

Summary

My bachelor thesis offers analysis of medial coverage of the indignation caused by publicizing and staging of Thomas Bernhard's play *Heldenplatz*. Through qualitative content analysis, I compare newspaper articles published before and, also, after the opening night of this play in particular newspapers of temporary Austrian press. With the help of articles published in the *Profil*, *Salzburger Nachrichten* and *Neue Kronen Zeitung*, I present how mass media are able to stir deprecating reactions and how they develop technique of scandalization, how they use stereotypes to influence public opinion, or, how they reflect upon each other. I also take a deep look into several concepts, which gradually became a part of discourse in mass media and society. In the first place, it is a piece of rhetoric „Freiheit der Kunst“, meaning „art freedom / freedom in art“, next, calling the author „Nestbeschmutzer“, at the time a popular label, and calling the director with the humiliating expression of „Piefke“ and „Schuft“.

A number of newspaper articles which were published after staging *Heldenplatz* was far smaller than a number of articles published prior the opening night. Scandalousness of both Bernhard's drama and its later first performing was still deepened by the *Neue Kronen Zeitung* tabloid. However, the *Profil* and *Salzburger Nachrichten* broadsheets came with serious literary analyses and then theatre reviews.

In my thesis, I also feature political and cultural background which was in Austria at the time.