, he disassociates himself from relatedness with reality, presumably to preserve his identity. Bernhard's descriptions of Grünkranz and the boarding school are prototypes for the fear of implosion apparent in later works. Moreover, Bernhard's description of the bunker in Die Ursache
closely parallels a similar description in Ereignisse. In the former
work, the narrator recalls his childhood to describe the Allied
bomings of Salzburg during the closing years of World War II:

Aber in Träumen war ich noch jahrelang sehr oft von Alarm-
sirenen aufgeweckt und aufgeschreckt worden, von dem Schreien der
Frauen und Kinder in den Stollen, von dem Brummen und Dröhnen der
Flugzeuge in der Luft, von ungeheuerlichen, die ganze Erde
erschütternden Detonationen und Explosionen. Und bis heute habe
ich solche Träume (Ur., 69).

A recurrent dream from Bernhard's personal history thus becomes a model
for human behavior in the vignettes. A comparison of one description
of reality in Die Ursache with a vignette from Ereignisse indicates
that a necessary and rational response to the impingement of reality
in the former work becomes a metaphor for man's life in the latter
work. In Die Ursache, the narrator says:

... viele waren schon am Abend, bevor noch Alarm gewesen
war, in die Stollen hineingegangen, mit Kind und Kegel, sie hatten
es vorgezogen, die Nacht gleich in den Stollen zu verbringen, ohne
den Alarm abzuwarten, von dem Sirenengeheul aufgeschreckt und durch
die Strassen in die Stollen getrieben zu werden, angesichts der
vielen Toten auch in Salzburg nach dem ersten Angriff waren sie
tausenden in die Stollen geströmt, in den schwarzen, vor Nässe
blinkenden und tatsächlich auch immer lebensgefährlichen, weil
vielen Todeskrankheiten auslösenden Felsen. Viele haben sich in
den auf jeden Fall krankmachenden Stollen den Tod geholt
(Ur., 29).

The bunker protects man from bombings. However, man enters the bunker
before the bombings begin because he is conditioned to fear that his
environment will cave in and destroy him. Fear of implosion occurs
whenever man retreats to the citadel to cope with fearful and threat-
ening experiences in daily life. Bernhard shows this metamorphosis
in the concluding vignette of Ereignisse:

DER UBERLEBENDE NOTIERT: Gegen Ende des Krieges werden Stollen
in die beiden Stadtberge gebohrt, in welche die Menschen hinein-
strömen, weil ihnen die Vernichtung droht. Nur weil sie in die

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Stollen hineingehen, kommen sie mit dem Leben davon. Zuerst
getrauen sie sich nicht ans Tageslicht. Nur zögernd lassen sie
die ihnen wertlos und schwach Erscheinenden vor die Tore hinaus,
schliesslich auch die Kinder, und am Nachmittag verlassen sie alle
schweigend die Stollen, in denen viele von ihnen erstickt sind,
weil sie zuwenig Sauerstoff hatten. Freiwillig holen sie die Toten
heraus und verscharrten sie vor den Ausgängen. Als nun aber der
Krieg zu Ende ist, geschieht etwas, das niemand begreifen kann:
Sie schütten die Stollen nicht zu, sondern gehen, wie es ihnen
zur Gewohnheit geworden ist, hinein. Täglich zur gleichen Stunde.
Sie werden, solange sie leben, die Stollen aufsuchen (Er. , 41).

"Der Uberlebende Notiert" also contains several characteristics of
schizophrenia: the environment threatens annihilation ("weil ihnen
die Vernichtung droht"); withdrawal and isolation are deterrents to
destruction ("kommen sie mit dem Leben davor"); fear of change, of
the new, of the unknown, of the unfamiliar, and of the different is
apparent ("getrauen sie sich nicht ans Tageslicht"); and superstition
(imagos) prevails ("geschieht etwas, das niemand begreifen kann").
As a final statement about the schizophrenic nature of man and life,
a citadel-like structure is preferred to reality ("Sie werden, solange
sie leben, die Stollen aufsuchen").

Stollen, however, has deeper metaphorical meaning than merely
that of a schizophrenic citadel. In Deutsches Wörterbuch (1974
ed.), the first entry for Stollen says: "zu Weihnachten gebackener,
langer, flacher, Hefekuchen mit Rosinen, Mandeln u. Zitronat." It
is derived from MHG stolle and OHG stollo. Stütze, a support, is fig­
uratively a sustainer and a symbol for Christ. The second entry not
only defines Stollen as an underground passage but also indicates it
as part of the structure of the Meistergesang. The metaphor acquires
greater significance. It may remind the reader of Christmas, Christ,
music, poetry, or history. It can, therefore, be a symbol for life
itself, or for schizophrenic fear. It may also represent the creative
process, since the creative personality forms something meaningful from the dissonance and chaos he perceives around him.

**Petrification**

When one fears petrification, he believes he will be turned into an object by others and will be destroyed. In *Die Ursache*, the narrator says Grünkranz uses others as the object of his sadistic impulses: [Grünkranz] hatte diese schwache oder auch nur geschwächte Menschenmaterial (Grünkranz) für seine krankhaft-sadistischen Zustände gebraucht und missbraucht" (Ur., 49). Bernhard also suggests that objectification of others begins at birth: "Der neue Mensch wird in den ersten drei Jahren . . . zu dem gemacht, was er sein ganzes Leben lang sein muss und was er nicht und durch nichts ändern kann: eine unglückliche Natur als total unglücklicher Mensch . . ." (Ur., 61).

Petrification is not simply a unique manifestation of acculturation processes or of collusion. It is an instinctive, animalistic tendency: "Zuerst wird der Mensch, und der Vorgang ist ein tierischer, erzeugt und geboren wie ein Tier und immer nur animalisch behandelt . . ." (Ur., 62). Nevertheless, collusion encourages objectification of individual identity:

. . . als eine der grössten Vernichterinnen, übernimmt die Kirche (übernehmen die Religionen) die Vernichtung der Seele dieses neuen Menschen, und die Schulen begehen im Auftrag und auf Befehl der Regierungen in allen Staaten der Welt an diesen neuen jungen Menschen den Geistesmord (Ur., 63).

In "Eine Maschine," the factory worker's decapitation represents petrification. In "Der Viehtreiber," a cattleman's possessions, his cattle, crush him. In "Der junge Mann," however, Bernhard expresses another aspect of petrification.
Personae and projection conceal man's violent nature from himself. If one fears petrification, he is compelled to detach himself from human relationships and to seek isolation. Consequently, he thwarts or destroys his intellectual, emotional, and spiritual development, for he has no outward standards by which to measure his own ideas and behavior. In "Der junge Mann," the narrator tells an older man about his attempts to form friendships in the city: "Er habe ihnen Geschenke mitgebracht; denn mit Geschenken könne man Menschen zur Freundschaft und zur Anhänglichkeit verführen" (Er., 24). However, the reason for his inability to form friendships and relationships is reflected in his perception of the older man: "Er tritt einen Schritt zurück und stellt fest, dass in dem alten Mann nichts vorgeht. In dem alten Mann ist nichts, das er wahrnehmen könnte. Jetzt läuft der junge Mann in sein Zimmer und deckt sich zu" (Er., 24).

The shadow is most frequently recognized in one's dreams, but it may also reveal itself in the waking state. A reflection of the negative and positive potentials of personality, the shadow is projected upon others and the world itself. Otto Rank maintains, for example, that Hitler's rise to power was facilitated by the Germans' perception of their negative shadow in Hitler. Rank's contention illustrates that man's perception of the shadow can influence his personal and social relationships, as well as his conception of himself. In "Der junge Mann," the young man perceives in the older man his own shadow, a false and desolate reflection of himself. Frightened by what he sees, he hides from others and from himself.
The Syzygy

The shadow gained recognition as a scientific concept in the work of Jung, but it is a recurrent image in literature. It is the alter ego in such plays of Goethe as Tasso and Clavigo; it is Mephistopheles in the epic Faust; and it is those entities in Hesse's "Hall of Mirrors." In dreams, the shadow appears in human form and is of the same gender as the dreamer. The anima, representing feminine qualities, is always personified by a female figure and the animus, representing masculine qualities, by a male figure. Every personality has both a positive and negative anima and animus, in addition to numerous shadows. One shadow may represent creative energy; another gentleness; another brutality; and yet another spirituality. Integrated personalities rationally control and use their shadows to create one unified self. Schizophrenics, however, are periodically possessed by one or more shadows. Their confrontations with the shadow are frequently accompanied by violence and confusion because they lack a single integrated self to control and constructively use their shadows.

In "Mehrere Schatten," violent, brutal shadows disrupt the protagonist's inner being:


If the figures in this vignette represent the shadow, then the protagonist's personality is split into conflicting and violent parts. If the figures represent his negative animus or anima, he is schizophrenic because his masculine and feminine parts and roles threaten to destroy him. After he awakens, he discovers his wife who sleeps defenselessly next to him. Perhaps this gesture is symbolic of man's need to protect the feminine qualities (the anima) of the human personality. Perhaps it is symbolic of man's need to protect and nurture his relationship with nature. It does indicate, however, that the absence of personal and cultural integration (schizophrenia) contributes to violence, destruction, and fear in human life.

The present study proposes that Ereignisse structurally reflects a journey into chaos. "Der Überlebende Notiert" concludes the collection. In this vignette, man enters underground passages and bunkers (citadels) to protect himself from the frightening and threatening aspects of life. The collection begins with "Zwei junge Leute," where Bernhard presents a solution for the horrifying aspects of life, reality, and man. "Zwei junge Leute" portrays man's inward mythical journey to a centering process within himself:

Mündern und nach vorn ausgestreckten Armen, in der Idee, dass sie durch diese halbwahren Gebärden die Entfernung, die sie zurücklegen wollen, künstlich verringern könnten. Nun zeigt sich, dass das Mädchen durch ihre Phantasie größere Schnelligkeit betreiben kann als der geistig beschränkte junge Mann, und es ist wichtig, festzustellen, dass das Mädchen, obwohl es acht oder zehn Treppen hinter dem jungen Mann, ihrem Liebhaber, emporsteigt, in Wahrheit ihm um fünfzehn oder zwanzig Treppenlängen voraus ist. Der völlig fensterlose Turm ist eine Vorstufe der Finsternis und als solche ganze deutlich erkennbar. Als sie endlich oben angekommen sind, ziehen sie sich aus und fallen sich nackt in die Arme (Er., 7).

The couple leaves civilization to enter a tower built for defense. While ascending in darkness, and despite coldness and disorientation, they unexpectedly glimpse nature. They feel alienated, yet they believe they can be related through artificial gestures of affection. The girl has imagination and fantasy. She is the anima or the source of creativity in Jungian psychology. The boy has physical strength. He is the animus. In this vignette, Bernhard shows that enlightenment occurs after a mysterious inward journey. Man eventually arrives at a point where he inwardly centers himself, integrating the elements of his personality.

SUMMARY

Die Ursache and Ereignisse pose several ideas developed by Bernhard in his later works. The deviant, for example, is one who voluntarily leaves society or is cast out to satisfy a primordial social instinct. Rigid social control endangers the development of both the human spirit and creativity. The creative process is risky and dangerous. Finally, reality and history only appear to develop: their symbols change, yet they remain governed by the same social order and human instincts.

There are numerous characteristics of essential schizophrenia

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in Ereignisse and Die Ursache. The protagonists fear engulfment, implosion, and petrification. Their personalities are unintegrated. Their shadows run wild while animus and anima struggle for harmony. Their personae malfunction, and their social masks disintegrate. Chapter 3, therefore, will investigate the extent to which characteristics of schizophrenia proliferate in Bernhard's later prose. Chapters 4 and 5 will explain why he uses schizophrenia as a metaphor.
NOTES


5. Thomas Bernhard, Die Ursache: Eine Andeutung (Munich: Deutscher Taschenbuch Verlag, 1975), n.p. Future references will be abbreviated Ur. and cited parenthetically in the text. Underscoring will be used to indicate original emphasis by Bernhard.


7. Thomas Bernhard, Ereignisse (Berlin: Literarisches Colloquium, 1969). Future references will be abbreviated Er. and cited parenthetically in the text.

8. Martin Esslin has noted structural similarity to music in Bernhard's work. Concerning Gert Jonke and Bernhard, Esslin writes (in "Ein neuer Manierismus?" Modern Austrian Literature, 13, No. 1, [1980], p. 112):


13. Améry.
Chapter 3

DEVIANTS AND ASPECTS OF SCHIZOPHRENIA PROLIFERATE IN BERNHARD'S WORK

INTRODUCTION

J. de Cort believes the themes in Bernhard's work are obscured, in part, because the work is composed of several unconventional structural forms. Bernhard presents his material in reports, court processes, diary entries, depositions, letters, notebook sketches, and directly cited monologs. Consequently, de Cort believes: "... das Entstehen einer erzählerischen Kontinuität wird bewusst verhindert."

Narrative perspective, too, obstructs contextual meaning: most of Bernhard's works are framed by a disinterested narrator who directly or indirectly quotes the protagonists. In Frost the medical student cites Stauch; in Verstörung the doctor's son quotes from Saurau's monologs; in Der Zimmerer the attorney recites his dialogs with Winkler and Winkler's sister; and in Attache an der französischen Botschaft, the narrator quotes his uncle. Sometimes the narrators believe they have been infected with their subjects' diseases. Clara Fuhrimann has shown that in Frost the student returns to his former life believing he is infected: "Er hat die ungeheure Herausforderung zur Verzweiflung angenommen und befindet sich nun in ihrer Gewalt."

Frequently Bernhard's narrators relate the observations of several characters. The inclusion of many differing subjective perspectives also hinders the reader's comprehension of the text.
In Der Wetterfleck, for example, the reader is sometimes four perspectives removed from fact. The narrator begins the story by informing the reader of his intention to recount a letter he received from the attorney, Enderer. The letter's text is directly quoted, but Bernhard places the reader several perspectives away from what appears to be factual material by directly or indirectly quoting several characters: "Mein Sohn ist unglücklich, diese Frau hat sein Leben verpfuscht, sagt Humer, schreibt Enterer" (Wet., 362). This stylistic device adds an air of authenticity to the work, yet confuses and conceals the contextual meaning.

Motifs established in Die Ursache and Ereignisse are: flight into isolation in a closed universe (withdrawal into the citadel); education as a nonviable means for comprehension of life (ontological insecurity); physical, mental, and spiritual illnesses (concomitants of deviance and schizophrenia); and loneliness (effect of personae). These illnesses are directly or indirectly concerned with Erbkrankheiten, or are "aufs engst mit dem Raum zusammenhängen"; they are Gemütskrankheiten which arise from nature and do not lead to transcendence. The protagonists' loneliness is a consequence not of their voluntary or involuntary withdrawal into isolation, but rather of their concern about man's free will, about his inability to know himself, and about the incomprehensibility of the world: "Die Angst hängt ebenfalls mit Zweifel an dem freien Willen des Menschen und mit Skepsis gegenüber der Möglichkeit der Erziehung zusammen." There is then doubt about man's being-in-the-world, for man is an object of his environment and circumstances.

For de Cort, the characteristics of Bernhard's protagonists...
(indecisiveness, suicidal tendencies, isolation in hostile nature, inability to communicate or to complete projects, and the absence of erotic relationships) are: "... die Attribute einer Welt, die noch als wahnsinnig bezeichnet werden Kann ..." He concludes by asking three questions relevant to the present study:

Erfüllt das Gesamtwerk seinen Anspruch, die Darstellung von monomanischen Fällen als Metapher für den Irrsinn einer verfremdeten Welt? Ist die Versagung die einzig akzeptierbare Haltung gegenüber der Entwicklung der Welt, in der wir leben? Muss nicht die Beschränkung auf das Ländliche und auf das individuelle Schicksal eine Verengung des Themas mit sich bringen?

In this chapter, schizophrenia again will be considered with respect to collusion, ontological insecurity (natural guilt or original sin), and the citadel. De Cort's first question ("Erfüllt das Gesamtwerk seinen Anspruch, die Darstellung von monomanischen Fällen als Metapher für den Irrsinn einer verfremdeten Welt?") will be addressed.

**COLLUSION**

It has been shown that a collusive society is controlled by a small, elite group of individuals who coerce others into predetermined social, cultural, professional, and familial role models. Man's problem is to discover a means for exercising his personal freedom in a closed society. Freedom is not necessarily liberty of person but rather freedom of ethical thought. In Ereignisse and Die Ursache a collusive society restricts both liberty and freedom and serves as an impetus for the expulsion of deviants. In many of Bernhard's works, collusion and coercion also motivate the schizophrenic's withdrawal into the citadel.
Social and Familial Relationships: Examples from "Das Verbrechen eines Innsbrucker Kaufmannssohns" and "Der Zimmerer"

Just as collusion disrupts the most fundamental familial relationships in Ereignisse and Die Ursache, it also begins the schizophrenic split in Das Verbrechen eines Innsbrucker Kaufmannssohns and Der Zimmerer. In the former work, Georg is disassociated not only from his parents but also from his siblings. His parents lock him in the cellar, called by him his "'Kinderkerker zu Innsbruck'" (VIK, 83). There they beat him with a whip regularly each week. He terms his relationship with his siblings "Lügen und Verleumdungen" (VIK, 80). Georg says his home was never a house for children but rather a horrible, damp, giant house for adults. There, not children but "grauenhafte Rechner auf die Welt gekommen sind, Grossmaulsäugliche mit dem Riecher für das Geschäft und für Unterdrückung der Nächstenliebe" (VIK, 80).

Just as Georg's physical stigma designates him to family and society as a miscarriage of nature, in Der Zimmerer Winkler is also considered deficient and unworthy because of stigma. Bernhard suggests that Winkler's deviance originated from familial relationships: "... die Eltern hätten ihn, anstatt in Leintücher, in ihre leibliche und seelische Kälte gewickelt" (Zim., 108). Later, society adopts the family's attitude toward Winkler:

Sie [die Schwester] habe in ihrem ganzen Leben, in ihrer ganzen Kindheit und Jugend, vor allem während der wichtigsten Wachstumszeit, unter Winklers "furchterlichem" Charakter zu leiden gehabt, seine ganze Umgebung, Eltern, Grosseltern, sei immer von ihm unterdrückt gewesen. Die Roheit seiner plötzlichen Auftritte und Eingriffe in die Familie, in Ruhe und Ordnung, sein "Zerstörungstrieb" habe immer alle verängstigt. Eltern wie Grosseltern wie Nachbarn hätten vor ihm eine fortwährende ... Angst gehabt ... (Zim., 96).
Laing says that in a collusive society people divide and subdivide into small groups, where they interpret and define reality and life according to commonly shared illusions. One is considered sane as long as he adheres to the inherent principles of the group. In such groups, man mystifies himself through fabrications about self and reality. Individual freedom of thought and action are absent from this order, for man is not at liberty to develop his own vision of how he and life really ought to be. Winkler's consequent separation from family and society follows the process which Laing believes characterizes contemporary man. Bernhard reveals the inherent collusive nature of modern society in his work.

The Consequences of Role Deviance or Distortion of Personae: Examples from "Der Zimmerer" and "Das Verbrechen eines Innsbrucker Kaufmannssohns"

The consequences of role deviance are demonstrated in Der Zimmerer and Das Verbrechen eines Innsbrucker Kaufmannssohns. When Winkler returns home from prison, his sister still fears him: "Sie [die Schwester] habe, sagte der Zimmerer, von Anfang an vor ihm Angst gehabt, dieselbe Angst wie vor seiner Haftzeit . . ." (Zim., 111). Comparison of Winkler's description of his first night at home with that of his sister shows how the human spirit is destroyed by coercion to fit into predetermined roles and personae. She recalls: "In der Nacht habe sie überhaupt nicht geschlafen, nur auf sich 'aufgepasst.' Er sei immer nur auf dem Boden gesessen, 'gehockt' . . ." (Zim., 99). Winkler complains that she treated him like an animal: "Er habe sich 'wie ein Hund' neben sie auf den Boden gelegt. Da keine Decke vorhanden war, hatte er mit ein paar alten Ausgaben des 'Linzer
Volksblattes' vorliebnehmen müssen" (Zim., 112). Winkler mystifies himself. Believing that he is, in fact, unworthy, he tells the attorney: "'Ich bin ein dummer Mensch' . . . mehrere Male sagte er: 'Ich bin ein dummer Mensch'" (Zim., 102).

Winkler validates the contention that only with great difficulty can man free himself from predetermined role models. He is in a double-bind situation. On the one hand, family and society continue to punish him for deviant behavior after his release from prison, and so he remains at the periphery of social and familial relationships. On the other hand, he is destroyed by his attempts to adapt himself to predetermined role models. He withdraws into alcoholism, self, and what he calls "Einsamkeitshysterie" (Zim., 108).

In Das Verbrechen eines Innsbrucker Kaufmannsohns Georg is also expelled to the periphery of society. There he is obsessed by his unfortunate childhood, his distrust of people and the environment, his alienation from others, and his melancholia. The narrator discloses: "Er [Georg] hatte niemals einen wirklichen Freund gehabt . . . schliesslich war er auf einmal durch sein eigenes Gefühl verfinstert..." (VIK, 91). Georg says of his life, childhood, and youth: " . . . [Die waren] eine riesige eiskalte Bühne . . . ." (VIK, 92). Georg's inner defensive maneuvers ultimately destroy him. Because he has neither the courage nor the strength to free himself from his personal history and from social collusion, he withdraws into his own melancholia. Because he has retreated into himself, he has destroyed all avenues of communication with others and the external world. Laing's contention that such destructive defensive maneuvers eventually destroy the self is suggested when Georg commits suicide.
Although Winkler withdraws into alcoholism and Georg exercises his free will through suicide, Bernhard defends neither suicide nor any other form of self-destruction as a valid alternative to life in a collusive society. He does suggest that self-destruction may be the only genuine expression of freedom available to those individuals lacking the courage and strength required of constructive self-expression within a collusive society and a destructive natural environment.


Just as philosophers and psychologists point out potentials for individual self-expression and free will in the world, Bernhard has formulated such options. The narrator of Das Verbrechen eines Innsbrucker Kaufmannsohns says:

Während mir vor die düstere Szenerie meiner Kinderzeit immer wieder Gestalten, die durchaus als lustig, ja gar als übermütig erkennbar sind, liefen, geschah meinem Freund so etwas nie; es selen ihm immer furchteinflössende Geschehnisse sichtbar gewesen, wenn er in die Vergangenheit schaute . . . (VIK, 91).

The narrator adopts a humorous point of view toward the misfortunes of his life. Georg, on the other hand, considers his life a tragedy.

In Jauregg, the narrator acknowledges the reason for his isolation and depression: "Ich kenne keine grössere Qual, als einen Witz zu erzählen . . . Aber ich bin kein Komiker . . . Aber ich bin kein Komiker . . . Aber ich bin kein Komiker . . . " (Jau., 128). In Die Mütze, the narrator calls his life a human comedy: "[Mein leben sei] die absolute menschliche Komödie . . . " (Müt., 143). The protagonist
in *Ist es eine Komödie? Ist es eine Tragödie?* maintains that whatever man creates is really a comedy in comparison to the powers of nature (IKT, 162). In *Der Zimmerer*, the attorney says: "Die Welt sei nicht nur entsetzlich. Die Materie ungeheuer exakt und voll Schönheit . . ." (Zim., 114). In *Ungenach*, Moro says:

Wem es gelingt, auf dem Totenbett eine Komödie oder ein reines Lustspiel zu schreiben, dem ist alles gelungen. Innerhalb der Irrenhäuser ist der allgemein anerkannte Irrsinn, hat Ihr Herr Vormund gesagt, außerhalb der Irrenhäuser der illegale Irrsinn ... aber alles ist nichts als Irrsinn (Ung., 213).

Grotesque humor also is present in Bernhard's work. A particularly effective example is found in *Amras*:

... unklar auch, wie ein Arzt auf die Idee kommen kann, in einem dritten, vierten, fünften, gar sechsten Stockwerk, in welches kein Aufzug hinaufführt, zu ordinieren, ein Epileptikerarzt ... das zu jeder Tageszeit übervölkerte Wartezimmer machte alles noch rätselhafter ... an den vier Wänden hängen, jeweils zwei übereinander, die von uns so genannten "Epileptikerbilder," Männer, Frauen, Kinder, Fuchse, Katzen, Hunde während furchterregender epileptischer Anfälle darstellend ... alle möglichen Formen der Epilepsie ... eine ganze Reihe der berühmt-berüchtigten "Inntaler Tier- und Kinderepilepsie," gemalt von Schlorhaufer ... Wichtig ist, sagte ich mir, das sagte ich ja immer, dass der Internist ein guter Internist ist ... (Amr., 42).

The preceding citations suggest that humor is a necessary survival mechanism in a collusive, absurd, and destructive world, for not all of Bernhard's protagonists are suicidal or insane. Some use humor as a disarming mechanism against the horror of life. Bernhard proposes that it is not the circumstances of life which debilitate man. Rather man adopts a point of view about his situation. He chooses whether to live his life as a tragedy or as a comedy.

Bernhard repeats this point of view in *Viktor Halbnarr: Ein Wintermärchen*. The narrator, a doctor, finds Viktor, whose leg was severed in a train accident eight years earlier, lying in a forest.
Earlier Viktor had wagered with the miller of Traich that he could cross the forest and arrive in Traich by eleven p.m. Viktor's artificial limb had broken, and he was freezing in the snow when the doctor arrived. In the face of death, Viktor possesses a sense of humor and of the absurd: "... wie alles auf der Welt ihre lächerliche Seite habe, 'von einem Arzt,' von einem 'Vetreter der Hohen Medizin,' von einem regelrechten Doktor gerettet zu werden" (VHN, 165). Viktor wins the bet with the narrator's help. At the story's conclusion, the narrator asks: "Was für ein Mensch, dachte ich im Hochwald, der mir auf diesem Heimweg so zusetzte, dass ich glaubte, ich müsse umkommen, ist der Halbnarr? Ist der verrückt?" (VHN, 168). The answer to this question and the key to Bernhard's philosophy are found in the following description of Viktor:

Aber weil ein solcher Mensch grosse Schmerzen gewohnt ist (die ist man gewohnt, wenn man keine Beine mehr hat, keine eigenen, solche aus Knochen und Fleisch und Blut, wenn man nur noch künstliche hat), jammerte er nicht, er flennte nicht, er heulte nicht, er schrie nicht, er beklagte sich überhaupt nicht. Nein, im Gegenteil, er war ja glücklich, gerettet zu sein... (VHN, 165.)

Man must adopt a humorous attitude toward his situation in life no matter how dreadful that situation may be. He needs a sense of the absurdity of life, for everything is absurd (Z.Er., 131). Lamentation and a tragic philosophy diminish his relatedness to others and life. Thus, he should engage life as if he were trying to win a competition in which he wagers his own physical and mental faculties against the inevitable defeat of death.

In Midland in Stilfs, Roth is somewhat mentally retarded and criminal. Yet he exemplifies another aspect of Bernhard's life-embracing philosophy. The narrator says of Roth:
Wäre er nicht in Stilfs, er sässe schon die längste Zeit unter Häfltingen oder Irren. Hier ist er der Wichtigste, was er weiß und wenn er Stilfs nicht anzündet und nicht in mehr Kühe mit dem Küchenmesser hineinsticht als bis jetzt und nicht noch mehr Hühnern mit der Fahrradpumpe Luft einpumpt, bis sie zerplatzen, macht es uns nichts, dass er verrückt ist. Dass der Roth ein Problem ist, wissen wir, aber wir selber sind uns ein Problem und unser Problem ist ein größeres (MIS, 336).

Without Roth, complete chaos would reign in Stilfs (MIS, 336). Roth goes down to the village, he reads the newspaper, he visits the inns, and he cares for the sickly Olga. Thus, while the family remains completely isolated on the mountain, Roth maintains personal contact with human beings and the world (MIS, 336, 338). The narrator continues his description of Roth:


Roth and Viktor are similar personalities. Both are physically stigmatized; both have suffered great personal tragedy; both seek human companionship; and both continue living their daily lives despite their suffering. Both exemplify a life-embracing philosophy obscured by the seemingly collusive, meaningless, and insane world view in Bernhard's work.

SCHIZOPHRENIA

Bernhard indicates that the individual may use humor to adapt to a collusive, destructive reality. But the present study has defined
schizophrenia as a defense mechanism developed by man as his attempts to adjust to predetermined social roles break down. The inauthentic or one-dimensional man accepts uncritically the roles he was taught in childhood. The schizophrenic, however, cannot successfully adapt to the prevalent roles and cultural definitions of life. He has not developed sufficient character defenses against the destructive, negative nature of reality. Schizophrenia arises to dispel fear and the apparent futility and meaninglessness of life. It is a defense mechanism against the paradoxes of life.

Thus, the schizophrenic lives his life as the teacher does in Zwei Erzieher: "Ich erlaube mir jetzt überhaupt nichts', sagte er, 'ich existiere hundertprozentig nur aus meinen persönlichen Schwierigkeiten'" (Z.Er., 129). He makes of his own personal difficulties the very foundation of his personality. His dilemma, however, is not that he is different from others; it is that he believes his differentness sets him apart from nature and from the human process. He feels guilty because he senses his differentness. He then tries to transform his guilt into specialness in order to transcend life and death. His citadel protects his sense of specialness.


Bernhard seems to describe a world which is inherently mad and schizophrenic, for many of his protagonists manifest traits of clinical psychosis and schizophrenia. Fearing implosion, petrification, and engulfment, the schizophrenic agonizes about the meaning of life. His personality is not firmly grounded in reality, for he
does not believe in the permanence of people, things, socio-political institutions, or nature herself. He retreats into his psychological citadel, where he contemplates life and his specialness in the universe. In Midland in Stils, the narrator describes this anguish:

... wir [existieren] ständig in der Furcht... Wir fürchten, ja, wir hassen Besucher und wir klammern uns gleichzeitig mit der Verzweiflung der von der Außenwelt gänzlich Abgeschnittenen an sie. Unser Schicksal heißt Stils, immerwährende Einsamkeit (WIS, 321).

In Watten, the narrator says: "Wir fürchten alles und haben Grund, alles zu fürchten, und um auch nur einen einzigen Tag länger existieren zu können, vergessen wir immer wieder, dass wir tatsächlich alles fürchten" (Wat., 308). In Ungenach, both Moro and Karl Zoiss express feelings of futility and meaninglessness. Moro believes: "... wo wir hinschauen, Myriaden von Analogien... krankhafte Nervenprozesse... eine arrogante Weltkonfusion als Jahrhundert" (Ung., 203). Karl Zoiss, too, is perplexed by the apparent meaninglessness of human existence:

Die menschliche Existenz besteht darin, das Bewusstsein, dass nichts begreiflich, stofflich zu machen ist, zu ignorieren, zu vegetieren also in dem Bewusstsein, nicht in einem relativ einfachen Leben als einem Existenzminimum (Ung., 216).

In Jauregg, the narrator expresses his feelings about the futility of human action and relationships:

Es kommt einfach keine Freude und keine Ablenkung mehr, es ist ein Naturgesetz, dass jedem Menschen einmal keine Freude und auch keine Ablenkung mehr kommt, nicht die geringste Freude, nicht die unbedeutendste Ablenkung... (Jau., 124).

This sense of hopelessness, futility, and meaninglessness is also characteristic of Georg and the narrator in Das Verbrechen eines Innsbrucker Kaufmannssohns. The narrator says:
Eine uns tiefer, als von Natur aus statthaft, traurig machende Verbitterung stieß jeden Tag in aller Frühe unsere qualvollen untüchtigen Köpfe zu einem einzigen heillosen dumpfen Vermutungszustand zusammen: alles in uns und an uns und um uns deutete darauf hin, dass wir verloren waren, ich genauso wie er . . . (VIK, 84).

Bernhard describes the ontologically insecure individual in the preceding quotation. Because he does not perceive his permanence in and relatedness to the external world, he senses that he is lost and alone. He creates ruptures in his relationships because of fear and anxiety, as do the narrators in Watten and Midland in Stilfs. Moro recognizes the apparent meaninglessness of life, yet the ontologically insecure individual is perplexed by the ordinary circumstances of life. The ontologically insecure individual's life is reduced to maintaining his concept of himself in an incomprehensible world. Both Karl Zoiss and the narrator of Jauregg suggest that life under these circumstances is reduced to the simple protection of self to conceal true identity. Eventually, he excludes himself from interaction with self, others, and the world. The attorney in Der Zimmerer describes the fate of the ontologically insecure individual, who becomes an outsider in a society of outsiders: "Die ganze Welt eine Welt von Ausgeschlossenen, die Gesellschaft an sich existiere nicht, jeder sei allein, keiner sei im Vorteil" (Zim., 113).

Living in liminality, the schizophrenic becomes hypersensitive about his relationship with others and the world. He senses that he is precariously different from the rest of the world. While the ontologically secure individual uses his sense of differentness for constructive self-expression, the schizophrenic makes his differentness and sense of guilt (which naturally accompanies differentness) the
foundation of his life and personality. "Original sin," "existential anguish," and "natural guilt" are terms applicable to this sense of guilt.

Natural Guilt: Examples from "Das Verbrechen eines Innsbrucker Kaufmannssohns," "An der Baumgrenze," "Jauregg," "Watten," and "Der Zimmerer"

In his Pulitzer Prize winning book, Ernest Becker contends that modern man exists in a moment of tension, trapped between his animal nature and his ability to make symbols. He is the only creature which reflects on its fate and has the conscious need to interpret its life. Man is also "impelled by a powerful desire to identify with the cosmic process, to merge himself with the rest of nature." This dualism creates tension, for individual development requires man to set himself apart from nature. He is compelled to create differentness which accents "the smallness of oneself and the sticking-outness at the same time. This is natural guilt [Becker's emphasis]." Man senses that he is bad and unworthy, and he is inwardly dissatisfied whenever he feels natural guilt.

Bernhard proposes that natural guilt is a universal in human life in Das Verbrechen eines Innsbrucker Kaufmannssohns: "Keiner kannte den Kerker des anderen, die Schuld, das Verbrechen des anderen, aber jeder vermutete, dass der Kerker des anderen und die Schuld und das Verbrechen des anderen die eignenen waren" (VIK, 87). The burden of natural guilt compels man to separate himself from nature and to alienate and isolate himself from others. Eventually, he considers self-destruction:

Es stand uns jederzeit frei, uns umzubringen, wir brachten uns aber nicht um. So fremd wir uns immer gewesen waren, es gab
keine der vielen Hunderttausende von geruchlosen Menschengeheimnissen zwischen uns, nur das Naturgeheimnis an sich, von welchem wir wussten. Wie Strophen eines unendlichen gleichmässig schwarzen Liedes waren uns Tage und Nächte (VIK, 89).

Even birth is a catastrophic and painful experience for both man and the environment: "'Der Zeitpunkt, in welchem das Kind kommt,' schrieb ich, 'ist in jedem Falle peinlich für die Umwelt'" (ADB, 176).

Man is born with some inexplicable guilt: "Wahrscheinlich habe ich, um mich . . . zu strafen, . . . mich einer tödlichen Züchtigung ausliefernd, . . . mich . . . in die jaureggschen Steinbrüche hinein zu verkaufen . . ." (Jau., 121). Nevertheless, man has no choice about being in the world, a world riddled with paradox and suffering:


In Watten, the narrator donates a large sum to the writer and philosopher, Undt. He admires Undt's works, the most important of which are entitled: "Bücher / Verwahrlosung I, Verwahrlosung II, Verwahrlosung III, Artikel / Haftenschädigung, Abgeurteilte und Verurteilte, Aufsatz / Körper und Chaos" (Wat., 253). These titles reflect the stages of natural guilt in Bernhard's work: man is sentenced to imprisonment in life after judgment for some inexplicable crime has somehow been passed upon him. Chaos abounds, for man (who is matter) cannot transform or transcend his physical being. In Watten, the narrator also defines the nature of imprisonment in life. Man's life is a senseless, repetitious process in which he tries to hold off encroaching chaos.
Man lives the process with many questions, but with no answers:


Such imprisonment destroys human emotion and inhibits access to the various levels of human existence: "Er fühlte alles nur und die Folgen davon seien tödlich. Eine Existenz wie die seine schwäche, das Eingesperrtsein ruiniere im Menschen jedes brauchbare Gefühl für die Außenwelt, es verstopfe die Zugänge zu ihr" (Zim., 107).

In Das Urteil, Der Prozess, and In der Strafkolonie, Kafka sentences his protagonists to live in an inexplicable world. Bernhard also sentences his characters to live without explanations or indications of a better existence in the future. Bernhard does not condone resignation or blind submission to the horrors and injustices in human existence. He offers his protagonists an alternative.

The Artist and the Madman: Examples from "Die Mütze"

Becker believes the key to the creative personality is his feelings of isolation and separation. The creative personality sees the world as a "problem" of which he must "make personal sense." With his talent he transcends life and achieves a sense of immortality and uniqueness in the cosmos. Guilt and anxiety accompany creativity, however, for "even as a creator he [the creative personality] is a creature overwhelmed by the creative process itself."
Guilt, man's awareness of his distinctiveness in nature and the world, is paradoxical. On the one hand, it inspires the work of art. On the other hand, the more man "develops as a distinctive free and critical human being, the more guilt he experiences [Becker's emphasis]." The more man creates his own identity and justification, the more he deviates from nature. Becker believes, then, that artists and madmen have been linked historically because they are both "trapped by their own fabrications; they wallow in their own anality, in their protest that they really are something special in creation."

Thus, Becker proposes that the neurotic and schizophrenic are the "artist manqué." While the artist forms a work from the imperfections he perceives in the world, the madman transforms these imperfections into the foundation of his personality. Creativity, then, is "merely the social license to be obsessed": the work is created "under a compulsion often indistinguishable from a purely clinical obsession." Becker believes that only talent and courage deter the artist from becoming a madman.

Bernhard defines this distinction between the madman and the creative personality in Die Mütze. The protagonist has frequently been institutionalized for madness. He withdraws to his brother's house at Unterach, where he turns his personal difficulties into the foundation of his personality:

Ich habe ja auch gar keine Zeit für eine Studie, weil mein Kopf, weil die Krankheit meines Kopfes meine ganze Aufmerksamkeit, meine ganze Existenz in Anspruch nimmt. Die Wahrheit aber ist, dass ich verrückt werden will, ich will verrückt werden, nichts lieber, als wirklich verrückt werden, aber ich befürchte, dass ich noch lang nicht verrückt werden kann.
Ich will endlich verrückt werden! Ich will nicht nur Angst haben vor dem Verrücktenwerden, ich will endlich verrückt werden (Müt., 139, 141).

Here Bernhard indicates one of man's choices in life. By choosing to become insane, man may turn his personal difficulties into the cornerstone of his personality. Yet the fear of insanity may itself be insanity, for the protagonist in Die Mütze never becomes insane. Rather he hides behind a mask of madness.

Bernhard, moreover, proposes an alternative to the guise of madness. During a walk in the forest one night, the narrator of Die Mütze finds an ordinary cap. It symbolizes man's relatedness to all of humanity, for when the narrator puts on the cap, he says: "Plötzlich glauben alle, ich sei ein Fleischhauer, kein Forstwissenschaftler!" (Müt., 147). He feels guilty about his relatedness to humanity. Voices command him to give up the cap: "Jeder hat die gleiche Mütze auf, ... und ich hörte von allen Seiten: 'Du musst die Mütze zurückgeben! Du musst die Mütze zurückgeben!' Hunderte Male hörte ich diesen Satz: 'Du musst sie ihrem Besitzer zurückgeben!'" (Müt., 152). In the story's conclusion, the protagonist returns to creativity, for he has accepted his relatedness to humanity. Wearing the cap, he sits at his desk and writes:


Thus, Bernhard proposes that the creative personality has several options in life. He may deny his urge to create. This choice leads
to self-destruction. He may also accept his relatedness to humanity and simply create. The schizophrenic, however, chooses the former option.


In Bernhard's work there is a remarkable absence of (even hostility toward) erotic relationships: Konrad murders "die Konrad" in Das Kalkwerk; Franz and Karl await the death of Olga in Midland in Stilfs; brothers are responsible for the deaths of their sisters in Jauregg and An der Baumgrenze; and wives become ill and die in Die Mütze and Verstörung.

The schizophrenic may deny his own sexuality. Man ascribes meaning to the sexual act, the most intimate and personal relationship between individuals. It is an instinctive act, directly connecting him to his animal nature. Bernhard's characters deny and are hostile toward their sexuality and erotic nature, thereby denying their physical being. This motif facilitates schizophrenic disembodiment into the intellect, for personal control of sex through perversion and celibacy represents the mastery of physical fate. Bernhard's characters seek freedom and refuge in the intellect, the realm of symbol. Yet their impotence and frustrations arise in part from their denial of body. The source of both sexuality and creativity is the anima (or Eros)—the human characteristic they most ardently deny. Thus, the animus-anima conflict in Bernhard's work complements the insanity motif: this conflict facilitates withdrawal into the citadel.
There are architectonic reflections of the citadel in Bernhard's work. Bernhard symbolizes the schizophrenic's citadel with edifices reflecting the protagonists' inner life. Winkler is imprisoned in Der Zimmerer; the narrator is trapped in a quarry in Jauregg; and two students imprison themselves in a small room in Das Verbrechen eines Innsbrucker Kaufmannsohns. In Ungenach, Karl imprisons himself in an image of the estate, and in Am Ortler, the narrator and his brother cannot free themselves from the mythical image of a chalet and deteriorated dairy. The Persian and the narrator withdraw into decaying houses in Ja, and the narrator voluntarily lives in constricting barracks in Watten. The protagonist of Zwei Erzieher isolates himself on a mountaintop and the narrator of Die Mütze chooses to live on his brother's estate at the edge of a forbidding forest.

Bernhard describes the schizophrenic's point of view from the citadel. In Amras and Das Verbrechen eines Innsbrucker Kaufmannsohns an almost classical definition is given of the schizophrenic's point of view from the citadel. In the latter work, the narrator describes both his and Georg's inner worlds:

Unser Gemüt war, wie unser Geist, so fest verschlossen gewesen, dass wir nach menschlichem Ermessen einmal, wir waren nicht mehr gar zu weit davon, in uns ersticken mussten, wenn nicht etwas, das nicht von uns, auch nicht aus einem von uns kommen konnte, ein solcher metaphysischischer Eingriff von aussen in uns oder von innen in uns, eine Änderung unseres Zustandes aus zwei gleichen Zuständen, Georgs und meines, herbeiführte ... (VIK, 86).

Thus, the narrator and Georg live in a closed, constricting world. They consider their suffocating, symbiotic relationship to be an architectonic reflection of both their inner and outer lives. Georg's circumstances engulf the narrator, who desires to be freed from Georg's influence.
The schizophrenic also merges his personality with those of others. He believes he can safeguard his true self by concealing it. In Amras, the narrator describes a similar relationship with Walter, his brother:

... immer waren wir, mit der Zeit, weil von Tag zu Tag, wegen Walters Erkrankung, noch enger zusammen, oft schon auf unerträgliche Weise Körper an Körper gefesselt ... Walters Epilepsie beherrschte uns ... Kein Schritt ohne Walter ... kein Gedanke mehr ohne Walter ... ich bin sein Bruder gewesen, sehr konsequent gewesen, wenn ein Mensch weiss, was das heisst, bis in die finstersten Winkel seines ihn tötenden Kopfes hinein ... Jahrelang war ich nicht mehr allein ... die Universitätszeit eine furchtbare Strafe ... (Amr., 33).

The narrator tries to free himself from his symbiotic, consuming relationship with Walter and his family: "Mein ganzes Leben lang habe ich mich aus mir selbst und aus Walter, aus unserer Familie, aus den vielen Generationen unserer Familie zu befreien versucht, ... erfolglos ... aus immer dem einen Chaotischen in ein anderes ... (Amr., 50). The narrator, then, is engulfed by his brother, his family, his studies, and himself. He fears ensuing chaos, yet desires an individual identity.

Fear of engulfment is merely one characteristic of the potential schizophrenic. He also disembodies himself, neglecting and denying his bodily functions and needs, as do Georg and the narrator in Das Verbrechen eines Innsbrucker Kaufmannssohns:

Wir frühstücken meistens nicht, weil uns vor Essen und Trinken ekelte. Vor den Vorlesungen ekelte uns. Vor den Büchern ekelte uns. Die Welt war uns eine aus perverser tierischer und perverser philosophischer Pest und aus widerwärtiger Operette (VIK, 92).

Thus, they refuse to nurture their physical needs and withdraw from their daily activities at the university. Their world becomes a perverse philosophical construct, an architectonic reflection of their fear and anxiety.
However, the schizophrenic need not constrict and confine himself. He may give up all boundaries between himself and the world, believing momentarily that his life is active, vivid, and alive. Bernhard portrays this aspect of the schizophrenic personality in *Amras*:

> Ich war eine ungeheuere Anzahl von Existenzen, eine ungeheuere Anzahl verheerender, alles bedeutender Existenzmöglichkeiten ... die gehende und die anscheinend gehende, hüpfende, springende, blitzartig stehenbleibende, halb verrückte ... ich bin alle existierenden Existenzen zusammen gewesen, ich bin gewesen ... (*Amr.*, 49).

Yet Bernhard points out that the schizophrenic's sense of unity with life is artificial. After his elation, he once again is riddled with ontological insecurity and fear. To protect himself from imagined assaults from the exterior world, he retreats inward into his citadel. There he views life and others with hostility and hatred. Bernhard depicts this characteristic of the potential schizophrenic in *Watten*:


In the preceding quotation, Bernhard describes a stage of the schizophrenic breakdown. The schizophrenic will be bitterly disappointed if he merges his personality with those of others to find personal identity and fulfillment. He will then project his own feelings of disappointment, hopelessness, bitterness, and self-hatred back onto others. The narrator of *Watten* defines the schizophrenic's dilemma: "... wie ich wieder ... aus diesem (aus allen) Menschen heraus komme, zurück zu mir"(*Wat.*, 305). Imprisoned in his citadel (his own psychological and philosophical network of thought), he is desensitized.
to normal mental and physical processes: "Mir ist, weil mir die Geisternaivität nicht mehr möglich ist, auch die Körpersnaivität nicht mehr möglich" (Wat., 267). Thus, he increasingly disembodies himself, becoming a mere observer of life. Bernhard proposes that self-destruction is an inherent danger of intellectual observation. In Watten, the narrator admits that his intense observation of life has destroyed him: "... ich [habe] ununterbrochen beobachtet, im Grunde mein ganzes Leben nichts anderes, oder doch nichts anderes mit einer größeren Intensität getan, als beobachtet, was mich aber letzten Endes vernichtet hat..." (Wat., 300).

Disembodiment also intensifies the schizophrenic's already extraordinary fears about the natural environment. Inanimate objects and nature, for example, become animated and omnipotent. In Amras, Walter fears that the kitchen knife will spring up and kill him. In Die Mütze, the narrator fears his own brain, the trees, and water:

Immer nahe daran, völlig verrückt zu werden, aber doch nicht völlig verrückt, beherrsche ich dann mein Gehirn nur mehr noch für entsetzliche Kommandierungen meiner Hände und Füße, für Extraordinarien an meinem Körper... 

Aber ich gehe, ich laufe hin und her, und ich springe in kein Wasser hinein, ich hänge mich an keinem Baum auf. Weil ich nicht tue, was das Wasser will, fürchte ich das Wasser, weil ich nicht tue, was die Bäume wollen, fürchte ich die Bäume... alles fürchte ich... (Mut., 138, 140).

The disembodied schizophrenic, then, begins to fear everything unrelated to his own imagos. He tries to control his fear with mental activities which develop into obsessions and compulsions. He hopes repetitious activity will redirect his attention outward, away from his inner chaos. In Jauregg, Bernhard describes the schizophrenic's drive for obsession and compulsion in the following manner:


Diversions, however, only lead to excessive criticism and feelings of senselessness, meaninglessness, worthlessness, powerlessness, and frustration. The schizophrenic needs to reestablish his relatedness to humanity. In Watten, Bernhard proposes a solution to the schizophrenic's dilemma and shows a way for the schizophrenic to free himself from the citadel: "Ein Mensch wie ich, ist ein Mensch voller Kunststücke und wartet ununterbrochen auf einen Menschen, der ihm seine Kunststücke zertrümmert, indem er ihm seinen Kopf zertrümmert, geehrter Herr" (Wat., 320).

The schizophrenic, then, must reestablish his relatedness to others as he participates in active creativity. He must free himself from his own fabrications and from his visions of imperfection in the world. The schizophrenic is, as Becker asserts, the artist manqué, for his illness is his inability to creatively objectify his vision.

SUMMARY

Many aspects of Laing's definition of schizophrenia proliferate in Bernhard's work. The schizophrenic, for example, doubts his being-in-the-world. Moreover, a collusive reality forces him to wear personae and threatens to destroy his spirit. His illness, a defense mechanism against the paradoxes of life, helps him maintain his sense of identity. He disembodies himself into the intellect to deny his
animal nature and to protect himself from relationships with others. From this citadel, a reflection of his inner world, he observes others with scorn. Yet his sense of specialness and distinctiveness, his unique visions, and his loneliness and isolation also characterize the creative personality. While the creative personality is related to humanity and transforms his vision into an objective work, the schizophrenic turns his personal problems into his "work of art."

Bernhard, however, offers man options: he may withdraw; he may become insane; he may commit suicide; or he may embrace life with a sense of humor.

Therefore, a negative answer is proposed for de Cort's question ("Erfüllt das Gesamtwerk seinen Anspruch, die Darstellung von monomanischen Fällen als Metapher für den Irrsinn einer verfremdeten Welt?"). If the point of view of the schizophrenic is accepted as a viable means for interpreting Bernhard's work, then his protagonists represent the artist manqué. In the following chapter, it will be proposed that this point of view indicates that Bernhard's work is not a metaphor for an insane world, but rather a metaphor for man on a mythical journey into self. De Cort's third question ("Muss nicht die Beschränkung auf das Ländliche und auf das individuelle Schicksal eine Verengung des Themas mit sich bringen?") will be addressed.
NOTES


2. de Cort, p. 282.

3. Unless otherwise noted, all works cited in this chapter are taken from Bernhard's collection Die Erzählung. The works will be cited in the text and abbreviated parenthetically (for a list of these abbreviations, see p. Thomas Bernhard, Die Erzählungen (Frankfurt am Main: Suhrkamp Verlag, 1979).


6. de Cort, p. 287.

7. de Cort, p. 289.

8. de Cort, p. 293.


15. Becker.


Chapter 4
SCHIZOPHRENIA IS SIMILAR TO
THE MYTHICAL JOURNEY

INTRODUCTION

It was shown (p. 5) that the patterns of myth and schizophrenia are the same: the mythological hero and the schizophrenic break away from the world and embark on a chaotic journey into their psyches. After a centering experience the fortunate ones return to everyday life.

In *The Myth of the Eternal Return, or Cosmos and History*, Eliade proposes that contemporary man is returning to the myth-building process. He believes that modern man is disillusioned by the necessity of the historical moment as justification for suffering and injustice in modern life. Man is frustrated by his lack of free will and by his inability to create in linear history. Eliade contends that "the beginnings of certain new reactions against this historical linearity and a certain revival of interest in the theory of cycles" is presently occurring. A return to the theory of cycles is a return to mythical paradigms.

Herbert Zeman proposes that contemporary Austrian writers, too, are embarking on a new myth-building process. Because some Austrian authors believe that contemporary society no longer has any valid measurements and standards by which to live, they are inventing their own constructs. They are involved in a search for new models—a search which involves inward journeys not only into the psyche of
their protagonists but also into the myth of Austria herself. This journey is subjective: "Die Mythenbildung erwächst aus dem Individuum, aus den seelisch-geistigen Vorstellungen des einzelnen Menschen ..." If the work of Bernhard is considered an integral part of this new myth-building process, then the presence of schizophrenics, deviants, and chaos has more significance than merely a clinical description of psychological illness. Just as life and interpersonal relationships are fragmented and destroyed for the schizophrenic, deluge is an intricate element of myth.

THE MYTH-BUILDING PROCESS

Man is Closer to His Mythological Origins and Instincts in the Country: Examples from "Midland in Stilfs" and "Jauregg"

Cyclical theories of mythology indicate that myth occurs from the repetition of archaic gesture; that is, man instinctually repeats gestures which have recurred since the beginning of time. Jung calls these gestures archetypes which are recorded in the collective unconscious. This is the idea of eternal return: gesture and activity are repeated throughout history, but history itself is not repeated.

Bernhard locates his narratives in villages and isolated countryside to focus on instinct. There are too many diversions in the urban environment: "... dann in Stilfs wird, was ich in Basel, in Zürich, in Wien, schliesslich in dem geistig völlig unterernährten Innsbruck nicht denken kann, zu denken sein ... (MIS, 326). Life in the city is oppressive and threatens total absorption into the masses: "In den Grossstädten habe er allein damit, nicht an ihrem [der Masse] Schwachsinn erstickten zu müssen ... ('Der Verschleiss in der
Masse ist ein totaler!" (MIS, 325). The urban environment is both physically and mentally destructive:

Ein Grund, warum ich aus der Stadt fort bin, war ja wohl der ungeheure Überfluss an Menschen gewesen, in welchem ich meiner Schutzlosigkeit in den Körper- und Nervenzentren, meines Mangels an Sinnmöglichkeiten wegen schier zu ersticken drohte. . . . unter der Last von einer Million und siebenhunderttausend Menschen mein Tagwerk verrichten zu müssen, hat mich beinahe umgebracht (Jau., 116).

Since both schizophrenia and the mythological journey are inward journeys, country locales better lend themselves to hearing the inner voice without unnecessary distractions from the environment. Yet Bernhard's urban dwellers experience the same process.

Turning Away from the Linear Historical Construct: Examples from "Ungenach," "Watten," and "Gehen"

One indication that man is turning away from the historical tradition is indicated by rejection of contemporary socio-economic and political institutions. Nausea about and hostility toward such historical institutions as schools and political systems have already been established as motifs in the examples of Bernhard's work cited in chapters 2 and 3. These same themes appear in other epic works of Bernhard. In Ungenach Moro says:

... wo wir hinkommen, wo wir ankommen grassieren die pseudo-politischen Infektionskrankheiten ... die Häuser, die Bücher, in die man hineingeht, Fundgruben für politische Perversitätsammel ... die Staaten onanieren, Europa wie Amerika . . . Kommunismus, Sozialismus, Demokratismus lächerlich als ein Weltmasochismus ...

(Ung., 194).

The effect of living with diseased and useless political, educational, and historical institutions is described in the following manner: "Die Leute sind gemein, weil die Welt, in welcher sie leben, gemein ist" (Watte, 258). Man survives in intolerable circumstances: "Dass wir
das Unerträgliche aushalten, ist die lebenslängliche Qual- und Schmerzbefähigung jedes einzelnen . . ." (Ung., 251). One of Bernhard's most aggressive renunciations of history appears in Gehen:


Thus, according to Oehler, man acquires reason when he breaks away not only from general history but also from his own, personal history. Man should not embrace a new system of life and thought but should give himself to revolution and anarchy, even though he approaches insanity when he adopts this life position.

In his discussion of historical man, Eliade points out that man's freedom is so limited in the linear construct that he may only flee or rebel. Historical man is related only to history: his life is simply a series of sequential, autonomous, irreversible, unforeseeable events (fragmentations between two atemporal eternities). The world and time are irreversible and appear to progress forward perpetually. Conversely, archaic man regenerates himself and renews time and space through repetition of archetypal gestures. Repetition connects him with the first creative act: the creation of the Cosmos. Historical man, however, can relate only by influencing historical
events, but history is made by a small group of elite individuals. Thus, man exists in an impersonal universe, where he is the object of socio-economic and political circumstances manipulated by an elite minority. Moro demonstrates historical man's dilemma:

Wir haben es hier mit einer ungeheuren Schöpfungsintoleranz zu tun, die uns immer mehr deprimiert und verbittert und schliesslich umbringt. Wir meinen, gelebt zu haben, und sind in Wirklichkeit abgestorben. Wir meinen, das Ganze sei eine Lehre gewesen, und war doch nichts als Unfug. Wir schauen und wir bedenken und müssen zuschauen, wie sich alles, was wir anschauen und was wir bedenken, entzieht, wie die Welt, die wir zu beherrschen oder wenigstens zu verändern uns vorgenommen haben, sich uns entzieht, wie Vergangenheit und Zukunft sich uns wie wir uns entziehen, und wie uns mit der Zeit alles unmöglich wird. Wir existieren alle in Katastrophenstimmung. Unsre Anlage ist eine zur Anarchie neigende. Alles in uns ständig unter Verdacht stehend. Wo der Schwachsinn ist, wo er nicht ist, ist die Unerträglichkeit. Im Grunde besteht die Welt, von wo aus wir sie auch anschauen, aus Unerträglichkeit. Immer unerträglicher ist uns die Welt (Ung., 251).

Bernhard suggests that man believes that through living and learning he will somehow be able to alter and change his environment—he may even master the world. However, it is precisely the circumstances of environment and man's knowledge of his own death which deprive him of effecting change and acquiring mastery. The future will deprive him of his free will and his will to create, just as the past and his own personal limitations have already denied him his freedom. Recognition of this checkmate situation is embittering and depressing. Rebellion and anarchy are therefore natural.

The Anarchist (Deviant) is a Potential Disrupter of Society

The anarchist is a potential disrupter of society. His dissatisfaction with life places him in a liminal position in society, for his moral and social behavior and ideas differ from those of the norm. He represents chaos and apocalypse to the social order because he seeks
a mode of life more compatible with his own vision. He is the deviant. Yet the deviant is not merely a scapegoat cast out of society to satisfy man's primordial urge to annihilate that which is different. He is also the focal point of social and moral regeneration: his presence and subsequent expulsion indicate that society can revalidate its mores and purify itself, cyclically and eternally. Since most archaic cultures expelled the deviant during the rituals preceding and following the New Year, expulsion indicates a new beginning.


The abundance of deviants in Bernhard's work indicates that, within these works, there is an awareness of man's connection with his primordial beginning. Also implied in these texts are ideas about man's relationship with archetypal gestures, his desire and need for renewal, regeneration, and purification, and links with the mythical nature of the Cosmos.

Expulsion. In Der Zimmerer the carpenter is expelled because he has been imprisoned; in Das Verbrechen eines Innsbrucker Kaufmannssohns Georg is expelled because of his lameness which his family considers a crime; and in Der Wetterfleck and Watten deviants are expelled. In the former work, Hummer is forced from his home and business by his son and daughter-in-law. In the latter story, the doctor is prohibited from practicing medicine because he is accused of violating narcotics laws. In Ja the Persian is sent to the periphery of society by her common-law husband. In these works, where the deviant is involuntarily
removed from normal social interaction, the protagonist is excluded because he has violated a social norm, because he is in conflict with family, or because he does not fit into the social order. His expulsion protects the status quo and indicates that expulsion of the "abnormal" regenerates and revitalizes the "normal."

Voluntary Withdrawal. Those protagonists who leave society voluntarily do so because of philosophical ideas. A moral issue prompts the narrator's withdrawal from society in Jauregg. He retreats to work in his uncle's quarry, presumably to analyze the nature of violence and aggression: "Diese Schuld meines Onkels am Tod meiner Mutter is es ja hauptsächlich, die mich in die Steinbrüche hat gehen lassen ... (Jau., 118-119). In Zwei Erzieher the protagonist, a teacher and philosopher, leaves society not only because he senses his uniqueness but also because he has lost faith in language as a viable means of communication:

... wir gehen, sind keine Gespräche; unsere Bemerkungen zerstören unseren Gesprächswillen, ... Das Gespräch als der Ausdruck der allerlächerlichsten Menschenerbarmlichkeiten ist uns nicht möglich. Was das Gespräch betrifft, so sind wir beide Naturen, die es verhindern müssen, um uns vor dem Tödlichen Erschrecken in einen totalitären Wahnsinn zu retten (Z.Er., 130).

In Die Mütze, the emotionally disturbed narrator claims he must isolate himself from human society:

... ich [habe], der zahllosen auf den kranken Menschenkopf spezialisierten Institute in Mitteleuropa müde, in seinem Hause Quartier nehmen dürfen ... zur einzig möglichen Zuflucht für meine jedenfalls zweifelhafte Existenz geworden (Müt., 136).

In both Ja and Ist es eine Komödie? Ist es eine Tragödie?, the narrators contend that they voluntarily exclude themselves from society to continue their studies and projects; however, both are disturbed.
by the nature of existence. In *Ungenach* Robert and Karl Zoiss leave
the estate: Robert goes to Stanford and Karl to Africa. Karl, however,
returns to Ungenach because he is physically bound to his inheritance.
In *Midland in Stilfs* the family, likewise bound to the past, remains
isolated from society. In *Gehen* Hollensteiner commits suicide because
the Austrian state will not recognize his scientific work and Karrer
becomes insane. In Bernhard's latest novel, *Die Billigesser*, voluntary
withdrawal and isolation is again depicted. There are five deviants
who always lunch together at the "WOK" cafeteria. Koller represents
the deviant who suffers from a vision of distortion and imperfection
in the universe: "... dass die Bilder, die im Auge Gottes an der
Wand hingen, alle schief ... er habe sein ganzes Leben lang
schiefhängende Bilder gehasst ... (Bil., 72-73). Einzig is a homo-
sexual who feels guilty: "... [ihm war] tatsächlich perversen
Schuldgefühl darüber [über die Homosexualität] ausgeliefert gewesen
... " (Bil., 146). Einzig is a deviant who, either by choice or
because of nature, practices behavior contrary to the social norm.
Grill goes to the "WOK" cafeteria for comfort after the death of his
wife: "Die WOK habe auch Grill gerettet, wie es so viele unverschuldet
ins Unglück Gekommene" (Bil., 135). Goldschmidt, the Jewish bookstore
owner, represents the disengaged intellectual and Weinger, the fifth
member of the group, is a businessman and criminal who:

... an diesen sogenannten undurchsichtigen Geschäften
entwickelte, sich ganz bewusst und mit Leidenschaft immer wieder
an der Illegalität und letztenendes am Betrug- und Verbrechertum
entlang ... (Bil., 121).

The deviants in Bernhard's most recent novel, then, are similar to
those in earlier works. These latest characters also exist in
liminality, or the threshold of new awareness, a threshold reminiscent of the cyclical idea of the Center.

Whenever the deviant was expelled from archaic society, man was purified and projected back through time and space to the original cosmogonic act, the creation of the world. Since the cosmos was created when chaos was expelled, expulsion of the deviant imitates this original act. Since creation is a return to the original cosmogonic act, then the deviant's expulsion represents a return to the Center of the universe. In almost all mythologies, the original creative act occurred at the Center of the universe, an *axis mundi* or the "meeting point of heaven, earth, and hell." The Center frequently is symbolized by a mountain (or tree).


The policeman in *An der Baumgrenze* describes the deviant's situation and his task. Life at the Center is described in the following manner: ". . . [das Leben sei] eine Todesstrafe und was zu tun sei, um eines Tages wieder aus Mühlbach hinaus—and in das Tal und also zu den Menschen, in die Zivilisation hinunterzukommen" (*ADB*, 176). The deviant's task is to find his way back to society and social integration.

The Center. The Romans dug a trench, the *mundus*, around every new city, where the terrestrial and lower regions were said to meet. Other traditional architectonic symbols that contain chaos at the Center are temples, cities, groves, and walls. A parallel for the Roman
trench is found in _Verstörung_. After the doctor and his son travel from village to village, from one human misery to another, and from valley to valley, they move upward to meet the prince:


The point to which they journey is a point where the vastness of life merges into one single image. The walls surrounding Hochgobernitz reflect the idea of the trench: they are not only a physical barrier separating the castle's interior from the natural environment but are also architectonic symbols for the prince's inner life. When the narrator arrives at the castle, he is told the following about the prince:

" . . . [Saurau] sei auf der äussern oder auf der innern Burgmauer gehend in einem Selbstgespräch. . . Wir sahen ihn auf der äussern. . . Wir trafen den Saurau auf den innern . . ." (Ver., 78). Frequently Bernhard uses the word "Geräusche" to indicate the irrational powers of man and nature. In _Amras_ and _Zwei Erzieher_, the protagonists cannot sleep because they hear noises outside their windows at night. Noises pursue the prince in both his inner and his outer worlds:


The center is a manifestation of nature and of the protagonist's inner world. It is essential to begin an outward journey after the
Center has been reached: the deviant must move from the inner to the outer wall.

The Center is a manifestation of nature and of the protagonist's inner world. In Bernhard's work, the philosophical Center is always modeled after the Roman paradigm. The "noises" heard there are manifestations of the power of nature and of the protagonist's inner world and are not representative of supernatural, divine, or metaphysical intervention in Bernhard's work. The deviants are alone in a destructive and seemingly meaningless universe: "Wir fragen, aber bekommen keine Antwort" (Ung., 247). The liminal Center is described as "eine gemeine Vereinfachung des Kosmos. . . . Uns hier Fehlt . . . ein Künstler, ein Maler etcetera, wir haben nicht einmal einen Zauberkünstler! . . ." (Wat., 268). The Center is disorder, chaos and confusion: "Es ist alles unter Kontrolle, und doch ist alles unkontrolliert. . . . Überall, immer ihre grösstmögliche Konfusion . . ." (Wat., 317).

Architectonic Symbols for the Center: Examples from "Verstörung" and "Amras"

Rivers and forests encircle those areas to which Bernhard's outsiders are exiled, and these natural barriers acquire the trench-like physical structure of the Roman paradigm. Cities, buildings, and mountains also appear as architectonic symbols for the Center in Bernhard's work. However, it is difficult to categorize his works according to each individual symbol since several examples of these images are found in each work. In Verstörung, for example, Prince Saurau lives in a castle surrounded by two walls and located on a mountain apex. In Amras, the brothers live in a tower located at the
edge of a city and forest. They can see both the mountains and the
Sill from the interior of the tower. Therefore, only two categories—
the river and the forest—will be included in this study, for the
meaning of the Center is constant and independent from the symbol's
meaning.

The river is an architectonic symbol for the Center. The river is
an important symbol for the Center in Midland in Stilfs, Das Verbrechen
eines Innsbrucker Kaufmannssohns, and Ist es eine Komödie? Ist es eine
Tragödie?. In the Roman paradigm, man can reach both the terrestrial
and the lower regions. Human suffering and misery abound in this
symbol for the Center.

In Der Zimmerer, Winkler commits an unspeakable act on his
sister at the Saline: "Wenn sie nur an 'die Nacht hinter dem Bahnhof'
denke ('Damals bei der Saline!')—ich verhinderte, dass sie sich näher
erklären musste . . ." (Zim., 97). However, not only can human crimi­
nality and brutality be unleashed at the river (Center), but also the
river can represent a physical boundary between the upper and lower
regions.

In Ist es eine Komödie? Ist es eine Tragödie?, a medical stu­
dent encounters a man whose outward appearance is chaotic and con­
fusing: the narrator gradually realizes that this character is wearing
women's clothing. During a stroll past city parks, theaters, and
government buildings (symbols of civilization in Vienna), they try
to determine the genre of the play being performed at the theater (is
it a comedy or is it a tragedy?). Their path, a perfectly measured
geometrical design, eventually leads them toward the Donaukanal. At
the canal, the narrator is told: "Am Donaukanal müssen Sie zurückgehen . . . [Am Donaukanal] . . . [stiess] ich sie [die Eltern] blitzschnell hinein. Die Kleider, die ich anhabe, sind ihre Kleider" (IKT, 161). The Donau, then, symbolizes that liminal area where brutality and criminality occur. It is an exterior representation of the instinctive darker nature of man.

In Das Verbrechen eines Innsbrucker Kaufmannsohns, the Donau again serves a mathematical, geometrical function. It is an exterior model or reflection of the protagonists' inner being: "Wir waren wie in unserem Zimmer und in unserem Kanalsystem, in unseren Selbstmordgedanken wie in einem höheren Spiel, einem der höheren Mathematik vergleichbaren, eingeschlossen" (VIK, 89). Yet the Center also connects man with death.

The Center is a boundary between life and death. In Der Wetterfleck, a raincoat symbolizes man's connection with life and death. While the narrator tries to determine whether Humer's raincoat is actually the raincoat the narrator's uncle wore when he drowned in the Sill years earlier, Humer complains that his son and daughter-in-law are trying to drive him from his home and business. As the story concludes, the narrator finally assumes that Humer found the raincoat on the bank of the Sill. Humer's son then gives the coat to the narrator after Humer's death. The Sill (where Humer found the raincoat and where the narrator's uncle died) and the raincoat suggest that death is everyone's destination. Life and death are repetitious: "... das Leben sei nichts anderes als Wiederholung der Wiederholung, erschöpfe sich sehr rasch in Monotonie" (Wet., 349).
The Alz, too, forms a physical boundary between death (the mountain estate) and life (the village below) in *Midland in Stilfs*. Only Roth, the mentally retarded farmhand, crosses the river to buy food and seek human companionship: "... im Sommer schwimmt er in Hose und Hemd durch die Alz und geht bis auf die Haut nass ins Wirthaus, im Gegenteil, er muss wann er will ins Tal durch die Alz und ins Wirthaus ..." (*MIS*, 336). Franz, Olga, and the narrator never leave Stilfs.

All of these rivers—the Alz, the Sill and the Donau—not only are metaphors for both creation and destruction but also are boundaries separating man from social integration and human companionship (the Alz). They are manifestations of nature's annihilating, destructive forces (the Sill), as well as being outward reflections of the protagonists' inner being (the Donau). They are representations of the rupture between Logos and Eros (animus and anima) in Western culture, which is a consequence of force and violence.

**Breaking Away from Personal History at the Center Initiates a Syzygy: Examples from "Ist es eine Komödie? Ist es eine Tragödie?," "Der Zimmerer," "Jauregg," and "An der Baumgrenze"**

The crime for which Dante sent men to the bottom of the Inferno—murder of kin—is committed in water in *Ist es eine Komödie? Ist es eine Tragödie?*. Patricide and matricide both exemplify Oehler's recommendation that one break away from his personal history. Murder of parents is also murder of self, for emotional traits, aptitudes, and physical characteristics are genetically inherited. In this work, patricide and matricide represent the animus-anima (Logos-Eros) syzygy. Because the protagonist is wearing his mother's clothing, it is implied...
he is trying to re-establish relatedness with those feminine characteris
tics he has destroyed with matricide.

In Der Zimmerer, Winkler and his sister are mirror images of
the same psyche: their statements reflect two differing points of
view—the one masculine and the other feminine. Winkler views himself
in the traditional masculine manner: physical strength is a viable
means for self-realization and self-assertion:

Nur mit seinen Körperkraften konnte er eines Tages, sie waren
ihm ganz plötzlich bewusst geworden, seiner familiären Unterdrücker
Herr werden: er schlug, wenn man ihn reizte, einfach zu. Diese
für ihn einzige Methode, sich über Wasser zu halten, sich Gehör,
ja sogar Respekt zu verschaffen, führte ihn schon nach kurzer Zeit
in die Gefängnisse (Zim., 108).

His sister, on the other hand, is concerned with procreation, the
exemplary paradigm of the creative act:

Unter seinen Drohungen gegen sie war sie einen Grossteil ihrer
Kindheit und Jugend ihrer ganzen Umgebung gegenüber auffallend
schweigsam geblieben. ........................................
Es sei ihr durch Gewaltakte Winklers, die schon mehr als zehn Jahre
zurückliegen, unmöglich, ein Kind zu bekommen (Zim., 97-98).

The animus (Logos—the stronger personality trait) can over-
power, silence, and even destroy the regenerative, intuitive, natural
forces embodied in the anima (Eros). Destruction of the anima (Eros)
destroyds creativity since creativity arises from the interaction and
fusion of animus (Logos) and anima (Eros). Withdrawal from intuitive,
feminine, irrational and physical characteristics is disembodiment.

In Jauregg, animus tries to destroy anima. The motif of the
brutalization of a sister by a brother again occurs:

Schon vor seiner Geburt war mein Onkel von der Natur auser-
sehen, dazu bestimmt gewesen, das Leben meiner Mutter systematisch
to zerstören, sie eines grauenhaften Sterbens immer immer noch
leben zu lassen. Die ganze Grauenhaftigkeit, die die Natur in
ihn gelegt hatte, entwickelte mein Onkel durch seine hohe

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Intelligenz langsam und mit immer noch grösserer Raffinesse zur planvollen Vernichtung seiner Schwester, meiner Mutter ... Der Höhepunkt dieses Vernichtungskonzeptes, besser Vernichtungsprozesses, was dann die Nacht, die meine Mutter mit meinem Onkel zusammen im Forsthaus verbracht und nach welcher sie sich auf die bekannte fürchterliche Weise das Leben genommen hat. Kein Mensch kennt die Vorfälle im Forsthaus in dieser Nacht ... (Jau., 122).

In An der Baumgrenze, the narrator only alludes to the reasons for Wölser Aliose's murder of his sister:

In allem, was der junge Mann sprach, drohte er. Drohung, alles ist Drohung. ... Er "verschlechtere" sich, sie entdeckte mehr und mehr eine von ihr so genannte "angewandte Brutalität" an ihm. Er würde seinem Vater immer noch ähnlicher, ihr mache das Angst. Von Faustschlägen in die Gesichter von Brüdern und Vettern, von schweren Körperverletzungen ist die Rede, von Vertrauensbrüchen, von Mitleidlosigkeit seinerseits. Dann sagt sie: "Das war schön, auf dem Wartbergkogel" (ABG, 178).

These passages demonstrate that inherent, aggressive destructiveness characterizes many of Bernhard's male protagonists. Moreover, the female protagonists are rather ambivalent, shadowy figures. These passages also imply that animus (Logos) will destroy anima (Eros) because of instinctive hostility. Ria Endres contends:


Thus, the absence of and hostility toward female figures in Bernhard's work serves to emphasize contemporary man's necessity to be connected with nature and with the feminine aspects of the human personality. Denial of the feminine is also denial of death.

The destruction of anima (Eros) is denial of death. An indication of man's denial of his duality as both a mental and a physical being is the conspicuous absence of eroticism in Bernhard's work. Denial

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of the physical is denial of death, for abstract reasoning removes man from the necessity of his body. Man maintains his belief in his immortality through his ability to reason about death. The closer he is to his physical being, the nearer he is to his own subjective, personal death. If he is unaware of physical decay and desire, then he can convince himself that he is immortal. If he can remove sexual desire, then he need not consider birth and its opposite, death.


In most of Bernhard's works, the forest is a symbol for the Roman paradigm. Just as the river imagery conveys death, destruction, the animus-anima syzygy, and boundaries between the terrestrial and lower regions in life, forest imagery, too, denotes these themes. However, forest symbolism expands the theme of natural destructiveness and man's relatedness to the forces of nature and of the cosmos.

In Amras, the tower is located near the Sill: "Das Sillwasser stürzte vor uns in die Tiefe und trennte uns lärment von Innsbruck, der Vaterstadt . . . " (Amr., 9). The brothers hear noises from the forest: " . . . wir hörten aber genug Geräusche, um Angst zu haben ..." (Amr., 8). A similar ominous image of natural forces appears in Die Mütze: "Bei offenen Jalousien und Fenstern kam vom Hochwald eine noch viel grössere Finsternis in das Haus herein als bei geschlossenen" (Müt., 138). In Attache an der französischen Botschaft, Bernhard suggests that man's closeness to fear-inducing natural forces may lead to a deeper understanding of nature. Man should accept his unity with these powers by acknowledging his own violent nature.
Acknowledging the darker side of life and personality offers potential enlightenment:

... was ich aber am meisten in Unterach fürchtete, war die Dämmerung und die kurz auf die Dämmerung folgende Finsternis. Von dieser Dämmerung ist hier die Rede. Von dieser Finsternis. Nicht von den Ursachen dieser Dämmerung, dieser Finsternis, nicht von ihren Ursächlichkeiten, sondern allein davon, wie sich diese Dämmerung und diese Finsternis in Unterach auf mich auswirken (Müt., 139).

It is also possible to glimpse an overview of the totality of life:

"In der Finsternis sehen Sie ja nicht, warum der gut ist und der andere schlecht. Aber warum sage ich Ihnen, dass der Wald gut ist und der andere schlecht ('Menschen!') (AFB, 170). At the Center, Bernhard shows that it is possible to perceive all the forces of the cosmos and perhaps to gain a better understanding of the human situation. Yet the forest can also kill man and rupture relationships.

Death is at the Center. In Watten, the omnipresent nearness of death, the final mystery of nature, is presented in the story of the traveler:

Der Reisende weckte sofort und ohne zu zögern bei seinem Eintreten ins Gasthaus den Wirt und berichtete ihm ohne die geringste Erregung, so das Gendarmerieprotokoll, dass sich im Wald einer aufgehängt habe. Dass es sich um einen Baum knapp an der Schottergrube handle, an welchem der Silber hing, konnte der Reisende nicht angeben, weil er in der Finsternis die Schottergrube gar nicht gesehen hat. Es ist ein Wunder, denke ich, dass der Reisende nicht in die Schottergrube gestürzt ist. Ein, zwei Schritte noch, sage ich, und der Reisende wäre in die Schottergrube gestürzt. Er kehrte aber zum Glück um, ... der Reisende [habe] ... die Orientierung verloren. Tatsächlich verließen in dem Wald alle, die hineingehen, augenblicklich die Orientierung, geehrter Herr, ich habe noch nie einen Menschen getroffen, der in dem Wald nicht die Orientierung verloren hätte. ... Plötzlich hat er ein Licht gesehen und gedacht, das Licht ist im Gasthaus. Man fragte in der Frühe, wer denn das Licht aufgedreht habe in der Nacht, gegen vier Uhr früh, aber kein Mensch wusste, wer. Niemand ... war wach gewesen (Wat., 290-291).

At the Center lie confusion, disorientation, and nearness to personal and impersonal death. Death is a random factor in life, for the

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traveler approaches but never falls into the pit in the darkness. Several questions arise. Is there an inexplicable natural force which guides man within nature? Does man use superstition to interpret disorientation and sensual confusion? Is suicide a viable means for self-assertion in a historical, linear civilization?

In contemporary life, death is hidden. The ill disappear to receive "treatment" from impersonal, uniformed professionals. Death and the dying process are concealed. The traveler's story personalizes modern death by emphasizing those mysterious and superstitious enigmas often associated with ideas about death. It also stresses the indeterminability and inevitability of death: man constantly stands at the threshold of his own death, the most predictable event in life.

Bernhard's works are filled with suicides, murders, and deaths caused by deterioration or disease: in Amras, one brother throws himself from the tower; in Watten, Siller hangs himself; in Frost, Stauch freezes in a snowy forest; in Ungenach, Karl Zoiss is killed in Africa; in Das Kalkwerk, Konrad murders his wife, "die Konrad"; and in An der Baumgrenze, Wölser Aliose murders his sister and then freezes in the forest. The catalog of bizarre deaths and murders is practically inexhaustible. These various types of death demonstrate that dying is an omnipresent factor in life which is indifferent to man. Death is a random, inevitable component of the destructive forces of nature. It is the most predictable human experience: "Der Tod sei nicht überraschend" (Ung., 245).
The Center and other mythical images in Bernhard's work enhance thematic continuity. His deviants, for example, represent personal and social disengagement. They withdraw or are expelled from society because they fail to maintain norms. They are stigmatized. Some are criminals and some are intellectual renegades. Disassociation from the social order is the first step of the mythological journey. The deviant's expulsion suggests the rebirth of man and civilization. Voluntary withdrawal from society by the outsider also implies that a few individuals are potential seekers who may find alternative and creative approaches to existence.

Archetypes and archetypal gesture also sustain structural continuity: the Center is a consistent image in Bernhard's work. It is an area where anarchy, chaos, and the powers of nature, of death, and of brutality abound. The idea of the Center indicates that man may recover his synthetic relationship with the cosmos as it existed in mythological time. Yet Bernhard's conception of the Center depicts the negative features of creation: death, destruction, brutality, separation, and suffering. This image of the Center fits into Austria's myth-building process by depicting the deluge which always precedes rebirth. Deluge also implies that a better era, a Golden Age, preceded the present moment of disintegration. Something better existed before deterioration began. In Bernhard's work, however, the utopian image is absent: man is the object or victim of historical, political, socio-economic and familial circumstances. Life is endurance.
The myth-building process also requires that the hero (schizophrenic) find his way back to society. In archaic cultures, the shaman led schizophrenics back to their own culture. In Bernhard's work, there are neither shamans nor any indications whatsoever of divine intervention. Man is merely connected to archetypes and archetypal gesture. Moreover, animus and anima (Logos and Eros, the Father and the Mother) are divided and in conflict. Thus, man is alienated from the regenerative powers of nature. He only knows that the most predictable event in life is death.

A solution for this dilemma will be proposed in the following chapter. The nature of creativity will be examined, since projection back to the Center is also projection back to the original creative act. Moreover, de Cort's final question ("Ist die Versagung die einzig akzeptierbare Haltung gegenüber der Entwicklung der Welt, in der wir leben?") will be addressed.

Finally, a negative answer is proposed for de Cort's third question ("Muss nicht die Beschränkung auf das Landliche und auf das individuelle Schicksal eine Verengung des Themas mit sich bringen?"). Most of Bernhard's works are set in the country. If the point of view of the myth-building process is valid, then country locales facilitate man's ability to get in touch with nature and with archetypes and archetypal gesture, for the absence of outward diversions leads the protagonist into an inward journey.
NOTES


2 Eliade, p. 146.


4 Zeman, p. 15.

5 Thomas Bernhard, Die Erzählungen (Frankfurt am Main: Suhrkamp Verlag, 1979). Unless otherwise indicated, all citations are taken from this collection. A list of abbreviations is found on p.

6 Jens Tismar coined the term gestörte Idyllen to refer to the isolated refuges in Bernhard's work. These locales are not idylls but rather are inescapable prisons where the protagonists are trapped by the destructive powers of nature. ("Gestörte Idyllen," Reihe Literatur als Kunst, ed. W. Häflerer [Munich: Carl Hanser Verlag, 1973], pp. 9-10.) De Cort substantiates Tismar's thesis by pointing out that these shelters appear idyllic only to visitors: characters from the outside world are the only ones who have a positive image of refuges such as Weng, Stilfs, Ungenach, the lime works, and the tower ("Method in Madness," p. 285). Urs Jenny proposes that these destroyed idylls may in fact be a negative image of the Austrian myth: "... Ungenacht schliesst sich in seiner Topographie einen negativen Österreich zwingend an Amras und Saurau an..." ("Österreich Agonie," Über Thomas Bernhard, ed. Anneliese Botond [Frankfurt am Main: Suhrkamp Verlag, 1970], p. 108).

7 Thomas Bernhard, Die Billigesser (Frankfurt am Main: Suhrkamp Verlag, 1980). Future references will be cited parenthetically in the text and abbreviated Bil.

8 Eliade, p. 12.

9 Ria Endres, Am Ende angekommen (Frankfurt am Main: Fischer Verlag, 1980), p. 34.
Chapter 5

THE CREATIVE PERSONALITY AT THE THRESHOLD
OF THE CREATIVE PROCESS

INTRODUCTION

Montaigne, Becker, Jung, Sartre, Rollo May, Viktor Frankl and other mystics and thinkers believe courage is simply not fearing the universe. Montaigne wrote: "For my part then, I love life and cultivate it in the form in which it has pleased God to bestow it on us. I do not go about desiring that it should be free of the need for eating and drinking . . . ."\(^1\) The Viennese psychotherapist Viktor Frankl describes his search for meaning in a Nazi concentration camp:

Then I spoke of the many opportunities of giving life a meaning. I told my comrades (who lay motionless, although occasionally a sigh could be heard) that human life, under any circumstances, never ceases to have a meaning, and that this infinite meaning of life includes suffering and dying, privation and death. I asked the poor creatures who listened to me attentively in the darkness of the hut to face up to the seriousness of our position. They must not lose hope but should keep their courage in the certainty that the hopelessness of our struggle did not detract from its dignity and its meaning.

In these examples, commitment to and acceptance of life constitute courage. While Montaigne believes God's wisdom bestows suffering and need, Frankl's definition of life includes pain and the certainty that a seemingly hopeless struggle does not detract from life's meaning and beauty. Courage is not the absence of despair. Rather it is commitment to life despite despair and suffering. Risk is implicit in courage, for courage requires commitment without guarantees or
assurances. Rollo May, in *The Courage to Create*, calls this the "paradox of courage." His title was suggested by Paul Tillich's *The Courage to Be*. May believes that "creativity is a necessary sequel to being" and is "essential for the creative act."

May's Definition of Creativity

According to May, the creative process begins with an encounter with life which always is accompanied by feelings of guilt and anxiety. It is an active battle with the gods (social, political, mythical, or religious) in which man struggles to achieve immortality. May believes that rage (toward injustices in life) is the basic impetus for the creative act. Death is the primary source for the creative personality's rage since death is the greatest injustice in life.

The encounter. Creativity originates in an encounter or from an intense relationship with reality. The encounter is intense because the physiological changes which occur during the creative process are similar to those changes aroused by fear and anxiety. The heartbeat and blood pressure increase and vision constricts. The parasympathetic division of the autonomic nervous system is deactivated and the sympathetic nervous system is activated. The former division governs comfort, ease and nourishment while the latter engages flight or fighting.

The degree of engagement in the encounter is more important than mere desire for encounter. (May says a purist would not say the "creative person" but rather the "creative act." Thus, creativity and insight cannot be willed. Man can only commit himself to encounter reality. Commitment does not mean abandonment to the encounter, for
"the intensity of the creative act should be related to the encounter objectively [May's emphasis]." There is, however, no division between subject and object, between emotion, intellect, and volition, and between man and the world.

Creativity and the unconscious. The unconscious (subconscious, collective conscious), the unknown potentialities of personality, exists in opposing polarity with consciousness. This is a complementary relationship: consciousness keeps the "wild, illogical vagaries of the unconscious" under control while the unconscious keeps "consciousness from drying up in banal, empty, arid rationality." Guilt and anxiety accompany a breakthrough from the unconscious because orientation in reality is disrupted. Moreover, man must consciously be committed to a certain area in life to acquire insight in that area.

The limits of creativity. Creativity arises out of man's awareness of his own limitations (historical, familial, social, political, religious, intellectual, emotional, environmental, physical, etc.). Confronting these limitations produces anxiety, for man feels alienated and guilty whenever he goes beyond prescribed limits. May believes that the struggle with limits "is actually the source of creative production." Personal experience is expanded by stepping beyond limits. However, limitations are necessary for human existence since the absence of limitations and boundaries causes psychosis. Conversely, too many limits inhibit imagination. Thus, man (especially the creative personality) exists in a paradoxical situation: there is an innate rage for chaos, yet a rage for form.
Schizophrenia and the Myth-Building Process in Bernhard's Work: Man at the Threshold of Creativity

According to May, anxiety, injustice, and rage are essential elements of the creative act. The present study shows that these characteristics proliferate in Bernhard's work. It also indicates that what Bernhard's mad figures lack is not merely "encounter" but the "will to encounter." Moreover, his deviants, outcasts, scapegoats, artist figures and schizophrenics live in a wasteland reminiscent of the mythological Center to which they must travel for creative regeneration and rebirth. Thus, Bernhard portrays the negative side of myth: the destruction which reflects the deluge and precedes the beginning of a new mythological age. This is the chaos preceding the creation of a new form. Bernhard also portrays man's struggle with limitations (historical, familial, social, political, religious, intellectual, emotional, environmental, physical, etc.). This struggle drives the mythological hero, the deviant, and the schizophrenic to the periphery of society.

Am Ortler; Nachricht aus Gomagoi will be analyzed to show Bernhard's depiction of man at the threshold of the creative act. Although the analysis will not rely solely on May's definition, his ideas of encounter, rage, and death will be incorporated into the investigation. Finally, de Cort's last question ("Ist die Versagung die einzig akzeptierbare Haltung gegenüber der Entwicklung der Welt, in der wir leben?") will be addressed.
Introductory Remarks

Am Ortler, thematically similar to Amras, is the story of two brothers. One is a scientist who represents the rational or conscious mind, and the other is an artist who symbolizes the irrational or unconscious mind. In Amras one brother is completely absorbed by the consciousness of the other. In Am Ortler the brother representing rationality is totally engulfed by the one symbolizing irrationality. Whenever polarity exists between the conscious (rationality) and unconscious (irrationality) minds, the unconscious will dominate. When the narrator explains the reasons for their journey, he says:

"... und uns nicht zuletzt ein verabscheuungswürdiges Vergnügen machende Unterhaltung hineingekommen über unseren Lebensgegenstand oder besser, Existenzgegenstand, geehrter Herr, die wegen ihres ganz eng mit der offensichtlich sich verschlimmernden Krankheit meines Bruders und mit der durch die Verschlimmerung der Krankheit meines Bruders hervorgerufenen Veränderung auch meiner Person zusammenhängenden bruchstückhaften Charakters, die wohl einer Analyse einer ganz andern als der meinigen Person bedarf (Am.O., 380).

Later he admits: "Alles immer nur aus unserem Zusammenleben, nichts aus mir, nichts durch mich, alles aus uns, durch uns" (Am.O., 395). These passages demonstrate that the brothers suffer from the same schizophrenic fusion and engulfment as do the brothers in Amras. In both works, the brother representing the rational or conscious is absorbed by the brother who symbolizes the irrational or subconscious.

In Am Ortler, the brothers are involved in a middle-age crisis. It is that stage of human development when man gives up the ego and begins to re-evaluate his life. The narrator, the representative of the rational mind, is forty-eight and his brother, the representative
of the irrational mind, is fifty-one. The former brother is a scientist while the latter is an artist.

Stylistically, Am Ortler is constructed like many of Bernhard's works. The narrator cites conversations with his brother to a third party, his brother's agent. The agent is directly addressed in what appears to be letter form. The dialogs are framed by events and descriptions verifying the dialogs.

At 4:00 a.m. on a bright night in October, the brothers leave Gomagoi to begin their ascent to a dilapidated dairy they inherited from their parents thirty-five years earlier. They intend to remain at the dairy for two or three years to reflect undisturbed by the world upon their experiences and ideas. Their dialog on the journey to the top of the mountain constitutes the story and reveals Bernhard's point of view toward creativity.

The Nature of Creativity

The destructive nature of the creative process (creativity without genuine encounter) is described. Creativity is personally dangerous. The creative personality is obsessed, anxious and burdened with self-doubt. However, the creative personality desires to reproduce his vision of man and life.

Creativity is dangerous. The creative process is always dangerous, not only for the artist, but for anyone who desires to create a new form. The object of the creative process may be in any area (in the Arts and Humanities or in the Sciences or Technology). The narrator says:

In the following passage, it is shown that the creative process is dangerous because it is always accompanied by self-doubt. The creative personality continually tries to realize his vision with more and more works. However, perfection eludes him and he feels fearful and anxious:


To have insight and potential creativity, the creative personality must be consciously committed to a special area in life. In the previous passage, Bernhard shows that the creative personality spends most of his energy concentrating on a few ideas or areas during his life ("und doch immer wieder die gleiche über die Luftschichten"). However, the intensity of the creative act and the process of actualizing the vision remove anxiety and fear. The creative personality becomes so absorbed in the process that he desires only to create.
Creativity is an attempt to conceptualize and manifest subjective interpretations of projections, observations, perceptions, and intuitions of self, others and the world.

Elocution: the creative personality recreates a private vision. In Am Ortler, the theme of creative endeavor is declamation or vehement oratory about life:

Und was für ein Thema sonst solle man angehen, sagte er, wenn nicht ein Thema, vor welchem sich die ganze Welt fürchtet. Er scheue nicht davor zurück, zu behaupten, das Thema der Vortragskunst in allen seinen Berechnungen, sei das wichtigste Thema überhaupt. Den . . . was wäre beispielsweise die ganze Philosophie und was wäre die ganze Mathematik und die ganze Naturwissenschaft und die ganze Wissenschaft überhaupt und die ganze Menschlichkeit und die ganze Menschheit überhaupt ohne die Vortragskunst? sagte er (AnuO., 384–385).

The creative personality attempts to interpret human existence by means of some type of declamation about the human situation. His subject may be anything (philosophy, mathematics, science, etc.). Since life itself derives meaning from the meaning ascribed to it, the creative personality tries to define, redefine, and perfect his vision:

Immer setzte ich mit dieser Schrift an, an einem bestimmten, mich fesselnden Punkt, sagte er, setzte an und entwickelte sie und entwickelte sie bis zu dem Grade ihrer Vollkommenheit, welcher gleichzeitig der Grad ihrer Auflösung, ihres Zerfalls gewesen ist, sagte er (Am.O., 385).

In the previous passage, it is shown that whenever the creative personality has successfully reproduced his vision, he and the vision begin to degenerate. At this point, the creative personality is projected back to the Center.

The syzygy: the intellect versus the body. It is the creative personality's own self-doubt and disbelief in his ability to accurately
interpret and reproduce his vision which creates yet destroys the creative process: "Ursache aller Schriften, Zweifel über ihr Thema, du verstehst, alles anzweifeln, alles aus der Finsternis heraus-recherchieren und anzweifeln und vernichten. Alles. Ohne Ausnahme" (Am.O., 385). Moreover, isolation; conflict between emotion, intellect, and volition; and polarity between body and intellect (and between anima and animus) obstruct perception, conceptualization, and reproduction of the vision. The creative process is thwarted:


In the previous passage, several themes are introduced which are relevant for the creative personality. The creative personality must rely not only on his own perceptions and impressions of the world, but he must also do so knowing that his physical being is limited in time and space. He is mortal. His intellectual being, his ability to symbolize, is boundless. Yet the creative process leads him close to death ("ohne augenblicklich Selbstmord machen zu müssen"). In Am Ortler, the artist figure, aware of his own mortality, also draws invalid assumptions about the nature of the creative process. He believes in a natural syzygy: intellect and body, Logos and Eros,
animus and anima ("Geistesprodukt" and "Körperprodukt") occupy separate
realms within his creative experience. Such an assumption is schizo-
phrenic, for the creative process relies not on the division but rather
on the integration of animus and anima, intellect and body, and Logos
and Eros. Moreover, whenever a vision is actualized, the creative
personality gives up part of himself in his interpretation of the
world. To survive, he develops defense mechanisms to withstand unfa-
vorable criticism of his work. However, to create is to reveal the
inner self, and, thus, to give up defense mechanisms. As the creative
personality creates, something private is destroyed. Such an intensely
creative yet destructive process naturally leads to thoughts of death.

Art is Life

The creative personality is sensitive about his vision and
his created object because his vision is an enigmatic, cryptic moment
of fleeting insight. In Am Ortler, the artist figure says:

Kopf, Denken, Körper durch die Atmung beherrschen, sagte er
und allein die Beherrschung der Atmung zu der schönsten aller
Künste entwickeln. Zuerst hast du geglaubt, sagte ich, du
beherrschst dein Kunststück nicht, weil du die Atmung nicht
beherrscht hast, zuerst, du kannst dein Kunststück nicht, weil
du nicht in dem Kunststück entsprechender Weise atmen kannst, wie
man ja immer dem Kunststück, das man vorhat, entsprechend atmen
cönnen muss, der Arbeit, Geistesarbeit, die man vorhat, die man
macht, entsprechend atmen können muss, sagte er, die Atmung ist
alles, nichts ist so wichtig wie die Atmung, Körper und Gehirn
allein aus der Atmung heraus, sagte er ... (Am.O., 384).

Breathing has personal significance for Bernhard. In his
latest autobiographical work (Der Atem) he explains how, in 1949, his
apprenticeship in business and his musical studies were ended by tuber-
culosis. At a sanitarium in Salzburg, Bernhard faced life and death
issues every day. There he had to choose whether to live or die.
If life (the breath of life) is substituted for Atmung and atmen in the previous passage, it is shown that life and art are intricately woven together. Encountering life, then is necessary for success in art. Yet if the creative personality hopes to achieve immortality through art, he will be bitterly disappointed, for it is impossible to accurately convey his vision. By extension, living life is as difficult as objectifying the vision. Fulfilled artistic creation signifies a fulfilled life; life and art are one. To live is to create. Depression and feelings of impotence accompany a lust to live and to create.

Creativity is Rooted in the Unconscious

The creative personality's inability to reproduce his vision is rooted in ideas and images which originate in the unconscious. These are private (unspeakable) images and thoughts: "Darauf sagte er, dass gerade die unausgeprochenen Gedanken die wichtigsten Gedanken seien, die Geschichte beweis das. Denn die ausgesprochenen Gedanken seien in jedem Falle verwässerte Gedanken, die unausgesprochenen, die wirkungsvollsten" (Am.O., 387). These powerful, unspeakable thoughts become less influential in the creative personality's life after they have been transformed into something concrete.

Creativity is a solitary activity, aided neither by divine intervention nor by ovations from the creative personality's fellow man. Therefore, the creative personality must be convinced of the quality of his work while he simultaneously experiences self-doubt:

Unsere Bedürfnislosigkeit, die uns zuhilfe gekommen ist. Sonst nichts, sagte er (Am.O., 389-390).

Bernhard believes modesty, propriety and lack of pretense in the face of the overwhelming power of life and the creative process are as necessary as frugality, self-denial and abstinence from excess and luxury to transform fear into a newly created form.

The creative process is a debilitating process. The creative personality is so obsessed with his art that he is near death:


Here the narrator recognizes that involvement in the creative process brings the creative personality near chaos and death. The destructive nature of the creative act originates in the intensity of the creative process:


The creative personality is debilitated by the obsessiveness of the creative process. Moreover, the more he obsesses about his vision, the more he is concerned with creating a perfect reproduction of his vision. Thus, the creative process itself is not destructive. Rather creativity is made dangerous by the creative personality's own mental processes, and by his fear and desire for perfection.
The creative process begins as play: the subconscious takes over the rational mind, playing with known factors to create new forms. Creativity also begins with deviance:


Even though the creative process begins as play and deviance, its execution is physically and mentally exhausting. The conditions which accompany the creative process always remain the same no matter how frequently the creative personality is involved in the process:


In the previous passage, Bernhard suggests that the more the creative personality strives for enlightenment, the less he understands. The struggle for insight becomes intolerably painful. Yet the creative personality is certain that he will die: "Wenn meine Existenz über mein Interesse an meiner Existenz hinaus dauert, bin ich in der Differenz nichts als tot" (Am.O., 393). He realizes that his creative endeavors are insignificant in comparison to his own mortality.

The Creative Personality Approaches Death during the Creative Process

The creative personality questions the meaning of life as he plays with new ideas and forms. His questioning leads to feelings of despair and futility.

Life appears to be an inexplicable punishment in which the creative personality becomes increasingly isolated and despairing. Life is an unfathomable problem of which the creative personality tries to make sense. Yet there are neither answers nor anyone who can give them. The creative personality continually processes these problems through his intellect. However, his own physical limitation—his mortal body—guarantees death.

Thus, art is inspired by the artist's rage against his own death. This rage, the primary force behind the creative process, drives man. To transcend his own mortality, the creative personality strives to create. Yet everything in life is contrived to obscure his own mortality from himself: "Denken ist der Tod, sagte er, . . . Kunststücke machen zu müssen, Wissenschaft treiben zu müssen . . . . Naturgemäß immer der Verdacht auf Verrückheit, sagte er" (Am.O., 394). Man and the creative personality engage in repetitious activities to obscure death and fear of insanity. Moreover, to assure himself of immortality, the creative personality strives toward a mythical concept of perfection: "Eine gewisse Vollkommenheit, sagte er,
gleich darauf sagte er: rascher, gehen wir rascher, der Weg auf die Sennhütte ist der weiteste, der Aufstieg auf den Scheibenboden der schwierigste, beschwerlichste, ich erinnere mich" (Am.O., 382). The creative personality is continually driven upward to achieve his conception of perfection.

**Striving for perfection is striving for immortality.** Perceptions of perfection are relative and measurable by the standards of a particular group and age. However, perfection is as enigmatic as are charisma, charm, beauty, and intelligence, for these qualities are measurable only by the criteria of those who develop the measurements. Thus, the creative personality's conception of perfection is subjective and verifiable only by his own standards.

The previously cited passage indicates the impossibility of achieving the myth of perfection for the creative personality. This drive for perfection arises from man's yearning for the "Golden Age" the memory of which is stored in the collective unconscious. Yearning for perfection is yearning for that time when man was free of physical need and could communicate directly with forces greater than himself. Striving for perfection represents man's unconscious longing for his mythical godliness and for immortality.

**Myth is Also a Driving Force behind the Creative Process**

At the conclusion of *Am Ortler*, the brothers arrive at the dairy, an image of childhood. The dairy represents a utopian place where the brothers believe they can finally integrate and perfect their experiences and ideas. However, they find a pile of rubble: "Wir waren jetzt bei der Sennhütte angelangt, geehrter Herr, aber von der
Sennhütte war nichts als ein Haufen ungeordneter Steine übrig. Kein Schutzmittel, nichts. . . . Alles zerfallen, alles" (Am.O., 403). The mythical place where the brothers believe they can regenerate and revitalize themselves is also a place filled with chaos and destruction. This is the Center, the destroyer of illusions. In the narrator's description of his activities when he arrives at the dairy, Bernhard indicates what the creative personality can do to protect himself from the negative aspects of the Center: "Notdürftig richtete ich uns einen Platz aus Mauersteinen und Holztrümmern her, denn ich wollte nicht, dass wir umkommen" (Am.O., 403-404). As did Bernhard, the narrator chooses life rather than death. Out of a destroyed myth he builds a new structure (or a new myth) to protect himself, for it is impossible to survive without illusion.

The Encounter

The encounter, an intense involvement in reality, is necessary for the creative process. Without encounter, creativity is merely technique, for insight is absent where skill might be present.

Without encounter, the creative process is thwarted. In Am Ortler, engagement is seen to be essential for the creative process. At the beginning of this work, the brothers voluntarily isolate themselves from society and their fellow man. Hoping to perfect their visions, they abandon the encounter:

Alles sei eine Frage der Beobachtungskunst und in der Beobachtungskunst eine Frage der Rücksichtslosigkeit der Beobachtungskunst und in der Rücksichtslosigkeit der Beobachtungskunst eine Frage der absoluten Geisteskonstitution. Weil wir schliesslich an nichts als an unseren Kunststücken und an unserer Arbeit Interesse gehabt haben, sagte er, wodurch es uns in fürchterlicher Weise unmöglich gemacht worden ist, mit unserer
The narrator of *Am Ortler* suggests that the creative process arises out of intense observation of reality. These observations become very intense points of thought and reflection. Intense absorption in work and thought detaches the creative personality from others and from the environment. (Such withdrawal is also characteristic of schizophrenic disintegration.) The creative process does require both solitude and intense involvement in reality. Yet if the creative personality withdraws into his vision and disregards others and environment, creativity is obstructed, for he is then unrelated to his fellow man and the world.

As the artist figure in *Am Ortler* becomes increasingly disengaged from his environment, he becomes more and more obsessed with dying: "Unser beider fortwährende Verachtung gegen die Umwelt. Abwehren, abweisen, schlussmachen, sagte er" (*Am.O.*, 390). Thoughts of death accompany disassociation from others and the world.

Disassociation also influences the creative personality's perception of himself. In *Verstörung*, Prince Saurau experiences reality vicariously by reading newspapers. The artist figure in *Am Ortler* is also alienated from others and society and participates in life through newspapers. Newspapers reenact life as a daily pageant. Mythical substitutes for genuine participation in life, they reaffirm identity through imago and fantasy:
Alles nurmehr noch aus den Zeitungen, das ganze Leben, alles nurmehr noch aus Zeitungen, tagtäglich Haufen von Zeitungen.


In the second part of the previous passage, acute hearing is a unique characteristic separating Bernhard's deviants from society. With their special quality, these protagonists perceive special relationships in nature, man, and society. This unique quality motivates the creative process, for it facilitates insight. Yet it also initiates self-imposed solitude necessary for undisturbed reflection. Being withdrawn from the world for long periods of time is dangerous: "Aber zu lange Abgeschlossenheit, sagte er plötzlich, ist tödlich. Zu lange menschenlos, tödlich, sagte er. Die Sennhütte tödlich, sagte er. Immer wieder Übungen, nichts als Übungen" (Am.O., 397). Thus, self-imposed solitude, essential for the creative process, can easily become a flight from encounter. Fleeing the encounter also leads to frustration and creative and spiritual impotence. In Am Ortler the artist figure gives up art in his isolation:


The creative personality must not allow himself to be overpowered by
seeming hopelessness and meaninglessness in life and art. He must not isolate himself from others and the world. He must neither fear nor doubt his own talent, visions, and thoughts.

The creative personality fears and is anxious about the incomprehensibility of life as he considers and reflects. He is unable to grasp meaning in life through intellectualization. Consequently, he projects the seeming emptiness of his reflections onto life and believes these images are in fact life. At this point, the creative personality's deterioration begins. He cannot distinguish the difference between the meaning he ascribes to life and what life actually is:

Plötzlich, geehrter Herr: dass wir Angst haben vor der Leere unseres Kopfes und vor der durch die Leere unseres Kopfes hervorgerufenen Leere der Landschaft, vor der Überempfindlichkeit unseres Kopfes, dass wir nicht wissen, wodurch wir gehen, ob wir die Geschwindigkeit unseres Gehens und unseres Denkens vergrößern oder verlangsamen sollen, abbrechen, sagte er. Plötzlich sagte er mehrere Male, abbrechen, abbrechen, abbrechen. Weil wir nicht wissen, wie, wenn wir gehen, wir über das Gehen denken, wie, wenn wir denken, über das Denken, wie, wenn wir denken, über das Gehen usw.; wie wir über die Beherrschung unserer Kunst überhaupt nichts wissen (Am.O., 403).

The verb abbrechen ("to break off, demolish, dismantle, pull down, interrupt, discontinue, stop short, pluck") conveys the very disassociation from personal history that is recommended by Oehler. Disassociation does not mean that the creative personality should annihilate his past, nor does it mean that he should disintegrate into insanity. Rather it is a recommendation for a new type of integration which occurs when personae are destroyed and the influence of archetypes is recognized in life.
A New Integration

Suspicious, self-serving, and treacherous familial relationships are present in most of Bernhard's works. Bernhard is not merely condemning the family unit. Rather he enters the realm of archetype to offer a new type of integration to contemporary man.

It has been noted frequently in the present study that Bernhard describes a destructive and merciless universe. Yet by her very definition, nature is both destructive and regenerative, for she cyclically creates, destroys, and regenerates. If the parents in Bernhard's works are considered symbols for natural processes, a Jungian point of view becomes discernible.

The Father and the Mother. Two prominent archetypes in Jungian depth psychology are the Father and the Mother. The Father is the accumulation of prevailing thought, wisdom and convention. The Mother is solace, comfort, regeneration and connection to nature. Father and Mother are mythic paradigms or archetypes representing conditions, situations, and ideas in life. The Father (Logos or animus) drives and motivates man to succeed in society. The Mother (Eros or anima) nurtures, protects, and cares for man. Archetypes are images of instincts which have been genetically reinforced over centuries of human physiological and psychological development.

In Am Ortler the Father is the impetus for striving: "Rascher, Kinder, sagte er, über den Suldenbach, rascher, Kinder, über den Suldenbach" (Am.O., 390). Moreover, biological familial relationships with both parents are destructive:

Der Vorzug, anstatt von ihm [dem Vater], von der Mutter geohrfeigt zu werden. Mein Bruder sagte: erst als sie beide tot

In the present study, it has been shown that individual freedom sometimes depends upon the psychogenic (even physical) death of the parents in Bernhard's work. Yet many of his characters continue to live "under the influence of the parents" even after the parents' physical death. Independent thought depends upon the individual's capacity to develop his own ethical and moral standards irrespective of parental thought and authority. Self actualization includes man's personal development of his own sophisticated systems of thinking, feeling, and relating to himself and to the world. On another level, awareness of primordial instincts and of the power of archetypes in human life is also essential for enlightenment and self development. If, for example, a political figure projects himself to the public as "the Father," then his career will probably be more successful than if he should portray himself as the "social innovator." If man is aware of the power of archetypes and understands their influence, his decision-making processes are keener. He can then live without personae and certain illusions.

If this process continues, he achieves individuation before death.

In the previous passage, the narrator and his brother clearly remain "under the influence of the parents" after their parents' death. They are under the influence of archetypes. They are driven by the Father (Logos or animus), yet they long for the Mother (Eros or anima):

Wenn ich glaube, es ist genug, kommt wieder Landschaft zum Vorschein. Das ist das fürchterliche, dass immer wieder Landschaft zum Vorschein kommt. Wieder: wieviel Landschaft! Dann: es nützt...

The brothers catch a fleeting glance of the Mother ("Landschaft") while they are driven by the Father ("Vatertonfall"). The Mother is a regenerative power ("es nützt nichts, zu behaupten, man sei tot"). Yet the Father drives them to exhaustion: "Alles eine Frage der richtigen Atemzüge, so unser Vater. Anmarsch und Aufmarsch und Abmarsch in die Erschöpfung" (Am.O., 398-399).

Atem is derived from the OHG atum, meaning Hauch or Geist. In the Deutsches Wörterbuch (1974 ed.), Geist and Hauch are noted as "Träger des Lebens." Geist is defined as "das denkende, erkennende Bewusstsein des Menschen, im Unterscheid zur empfindenden Seele" [original emphasis]. The Father (Logos, animus), then, is set in direct opposition to the Mother (Eros, anima). Both archetypes are also set in conflict within the brothers' psyches:


The creative personality is driven both by the Father (Logos) and by the Mother (Eros) or the power of nature. He is commanded to continue struggling toward a myth until his death ("die Eltern kommandieren uns wieder zutode"). The influence of unrecognized and unintegrated archetypes can cause illness: "Einerseits die Krankheiten unserer Mutter, anderseits die Krankheiten unseres Vaters. Und dann Krankheiten, die Krankheiten unserer Mutter und unseres Vaters sind. Ganz neue, unerforschte Krankheiten... Monotonie. Antipathie" (Am.O.,
The sickness which results from the influence of unintegrated archetypes can produce illnesses in monotonous repetition. This illness thwarts man's recognition and awareness of his deeper instinctual motivations. His darker nature is disguised and projected back to himself, to others, and to the world. Disassociation from the past is simply letting go of misconceptions (either learned or genetically programmed) about self, others, and the world.

The creative process is neither struggling with a divided self nor with despair, suffering, and seeming meaninglessness. Rather it is yielding to the creative instinct, choosing to live life as it is, and being aware of the power of illusion in all aspects of life. The creative personality must live and create knowing only that he will die.

SUMMARY

Just as Kafka uses the technique of inversion to depict life, Bernhard portrays an inverted universe. It is a universe filled with desolation, conflict, and destruction. Life is a living death for those who do not accept personal responsibility for their own being-in-the-world. By depicting the negative side of creativity, Bernhard shows the emptiness, isolation, and meaninglessness of life when life is not accepted as it is.

In response to de Cort's last question ("Ist die Versagung die einzig akzeptierbare Haltung gegenüber der Entwicklung der Welt, in der wir leben?") it is not denial but rather acceptance of both man's and life's darker natures which contributes to being-in-the-world. It is not resignation but rather encounter which inspires the
creative personality to create. As did Frankl and Montaigne, Bernhard points out that courage is simply not fearing the universe. He also shows that man must be actively committed to the creative process and to life, despite danger, debilitation, and suffering. The processes of simply living and creating add meaning and significance to existence. The image of the wasteland in his work is a reflection of the unlived and uncreative life.
NOTES


4 May, p. viii.

5 May, pp. 29-51.

6 May, p. 38.

7 May, p. 37.

8 May, p. 41.

9 May, p. 55.

10 May, p. 118.

11 There are many analogies between Bernhard and Nietzsche. A comparison between the ideas of the present study and similar concepts about Nietzsche set forth by Adrian del Caro would contribute to the growing body of criticism about Bernhard’s work. See: Adrian del Caro, Dionysian Aesthetics: The Role of Destruction in Creation as Reflected in the Life and Works of Friedrich Nietzsche, European University Studies, 20th ser., Vol. LXIX (Frankfurt am Main: Peter D. Lang, 1981).

12 Thomas Bernhard, "Am Ortler: Nachricht aus Gomagoi," in Die Erzählungen (Frankfurt am Main: Suhrkamp Verlag, 1979). Future references will be cited in the text and abbreviated Am.O.
CONCLUDING REMARKS

Many questions remain to be answered about Bernhard's work. The present study shows that his mad figures need both a sense of humor and the will to live in order to return to life from chaos. Are there other centering influences by which his characters return to reality? The present study has also suggested Montaigne's influence on Bernhard's thought. Bernhard admits that Montaigne, Pascal, and Nietzsche are three of his literary precursors. Yet, to date, there are no comprehensive studies investigating the thematic and structural similarities between Bernhard and these philosophers.

Past and present literary criticism, moreover, has focused on the negative qualities of the human condition described in his work. Yet there are characters who integrate into reality. In Ja (1979) Bernhard consciously develops his female figure. This transformation of the shadowy image of earlier works into a well-defined character has yet to be investigated. Finally, a study of the inherent musical structure of his work would yield new insights and patterns of linguistic and thematic repetition. Nevertheless, Thomas Bernhard's work will remain a subject of study and controversy in our time, for his work points out the astonishing aspects of contemporary life while forcing his reader to see the dark side of human nature.
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**Television Interviews**


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Title of Thesis: Schizophrenia and Creative Archetypes as Shown in Works by Thomas Bernhard

Approved:

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Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

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Date of Examination:

April 29, 1982