

Woodcutters Thomas Bernhard

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

'Penetrating and satirical ... Superbly distinctive and provocative.' - *New York Times* An unnamed writer arrives at an 'artistic dinner' hosted by a composer and his society wife: a couple he once admired, but has now come to detest. They have been brought together by their friend Joana's suicide, but the guest of honour, a famous actor from the Burgtheatre, is late. As the guests await his arrival, little do they know that they are being subjected to the narrator's merciless scrutiny from his wing-backed throne, the targets of a tirade of epic, frenzied proportions. When the star actor finally arrives, he ushers in an explosive end to the evening that is impossible to see coming. Originally banned in Thomas Bernhard's homeland, *Woodcutters* brutally exposes the hollow pretentiousness of the Austrian bourgeoisie in an unforgettable firework display of humour and horror.

From Holden Caulfield to Moses Herzog, our best literature has been narrated by malcontents. To this lineage add Peter Jernigan, who views the world with ferocious intelligence, grim rapture, and a chainsaw wit that he turns, with disastrous consequences, on his wife, his teenaged son, his dangerously vulnerable mistress—and, not least of all, on himself. This novel is a bravura performance: a funny, scary, mesmerizing study of a man walking off the edge with his eyes wide open—wisecracking all the way.

From the late Thomas Bernhard, arguably Austria's most influential novelist of the postwar period, and one of the greatest artists in all twentieth-century literature in the German language, his magnum opus. *Extinction*, Bernhard's last work of fiction, takes the form of the autobiographical testimony of Franz-Josef Murau, the intellectual black sheep of a powerful Austrian land-owning family. Murau lives in Rome in self-imposed exile from his family, surrounded by a coterie of artistic and intellectual friends. On returning from his sister's wedding to the "wine-cork manufacturer" on the family estate of Wolfsegg, having resolved never to go home again, Murau receives a telegram informing him of the death of his parents and brother in a car crash. Not only must he now go back, he must do so as the master of Wolfsegg. And he must decide its fate. Divided into two halves, *Extinction* explores Murau's rush of memories of Wolfsegg as he stands at his Roman window considering the fateful telegram, in counterpoint to his

return to Wolfsegg and the preparations for the funeral itself. Written in the seamless style for which Bernhard became famous, *Extinction* is the ultimate proof of his extraordinary literary genius. It is his summing-up against Austria's treacherous past and -- in unprecedented fashion -- a revelation of his own incredibly complex personality, of his relationship with the world in which he lived, and the one he left behind. A literary event of the first magnitude.

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

One night in the middle of winter, as deep snow covers the mountains and forests, a doctor is crossing the ridge in Austria from Traich to Föding to see a patient. He stumbles over a body in the darkness and fears it is a corpse. But it's not a corpse at all. In fact, it's wooden-legged Victor Halfwit, collapsed, but still very much alive. So begins this simultaneously absurd and tragic tale by celebrated Austrian playwright, novelist, and poet Thomas Bernhard. Combining the darkly comic voice and vision of Bernhard with the lush and beautiful collages of Indian designer Sunandini Banerjee, *Victor Halfwit* is a unique and collectible artist's book. Illustrated in color throughout, this edition imaginatively presents Bernhard's fable in a distinctive and unconventional style. It is the perfect gift book that will be cherished by fans of Bernhard's other works and will inspire new interest among visual artists.

The relationship between sociology and social critique has haunted the discipline since its origins. Does critique divert sociology from its scientific project? Or is critique the ultimate goal of sociology, without which the latter would be a futile activity disconnected from the concerns of ordinary people? This issue has underpinned two divergent theoretical orientations that can be found in the discipline today: the critical sociology that was developed in its most elaborate form by Pierre Bourdieu, and the pragmatic sociology of critique developed by Luc Boltanski and his associates. In critical sociology, description in terms of power relations underscores the potency of mechanisms of oppression, the way the oppressed passively endure them, going so far in their alienation as to adopt the values that enslave them. Pragmatic sociology, by contrast, describes the actions of human beings who rebel but who are endowed with reason. It stresses their ability, in certain historical conditions, to rise up against their domination and construct new interpretations of reality in the service of critical activity. In this major new book Boltanski develops a framework that makes it possible to reconcile these seemingly antagonistic approaches - the one determinist and assigning the leading role to the enlightening science of the sociologist, the other concerned to

stick as closely as possible to what people say and do. This labour of unification leads him to rework central notions such as practice, institution, critique and, finally, 'social reality,' all with the aim of contributing to a contemporary renewal of practices of emancipation.

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

It is 1967. In separate wings of a Viennese hospital, two men lie bedridden. The narrator, named Thomas Bernhard, is stricken with a lung ailment; his friend Paul, nephew of the celebrated philosopher Ludwig Wittgenstein, is suffering from one of his periodic bouts of madness. As their once-casual friendship quickens, these two eccentric men begin to discover in each other a possible antidote to their feelings of hopelessness and mortality—a spiritual symmetry forged by their shared passion for music, strange sense of humor, disgust for bourgeois Vienna, and great fear in the face of death. Part memoir, part fiction, Wittgenstein's Nephew is both a meditation on the artist's struggle to maintain a solid foothold in a world gone incomprehensibly askew, and a stunning—if not haunting—eulogy to a real-life friendship. Fiercely observed, often hilarious, and "reminiscent of Ibsen and Strindberg" (*The New York Times Book Review*), this exquisitely controversial novel was initially banned in its author's homeland. A searing portrayal of Vienna's bourgeoisie, it begins with the arrival of an unnamed writer at an 'artistic dinner' hosted by a composer and his society wife—a couple he once admired and has come to loathe. The guest of honor, a distinguished actor from the Burgtheater, is late. As the other guests wait impatiently, they are seen through the critical eye of the writer, who narrates a silent but frenzied tirade against these former friends, most of whom have been brought together by Joana, a woman they buried earlier that day. Reflections on Joana's life and suicide are mixed with these denunciations until the famous actor arrives, bringing an explosive end to the evening that even the writer could not have seen coming. Queneau uses a variety of literary styles and forms in ninety-nine exercises which retell the same story about a minor brawl aboard a bus

Thomas Bernhard, one of the most distinct, celebrated, and perverse of 20th century writers, took his own life in 1989. Perhaps the greatest Austrian writer of the 20th century, Bernhard's vision in novels like *Cutting Timber* was relentlessly bleak and comically nihilistic. His prose is torrential and his style unmistakable. Bernhard is the missing link between Kafka, Beckett, Michel Houellebecq and Lars von Trier; without Bernhard the literature of alienation and self-contempt would be bereft of its great practitioner. *Cutting Timber: An Irritation* is widely recognised as his masterpiece. Over the course of a few hours, following a performance of Ibsen's *The Wild Duck*, we are in the company of the Auersbergers, and our narrator, who never once leaves the relative comfort of his 'wing-backed chair' where he sips at a glass of champagne. As they anticipate the arrival of the star actor, and the commencement of dinner, the narrator of *Cutting Timber* dismantles the hollow pretentiousness at the heart of the Austrian bourgeoisie. The effect is devastating; the horror only redeemed by the humour. From the late Thomas Bernhard, arguably Austria's most influential novelist of the postwar period, and one of the greatest artists in all twentieth-century literature in the German

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

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

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

How are we to think of satire if it has ceased to exist as a discrete genre? This study proposes a novel solution, understanding the satiric in the postwar era as a set of writing practices: figures of inversion, myth-making, and citation. By showing how writers and theorists alike deploy these devices in new contexts, this book reexamines the link between German postwar writing and the history of satire, and between literature and theory.

"A riveting adventure for the soul . . . just the kind of evocative historical fiction I love."—Sara Gruen, author of *At the Water's Edge* and *Water for Elephants* An epic, inspiring novel about one woman's survival in the hardscrabble Italian countryside and her determination to protect her family throughout the Second World War—by any means possible Maria Vittoria is twenty-

five when her father brings home the man who will become her husband. It is 1923 in the austere Italian mountain village where her family has lived for generations, and the man she sees is tall and handsome and has survived the First World War without any noticeable scars. Taking just the linens she has sewn that make up her dowry and a statue of the Madonna that sits by her bedside, Maria leaves the only life she has ever known to begin a family. But her future will not be what she imagines. The Madonna of the Mountains follows Maria over the next three decades, as she moves to the town where she and her husband become shopkeepers, through the birth of their five children, through the hardships and cruelties of the National Fascist Party Rule and the Second World War. Struggling with the cost of survival at a time when food is scarce and allegiances are questioned, Maria trusts no one and fears everyone—her Fascist cousin, the madwoman from her childhood, her watchful neighbors, the Nazis and the Partisans who show up hungry at her door. As Maria's children grow up and her marriage endures its own hardships, she must hold her family together with resilience, love, and faith, until she makes a fateful decision that will change the course of all their lives. A sweeping saga about womanhood, loyalty, war, religion, family, food, motherhood, and marriage, *The Madonna of the Mountains* is a poignant look at the span of one woman's life as the rules change and her world becomes unrecognizable. In depicting the great cost of war and the ineluctable power of time on a life, Elise Valmorbidia has created an unforgettable portrait of a woman navigating both the unforeseen and the inevitable. Advance praise for *Madonna of the Mountains* "The moral and ethical questions raised propel the story beyond the particulars into the universal."—Kirkus Reviews "It is a bewitching but entirely unsentimental portrait of one woman's attempt to keep her family safe in turbulent times."—The Times (UK), Book of the Month "A solid choice for readers who appreciate layered family sagas."—Library Journal

'In Hora Mortis', and 'Under the Iron of the Moon' are Thomas Bernhard's second and third collections of published verse.

Fiction. Translated by Douglas Robertson. THE CHEAP-EATERS have been eating at the Vienna Public Kitchen for years, and true to their name, always the cheapest meals. They become the focus of Koller's scientific attention when he deviates one day from his usual path through the park, leading him to come upon the cheap-eaters and to realize that they must be the focal piece of his years-long, unwritten study of physiognomy. The narrator, a former school friend of Koller's, tells of his relationship with Koller in a single unbroken paragraph that is both dizzying and absorbing. In *Koller*, the narrator observes a "gradually ever-growing and utterly exclusive interest in thought... We can get close to such a person, but if we come into contact with him we will be repelled." Written in Bernhard's hyperbolic, darkly comic style, *THE CHEAP-EATERS* is a study of the limits of language and thought.

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

During the Feast of the Ascension, Sophie, a young English girl visiting Italy, meets, allows herself to be seduced by, and falls in love with Tancredi, a middle-aged architect separated from his wife. Reprint. 10,000 first printing.

The playwright and novelist Thomas Bernhard was one of the most widely translated and admired writers of his generation, winner of the three most coveted literary prizes in Germany. *Gargoyles*, one of his earliest novels, is a singular, surreal study of the nature of humanity. One morning a doctor and his son set out on daily rounds through the grim mountainous

Austrian countryside. They observe the colorful characters they encounter—from an innkeeper whose wife has been murdered to a crippled musical prodigy kept in a cage—coping with physical misery, madness, and the brutality of the austere landscape. The parade of human grotesques culminates in a hundred-page monologue by an eccentric, paranoid prince, a relentlessly flowing cascade of words that is classic Bernhard.

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

'A wild, sleazy, drug-filled odyssey ... Doyle's maverick novel deserves the accolades coming its way' *Independent* 'The best work to date from a writer who gets better and better with each release' *Irish Independent* 'A masterclass in what not to do' *New Statesman* 'His best book so far: riddling, irreverent, fearless' *TLS* Rob has spent most of his confusing adult life wandering, writing, and imbibing literature and narcotics in equally vast doses. Now, stranded between reckless youth and middle age, between exaltation and despair, his travels have acquired a de facto purpose: the immemorial quest for transcendent meaning. On a lurid pilgrimage for cheap thrills and universal truth, Doyle's narrator takes us from the menacing peripheries of Paris to the drug-fuelled clubland of Berlin, from art festivals to sun-kissed islands, through metaphysical awakenings in Asia and the brink of destruction in Europe, into the shattering revelations brought on by the psychedelic DMT. A dazzling, intimate, and profound celebration of art and ageing, sex and desire, the limits of thought and the extremes of sensation, *Threshold* confirms Doyle as one of the most original writers in contemporary literature.

William Gaddis published four novels during his lifetime, immense and complex books that helped inaugurate a new movement in American letters. Now comes his final work of fiction, a subtle, concentrated culmination of his art and ideas. For more than fifty years Gaddis collected notes for a book about the mechanization of the arts, told by way of a social history of the player piano in America. In the years before his death in 1998, he distilled the whole mass into a fiction, a dramatic monologue by an elderly man with a terminal illness.

Continuing Gaddis's career-long reflection on those aspects of corporate technological culture that are uniquely destructive of the arts, *Agape Agape* is a stunning achievement from one of the indisputable masters of postwar American fiction.

Told as a series of parable-like anecdotes, a misanthropic satire by the twentieth-century Austrian playwright presents a modern world of politicians, professionals, tourists, and civil servants reeling from corruption, madness, and alienation. *UP*. WoodcuttersVintage

A strange, thrilling novel about desperate love, paranoia, and heartbreak by one of America's most singular writers. "What's new. What else. What next. What's happened here." *Pitch Dark* is a book about love. Kate Ennis is poised at a critical moment in an affair with a married man. The complications and contradictions pursue her from a house in rural Connecticut to a brownstone

apartment in New York City, to a small island off the coast of Washington, to a pitch black night in backcountry Ireland. Composed in the style of Renata Adler's celebrated novel *Speedboat* and displaying her keen journalist's eye and mastery of language, both simple and sublime, *Pitch Dark* is a bold and astonishing work of art.

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

Murray Bail is best known for his internationally best-selling novel *Eucalyptus*, a *New York Times Book Review* Notable Book of the Year and winner of the 1999 Miles Franklin Award. The *New York Times Book Review* wrote that Bail's writing "exhibit(s) a surfeit of imagination, skill and style... (they contain) stories within stories, of enigmatic characters and sly questions with many possible answers." In *The Voyage*, Piano manufacturer and salesman Frank Delage travels to Vienna from Sydney, hoping to introduce a new design to replace the respected old pianos of Europe. He walks the great musical city, offering an impassioned defense of his piano's technical superiority to any who will hear it. When his ambitions are ignored by the city's staid musical elite, Delage's finds his situation suddenly transformed by a chance meeting with Amalia von Schalla, an elegant grande dame of Viennese society. Now sailing home to Australia aboard the container ship *Romance* with his new bride, Amalia's daughter Elisabeth von Schalla, Delage and his story begin to come to light in a hypnotic sequence of memories, voices, and snatches of conversations. Bail's prose sidewinds like a slipstream as Delage's story moves between the glittering society of the von Schalla's Vienna and the rough landscape of Australia. *The Voyage* is delightfully Joycean--conveying a sensuous physicality and the immediacy emotion, as well as revealing a great basin of interior life. *The Voyage* was a finalist for the NSW Premier's Literary Awards Christina Stead Prize for Fiction, WA Premier's Book Awards, and the Queensland Literary Awards.

It is a dream of electrifying eroticism and inexplicable violence, recounted by a young woman to her analyst, Sigmund Freud. It is a horrifying yet restrained narrative of the Holocaust. It is a searing vision of the wounds of the twentieth century, and an attempt to heal them. Interweaving poetry and case history, fantasy and historical truth-telling, *The White Hotel* is a modern classic of enduring emotional power that attempts nothing less than to reconcile the notion

of individual destiny with that of historical fate.

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

There are as many truths about the sex trade as there are people who participate in it. In this new collection of creative nonfiction, people who've tangled with the sex industry write about the complications that arise in the mix of sex and money. From the accounts of love and loss, occupational hazards and tricks of the trade to personal stories of hope, resistance and survival, *Pros(e)* is a fiery collection of narratives by people who have walked the walk, and are now telling their tales. The contributions in the book were written by the participants of the Red Umbrella Project's first Becoming Writers Workshop, which took place in Fall 2012.

An Edinburgh International Festival production. The lobby of a grand hotel, New Year's Eve. A snow storm rages. Minetti, a long-forgotten actor, arrives in great spirits to discuss his comeback as King Lear with a theatre director. While he waits patiently in the hotel lobby, Minetti's obsessive personality reveals itself in a series of strange encounters with other guests. He rails against outrageous fortune and unfulfilled ambitions, often colliding with crowds of young hotel guests who frequently burst in to celebrate New Year's Eve. As with King Lear, the storm which rages outside reflects his turbulent emotions until he finally finds peace and resolution.

Four men who are related to each other but became estranged during World War II are reunited in Rome after the war.

This is about those men who stripped him of his crown, treated that charcoal skin like concrete. Peace will only come when I make em come undone. Femi is visited by her brother's ghost. He takes her into the past, revealing the final moments before his murder. But with a lack of evidence, and eyewitnesses considered unreliable, Femi is determined to set things right herself. Dipo Baruwa-Etti's *The Sun, the Moon, and the Stars* explores trauma, rage and the extent one young woman will go in her quest for justice. The play premieres at Stratford East, London, in June 2021.

Three novellas by the European novelist--Amras, *Playing Watten*, and *Walking*--explore the psychological crisis precipitated by modern life, with two being translated into English for the first time. (General Fiction)

The 1997 novel that put Horacio Castellanos Moya on the map, now published for the first time in English An expatriate professor, Vega, returns from exile in

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

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