

**‘The Still Point of the Turning World’:  
A Comparative Investigation of the Portrayal of Cyclical Time and Rebirth  
in  
T. S. Eliot’s *The Waste Land* and Thomas Mann’s *Der Zauberberg*.**

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## Abstract

This thesis presents a comparative analysis of Thomas Mann's *Der Zauberberg* and T. S. Eliot's *The Waste Land*. Composed during, and published shortly after, the First World War, the two texts present overwhelming atmospheres of destruction, stagnancy and decay. This thesis aims to establish how the employment of popular time concepts in contemporary philosophy, most notably of Bergson and Nietzsche, portray the inadequacy of both linear 'clocktime' and subjective 'durée' when searching for a form of rebirth from the decaying worlds which both texts present. Through a deconstruction of forms of rebirth, namely narrative, psychological, sexual, religious, supernatural, natural, and rebirth after death, a clearer picture of the complex relationship between rebirth and time concepts will be established. Finally, an analogy of the shared motif of thunder in the endings of both texts will prove how the onset of war forces a shift in perspective, illuminating the futility of the temporal realm and revealing how the irreducible complexities presented in the works are, in fact, core to their meanings. Neither text offers an alternative time system to counter the failures of clocktime and *durée*, yet both demonstrate how there is hope for humanity through art or union with God.

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## INTRODUCTION

‘The still point of the turning world’,<sup>1</sup> one of the most memorable lines from the first of Eliot’s *Four Quartets*, can be seen to encapsulate the triumph which both *The Waste Land* and *Der Zauberberg* achieve. Both works stop linear time to create the ‘still point’ of reflection and contemplation whilst holding a mirror to the ‘turning world’ of snowballing chaos and catastrophe throughout early twentieth-century Europe. Another way of expressing this achievement can be seen through the symbolically-loaded metaphor offered by Karla Schultz describing Hans Castorp’s journey to the ‘Zauberberg’, ‘like the needle tracing the disk on the turntable of a gramophone, his train, gobbling up the dimensions, is heading dead centre.’<sup>2</sup> The significance of this image of the mountain as the still point at the centre of a gramophone turntable will become clear through a discussion of the importance of the gramophone to both texts but, for now, it is enough to acknowledge that the cyclical nature of the narratives are much like the needle on the spinning record working its way to the still centre.

Temporal concepts, social reflections and technological symbolism are only the beginning of the similarities between *The Waste Land* and *Der Zauberberg*. At the time of publication of these texts both Eliot and Mann were relatively well-established figures in Britain and Germany, respectively, and they are now generally considered pivotal national authors, ironic considering their indebtedness to the European cultural tradition and the difficulties of their positions as artists, clear themes within their works. They also share a dark, sometimes mocking wit, an almost obsessive attention to detail as well as a sensitivity to their surroundings, all of which demands close analysis. Alongside mythological, medieval, romantic, philosophical and religious allusions within the European tradition, the two texts studied here also display a keen awareness of Eastern religion and philosophy.

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<sup>1</sup> T. S. Eliot, *The Complete Poems and Plays*, (London: Faber and Faber, 2004), pp. 171-176, (l. 64).

<sup>2</sup> Karla Schulz, ‘Technology as Desire: X-Ray Vision in *The Magic Mountain*’ in *A Companion to Thomas Mann’s Magic Mountain*, ed. by Stephen Dowden (Rochester NY: Camden House, 2002), pp. 158-176, (p. 164).

Finally, and perhaps most importantly, the historical context of the works, both in the composition process before, during and after the First World War seems to unite the texts in death, desolation, decay and suffering along with social and political instability, crisis and the role of the individual in the context of violent change in Europe. As Langbaum confirms, certainly no poem ever seemed more of its time than *The Waste Land*, which expressed [...] the despair and disillusion of the twenties.<sup>3</sup>

In this sense both works are not only about time but also of their time, for this reason *Der Zauberberg* is often referred to in the double-sense as a Zeitroman.<sup>4</sup> As epics of Modernist literature it is no surprise that both texts are so concerned with time concepts. It is difficult to find a piece of Modernist literature which does not in some way deal with the experience of time; its popularity in contemporary philosophy is undoubtedly one reason for this. It could also be argued that in early twentieth-century Europe there was an overwhelming atmosphere of stagnancy, decadence and decay, combined with the previously unimaginable scale of seemingly senseless death, sacrifice and destruction caused by the First World War, which created a desire for rebirth, renewal and progress.

The aim of this thesis is to consider whether the use of cyclical time to elevate the events of both texts from their historical contexts to positions which allow them reflection, actually prevents them from offering any hope for genuine rebirth and progress. It will do this by breaking down the texts into shared themes which can also be considered forms of rebirth, namely: narrative, psychological, sexual, religious, supernatural, natural and rebirth after death, before finally considering the shared image of thunder at the ends of both works and how this might consolidate all the other themes to show that there is certainly hope for renewal but the guarantee of it in reality is not assured. It will also show that neither linear

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<sup>3</sup> Robert Langbaum, New Modes of Characterization in *The Waste Land*, in *The Cambridge Introduction to T. S. Eliot*, ed. by John Xiros Cooper (Cambridge: Cambridge University Press, 2006), pp. 94-129, (p. 95).

<sup>4</sup> Martin Swales, *Mann: Der Zauberberg* (Valencia: Grant & Cutler, 2000), p. 40. - Zeitroman translates literally as time-novel.

nor cyclical forms of time are portrayed as ideal. Indeed, both systems are proven to be deeply flawed without offering the reader any constructive alternatives. Due to the density of *Der Zauberberg* it seems unavoidable that the metaphorical scales of this investigation will be tipped slightly more on its side, yet I hope that the close comparison of the two texts will allow for mutually illuminating and refreshing perspectives on both works.

It is necessary, first, to clarify exactly what is to be understood by the term ‘cyclical time’. For this purpose it is useful to look first to Henri Bergson, whose ‘crowded weekly lectures at the College de France’<sup>5</sup> were attended by Eliot in 1910-1911. Aside from this direct influence on Eliot, it is widely accepted that Bergson’s ideas on time had a widespread influence on writers at the beginning of the twentieth-century. Even after the First World War, his theories ‘continued to press in on writers, whether or not they were thinking in terms of his philosophy.’<sup>6</sup> Bergson’s most famous time concept is the notion of ‘*durée*’ or ‘duration’<sup>7</sup>, an experience of time which is non-spatial and therefore non-linear.<sup>8</sup> This provides the foundation upon which polarised concepts of time have been built, particularly within the Modernist canon. Bergson’s ideas were not held sacrosanct, indeed Eliot himself took issue with his concepts, yet they provided a starting point to which critical thinkers and artists could attach their own models. In this way, ‘*durée*’ can further be described as an internal, intuitive, profound and contemplative experience whereas spatial, linear time is deemed to be external, mechanistic, superficial, quantitative and abstract. Lindsay refers to the latter as ‘docktime’, since it is arbitrarily measured by the pendulum of the clock as opposed to the internalised experience of time as ‘*durée*’. For the sake of clarity, this essay

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<sup>5</sup> Rafey Habib, *The Early T. S. Eliot and Western Philosophy* (Cambridge: Cambridge University Press, 2008), p. 39.

<sup>6</sup> Jack Lindsay, *Decay and Renewal: Critical Essays on Twentieth Century Writing* (London: Sydney, Wild & Woolley, 1976), p. 53.

<sup>7</sup> John Alexander Gunn, *Bergson and His Philosophy* (London: Methuen, 1920), p. 64. - Gunn claims that the accepted English translation of Bergson’s ‘*durée*’ is not sufficient and therefore opts to use the original French term, I shall follow his example.

<sup>8</sup> Ansell Pearson offers further clarification on this concept, stating that, ‘In Bergson’s first published text duration, conceived as a pure heterogeneity, is presented as an aspect of a synthesizing consciousness, that is, its reality is something solely psychological.’ – Keith Ansell Pearson, *Philosophy and the Adventure of the Virtual: Bergson and the Time of Life* (London: Routledge, 2002), p. 23.

will employ the term ‘docktime’ to refer to linear time and ‘*durée*’ to express internalised, subjective time. The latter further lends itself to the repetitive, non-calculable concept of eternity which can be deemed cyclical.

These emerging concepts of time were not only widely taken up by writers and artists, for example, Catholic modernists, Italian futurists, French Symbolists, cubists<sup>9</sup> and famously within Modernist literature by Proust, Joyce and Musil, but they were also integral to political thinkers such as Simmel and Marx even before Bergson’s publications. Lindsay explains how Marx identified ‘docktime, the workaday world of habit, repetition, and exploited labour-power, with the forces that robbed, stereotyped, and dried up the springs of joy and creativeness.’<sup>10</sup> In this way, linear, clocktime is related to bourgeois ‘progressive’ society and the Western capitalist system which became identified also with the urbanisation and mechanisation of metropolitan life. These ideas and images are central to *Der Zauberberg* and *The Waste Land*, although both texts are also highly critical of the lethargic, repetitive nature of *durée*, as will be discussed at length throughout this thesis. However, Eliot and Mann do not simply base their social and political commentaries on popular time concepts, they employ time within the narrative function itself, making time not only a major theme of both works but also seemingly, the substance from which they are made.

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<sup>9</sup> Suzanne Guerlac, *Thinking in Time: An Introduction to Henri Bergson* (Ithaca and London : Cornell University Press, 2006), p. 10.

<sup>10</sup> Lindsay, p. 55.

## NARRATIVE REBIRTH

Mann's use of the narrative function as the most effective tool for stretching out time is made clear through the narrator's regular reflections on the nature of time which are then paralleled in the structure of the novel. The narrator directly states, *„die Zeit ist das Element der Erzählung, wie sie das Element des Lebens ist“*,<sup>11</sup> Swales describes how such observations *„contribute to the climate of self-consciousness, of self-commentary which is central to the narrative of *Der Zauberberg*“*.<sup>12</sup> This raises the issue of *„Erzählzeit“* (*„narrative time“*) and *„erzählte Zeit“* (*„narrated time“*), the former being the time which it takes the reader to read the story while the latter refers to the time frame with which the story itself deals.<sup>13</sup> The narrator of *Der Zauberberg* self-reflectively explains that the former deals with the *„Ablauf“* (process) and the latter with the *„Inhalt“* (content) (Z 742). How this works in practice is perhaps best illustrated by Hans' first day at the sanatorium. As he is thinking of leaving, because he does not feel altogether himself, Joachim questions how he can judge after only one day, he responds, *„Gott, ist noch immer der erste Tag? Mir ist ganz, als wäre ich schon lange - lange bei euch hier oben“*<sup>14</sup> (Z 117). The monotony and repetition in just a single day make it feel much longer, the description of the first day takes up over a tenth of the whole novel before it is even finished, the *„Erzählzeit“* and *„erzählte Zeit“* merge closer together meaning the reader has the same experience as Hans, being privy to all the minor details of his experiences, observations and reflections. Mann's keen eye for detail plays no small part in this. The phrase *„bei euch hier oben“* contains particular significance. Upon Hans' arrival

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<sup>11</sup> *„Time is the medium of narration, as it is the medium of life.“* Thomas Mann, *Der Zauberberg*, 17<sup>th</sup> edn (Frankfurt am Main: Fischer, 2004), p. 741. References to *Der Zauberberg* will henceforth be given in parentheses in the body of the thesis as Z followed by the page number, e.g. (Z 741). Translations from the original German will be given in the notes. Translations are my own but based upon H. T. Lowe Porter, *The Magic Mountain*, (Harmondsworth: Penguin, 1960).

<sup>12</sup> Swales, p. 40.

<sup>13</sup> Ursula Reidel-Schrewe, *Die Raumstruktur des narrativen Textes: Thomas Mann, »Der Zauberberg«* (Würzburg: Königshausen & Neumann, 1992), pp. 8-11

<sup>14</sup> *„Good Lord, is it still only the first day? It seems to me as though I've been with you up here for a long, long time already.“*

Joachim uses the phrase *„uns hier oben“*<sup>15</sup> (Z 16), which he repeats over and over again, leading Hans to contemplate how this odd phrase makes him feel strange and slightly uncomfortable (Z 19), yet after only the first day, although not including himself in the society as *„uns“*, he is, consciously or not, beginning to employ their language. The repetition of *„lange“* also has obvious implications in stressing just how long it seems to have been. After the first day, time begins to be narrated more quickly as seven years must pass in the remainder of the novel. Weigand eloquently explains,

we should then be gradually imbued with a sense of the passage of time, that we should feel it slip by at a progressively faster rate, coming to lose count by and by, and imperceptibly finding ourselves become dwellers, with Hans Castorp, in a charmed circle, more and more approaching a state of pure, changeless duration.<sup>16</sup>

This makes it clearer as to just how the narrative function is employed to entice the reader to experience *durée*, just as Hans and the rest of *„uns hier oben“* experience it.

Eliot also experiments with the narrative in order to remove the reader from established clocktime, yet his approach is almost the opposite of Mann's. In only four hundred and thirty three lines he plunges the reader immediately into the depths of time and experience, into another world in which linear clocktime seems alien. As Williams explains, *„the shape of *The Waste Land*, like that of its source myths, is more circular than linear, its order more simultaneous than developing“*.<sup>17</sup> The narrative achieves this partly through its disregard for standardised form, rhyme and metre and its chaotic leaping from scene to scene without apparent explanation. However, there is more order to the poem than might initially be assumed, which gives the text its cyclical character. One element of this, as Williams mentioned, is the use of myth. Mann stated that *„the task of the modern artist is to convert the individual and the bourgeois into the typical and the mythical“*.<sup>18</sup> Eliot's use of Frazer's *The*

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<sup>15</sup> *„all of us up here“*

<sup>16</sup> Hermann J. Weigand, *The Magic Mountain: A Study of Thomas Mann's Novel Der Zauberberg* (Chapel Hill, NC: University of North Carolina Press, 1964), p. 15.

<sup>17</sup> Helen Williams, *T. S. Eliot: The Waste Land* (London: Edward Arnold, 1973), p. 18.

<sup>18</sup> *Eliot in His Time* ed. by Arthur W. Litz, (Princeton, New Jersey: Princeton University Press, 1973), p. 6.

*Golden Bough* and Weston's *From Ritual to Romance* lends the poem a sense of circularity through repeated allusions to these texts. Eliot famously describes the use of myth to order fiction in his essay, *Ulysses, Order and Myth*; he was clearly not afraid to follow Joyce's example. In a technique which he was to refine in his later poetry, Eliot loads his words and images with symbolic resonance, for example the recurring fishing motif, the 'Unreal city',<sup>19</sup> the word 'antique' connecting Belladonna's 'antique mantel' (WL 97) to Lil's appearance (WL 156), to give just a few examples. Just as Mann uses repeated phrases to integrate Hans and the reader into the cyclical experience of time on the mountain, there is hardly a line in *The Waste Land* which is not in some way a reference to another part of itself,<sup>20</sup> instilling the feeling that time is simultaneous rather than developing.

Another way in which the narrative of *The Waste Land* proves its circularity is in the repetitive nature of the stories it tells. Thwarted love, failed relationships and the inability to connect meaningfully with other humans recur again and again, from Dido (WL 306), to Elizabeth and Leicester (WL 279), from the Thames-daughters (WL 292-299) to the typist and the clerk (WL 220-256), the same sorry love story recurs throughout all ages. Gish explains how the horror of this is intensified by Eliot's use of time:

Time is coexistent and, being eternally present, it is unredeemable. All times are juxtaposed and similar events occur in the context of different centuries [...] The horror is thus a combination of daily misery in personal life, similar to that in the earlier poems, with a changelessness precluding salvation or renewal.<sup>21</sup>

We can now begin to see how the extraction from clocktime relates to the impossibility for rebirth, the story never changes or even offers any hope of change, it is no coincidence that all the stories are of failed love and sexual disappointment, the very factors which prevent

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<sup>19</sup> T. S. Eliot, *The Waste Land and Other Poems* edited by Frank Kermode (Penguin: London, 1998), ll. 60, 207, 377. Henceforth references to *The Waste Land* will be given in parentheses in the body of the thesis as WL, followed by the line number, e.g. (WL 299).

<sup>20</sup> Jewel Spears Brooker and Joseph Bentley, *Reading „The Waste Land“: Modernism and the Limits of Interpretation*, (Amherst: University of Massachusetts Press, 1990), p.102.

<sup>21</sup> Nancy Gish, *Time in the Poetry of T. S. Eliot: A Study in Structure and Theme* (London: Macmillan, 1981), p. 55.

physical rebirth. This ‘coexistent’, ‘eternally present’ time can be seen in *Der Zauberberg*, most notably perhaps in the chapter entitled ‘Ewigkeitssuppe.’

The narrator elaborates on the experience of eternally present time, relating it to Hans’ period of bed rest in which every day is the same:

es ist immer derselbe Tag, der sich wiederholt; aber da es immer derselbe ist, so ist es im Grunde wenig korrekt, von “Wiederholung” zu sprechen; es sollte von Einerleiheit, von einem stehenden Jetzt oder von der Ewigkeit die Rede sein. Man bringt dir die Mittagssuppe, wie man sie dir gestern brachte und sie dir morgen bringen wird. [...] Die Zeitformen verschwimmen dir, rinnen ineinander, und was sich als wahre Form des Seins dir enthüllt, ist eine ausdehnungslose Gegenwart, in welche man dir ewig die Suppe bringt.<sup>22</sup> (Z 255)

Characteristic of both authors’ styles is the juxtaposition of grand philosophical concepts with everyday trivialities, which recalls the previously mentioned idea of expressing the typical through the mythical, for which the narrative proves to be the ideal tool. The expression of eternal repetition of the same events, which we have seen in both texts, seems more in line with Nietzsche’s philosophy than Bergson’s. Nietzsche’s theory of eternal recurrence, according to which the individual should question the worth of their existence by asking themselves whether they would eternally repeat their actions, can easily be seen to be mirrored through the repetitive ‘love’ stories of *The Waste Land* and Hans Castorp’s ‘eternal-soup’.<sup>23</sup> Further to this, the idea of eternal recurrence ‘comes at a critical hour of life, confronts us with our ultimate insignificance (we specks of dust) and offers no final consolation.’<sup>24</sup> Nietzsche’s bleak diagnosis can be applied to both *Der Zauberberg* and *The Waste Land*. It seems clear that within this notion of eternal recurrence there is no room for genuine rebirth, only a repetition of what has gone before. The insignificance of humans as

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<sup>22</sup> ‘Every day is nothing but the same day repeating itself – or rather, since it is always the same day, it is incorrect to speak of “repetition”; monotony, a continuous present, an everlastingness – such words as these would better convey the idea. They bring you your midday broth, as they brought it yesterday and will bring it tomorrow...you feel that the units of time are running together, disappearing; and what is being revealed to you as the true content of time is merely a dimensionless present in which they eternally bring you the broth.’

<sup>23</sup> See Friedrich Nietzsche, *Die fröhliche Wissenschaft* [1882], §341; and Erich Heller, *Thomas Mann: The Ironic German* (Indiana: Regnery/Gateway, 1979), pp. 193-195.

<sup>24</sup> Keith Ansell Pearson, *How to Read Nietzsche* (London: Granta Books, 2005), p. 76.

specks of dust is also reminiscent of Eliot's line, I will show you fear in a handful of dust' (WL 30), which will be discussed in greater detail when considering the theme of death.

Eliot's and Mann's use of narrative to portray eternal recurrence and *durée* reveal a deeper paradox; the process of writing itself is inescapably linear. Mann's narrator describes narration wie mit dem Körpern im Raum [verbunden]<sup>25</sup> (Z 741), yet Bergson's *durée* is a specifically non-spatial experience. The matter is further complicated, or arguably resolved, by the notion that *Der Zauberberg* claims to be a hermetically sealed narrative. The pastness of the story is set out in the foreword claiming it is schon ganz mit historischem Edelrost überzogen<sup>26</sup>, its events have been decided and being in the past, they cannot be altered. Another sign that there is little hope for change or rebirth, like the jars of preserves which Hans remembers from his youth, die Zeit ging daran vorüber, es hatte keine Zeit, sondern stand außerhalb ihrer auf seinem Bord<sup>27</sup> (Z 699). If we take this to be a metaphor for the story itself then it could perhaps be argued that the linear nature of language is negated by the story as a whole being hermetically sealed from time. The hermetic nature of *Der Zauberberg* is further advanced by the use of epische Vorausdeutungen, for example the narrator states, wir werden sehen, wir sind noch auf längere Erdenzeiten an diesen Lustort gebunden<sup>28</sup> (Z 494). A common technique in medieval literature,<sup>29</sup> we see, just as in *The Waste Land*, how the mythical is employed in the narrative not only to grant the work a more epic, universal status but also to establish circularity through the concept of prophecy and fate.

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<sup>25</sup> [bound up] as are bodies in space.

<sup>26</sup> already completely coated in historical patina.

<sup>27</sup> time simply passes over them, they have no time, they just stand there on the shelf shut off from time.

<sup>28</sup> We shall be able to test the truth of this prophecy, for we are destined to spend yet much earthly time at this pleasure resort.

<sup>29</sup> George Gillespie, Tristan- und Siegfriedliebe: A Comparative Study of Gottfried's *Tristan* and the *Nibelungenlied* in *Gottfried von Strassburg and the Medieval Tristan Legend: Papers from an Anglo-North American Symposium*, ed. by Adrian Stevens and Roy Wisbey (Cambridge: Brewer, 1990), p. 163. – Gillespie discusses the frequent use of epische Vorausdeutungen in both *Tristan* and the *Nibelungenlied*, showing their importance in arguably two of the most famous medieval German texts.

The function of prophecy in *The Waste Land* is more complex. Williams explains how Eliot uses Hebrew prophecy much like fertility myths, to extend the temporal dimension of the poem, these prophecies correspond to the barren modern world Eliot depicts. A complication lies in the fact that in *The Waste Land*, prophecy itself is degraded, 'there is no evidence of an Ezekiel or a Jeremiah to counteract the sordid commercial game'<sup>30</sup> played by Madame Sosostris as she hints towards her falsity: 'One must be so careful these days' (WL 59). While prophecy is a narrative function which creates an element of circularity and sealed fate, meaning no hope of change or rebirth, one must also consider the fact that the prophecies themselves are barren and false, ironically suggesting that perhaps there could be hope for change after all.

The final element through which the narrative depicts the impossibility of rebirth through cyclical time can be seen in the shifting perspectives within both works. More obviously in *The Waste Land*, the narrative portrays many voices which are constantly shifting and changing yet, as has already been noted, have an element of universality in their suffering. Not so obvious in *Der Zauberberg*, there are myriad characters pervading the background of the novel, not only the more prominent characters such as Hans and Joachim's tablemates but also the characters mentioned only in passing, most often by Settembrini. Examples of these characters, often not named, rather defined by their story or given a nickname, include 'tous les deux', the man with the 'salzlöffelähnlichen Fingernagel'<sup>31</sup>, the 'Russo-German lady' with whom the atmosphere does not agree and the brothers nicknamed 'Max und Moritz'. Initially these characters may seem simply to add a richness and element of dark humour to the text, satirising the gossip-laden sanatorium world. However, it is only when Settembrini introduces Hans and Joachim to Naphta that the reader's perspective of these apparently peripheral characters takes on a new meaning. Settembrini mentions to

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<sup>30</sup> Williams, p. 68.

<sup>31</sup> 'salt-spoon-like fingernail'.

Naphta that these are the men he has told him about before introducing the cousins by their stories:

Dies sei also der junge Ingenieur mit den drei Wochen, bei dem Hofrat Behrens eine feuchte Stelle gefunden habe, sagte er, und dies hier jene Hoffnung der preußischen Heeresorganisation, Leutnant Ziemßen.<sup>32</sup> (Z 516)

The fact that we learn Settembrini has already mentioned the cousins and describes them exactly as he has described all the other characters leads us to a changed perspective of the protagonist and Joachim, allowing us to view them, briefly, as insignificant individuals within a greater whole. They become just like one of the many shifting voices of *The Waste Land*, reminding the reader of the insignificance to which bourgeois clocktime society diminishes the individual. Habib speaks of Tiresias' unifying function since all the stories are 'overheard' by him,<sup>33</sup> much like Settembrini's comic role as observer and presenter of gossip throughout the novel. The significance of this dramatic change of perspective for this investigation lies in the fact that the peripheral characters of *Der Zauberberg* and shifting voices of *The Waste Land* suggest a world in which change is not possible, and as previously mentioned, the same stories are doomed to repeat themselves, along with the revelation that Mann's central character to whom seven years of narrative development are devoted, may be just another hopeless voice in the crowd. To distinguish the level of truth in this statement we must look to his psychological development throughout the novel.

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<sup>32</sup> 'Here was the young engineer who had come up on three weeks' leave, only to have Herr Hofrat Behrens find a moist spot on his lung; and here was that hope of the Prussian army, Lieutenant Ziemssen.'

<sup>33</sup> Habib, p. 231.

## PSYCHOLOGICAL REBIRTH

From the opening words of *Der Zauberberg* the narrator is keen to emphasise the simplicity of Hans Castorp's character, 'ein einfacher junger Mensch'<sup>34</sup> (Z 11). The reader is made fully aware of Hans' simple nature through the narrator's frequent repetition of this sentiment. Notable in Mann's novel is the very lack of physical action, the only real journey we see Hans undertake, from Hamburg to Davos, is over within the first chapter; from that point the 'journey' of the novel becomes much more about psychological development, hence the novel often being discussed as a Bildungsroman.<sup>35</sup> Joachim is quick to point out to his cousin upon arrival, 'Man ändert hier seine Begriffe'<sup>36</sup> (Z 16). It is predominantly Hans' speculations about time which start him on what could be interpreted as his path to psychological rebirth. Hans' primary speculations on time are very much in line with Bergson's notion of *durée* yet Joachim, more inclined towards practicality and progress, is resistant to Hans' thinking. Joachim points out that time should seem to go more quickly in one's youth as so many changes and developments take place, yet removed from linear time on the mountain they are forced to stagnate like a 'fauliger Tümpel'<sup>37</sup> (Z 27). This is reminiscent of Eliot's prematurely old characters, for example 'Prufrock' and 'Gerontion'. Ellmann argues that this is represented in *The Waste Land* by the drowning of Ferdinand (and the Phoenician sailor) as the drowning of youth,<sup>38</sup> seen most clearly through Phlebas' drowning as he, 'passed the stages of his age and youth' (WL 317). Weigand argues that Hans is mature beyond his years since he is imbued with Mann's longer life-experience.<sup>39</sup> Ironically, what further links Hans to the 'drowned youth' characters of *The Waste Land* is

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<sup>34</sup> 'a simple young man'.

<sup>35</sup> Michael Minden, *The German Bildungsroman: Incest and Inheritance* (Cambridge: Cambridge University Press, 1997). – Minden devotes a chapter to *Der Zauberberg* in his analysis of the German Bildungsroman. See also T. J. Reed, *Thomas Mann: The Uses of Tradition*, (Oxford: Clarendon Press, 1974). – Reed also discusses *Der Zauberberg* at length with the primary focus on education.

<sup>36</sup> 'one's ideas get changed here'.

<sup>37</sup> 'putrid slough'.

<sup>38</sup> Richard Ellmann, 'The First Waste Land' in *Eliot in His Time* ed. by Arthur Walton Litz, (Princeton, NJ: Princeton University Press, 1973), pp. 51-66, (p. 62).

<sup>39</sup> Weigand, p. 98.

his intended work as a shipwright, work which would have furthered bourgeois communication and progress. Joachim, clinging on to his will for life and progress, refuses to see beyond clocktime, unsurprisingly considering his military background. Hans, however, argues that when time lang vorkommt, so ist sie lang, und wenn sie einem kurz vorkommt, so ist sie kurz<sup>40</sup> (Z 94). Through this we can see the major contrast between Joachim's active nature and Hans' passive nature; although the latter tries his best to philosophise and come to terms with the true nature of time he is unable to find a satisfactory conclusion. Indeed, it is only in a dream — the significance of which will be discussed in the next section — that the true meaning of time is revealed to Hans to be like a silent sister, eine Quecksilbersäule ganz ohne Bezifferung, für diejenigen, welche mogeln wollten<sup>41</sup> (Z 130). This refers to another of Settembrini's stories about a girl who wanted to stay on as a patient at the sanatorium and used a silent sister in order to cheat her medical examinations. However, in the context of Hans' realization that the nature of time itself is a silent sister for those who want to cheat the question is raised of what exactly they wish to cheat. Time itself? Progress? Rebirth? The image of the silent sister becomes loaded with symbolism connecting illness with subjective time and health with calculable clocktime. Hans' realization then, sets him on his path towards illness and *durée*.

This path is gradual, as discussed previously, Mann wants the reader to share the protagonist's experience, therefore it is necessary for his development to be slow in order that the reader hardly notices the changes. By the fifth chapter Hans has begun to think that a month is the smallest unit of time (Z 311), in the sixth chapter he claims that the discovery of Uranus, only one hundred and twenty years ago, was recent (Z 509). This focus on the wider universe emphasises the relativity of time, it is reminiscent of Wells' Time Traveller who in the year 802,701 looks at the stars and considers that although the constellations have

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<sup>40</sup> when it seems long to you, then it is long, and when it seems short, it is short.

<sup>41</sup> a thermometer without measures for those who want to cheat.

altered since his native nineteenth-century it is still the same tattered streamer of star-dust as of yore.<sup>42</sup> Uncle James' visit also serves to highlight Hans' integration into the subjective time of the mountain world. Mann deliberately mirrors Hans' first day through details such as Krokowski reading the paper before greeting the guest (Z 592) and Behrens' assertion that James Tienappel looks slightly anaemic (Z 594). Uncle James' escape from the mountain reminds the reader of the peril that Hans has committed himself to and the fact that for him escape now seems unthinkable and undesirable. Finally he becomes completely unaware of how long he has been on the mountain (Z 743) and gives up on his watch which broke long ago (Z 974). This shift which Hans undergoes, from reality being objectively given to being subjectively apprehended, mirrors what Goldman claims was happening in the fields of science and psychology at the turn of the twentieth-century, she cites Freud's *Interpretation of Dreams* (1900) as well as Bergson's *Time and Free Will* (1889) as evidence of this.<sup>43</sup> The attention Freud brought to the significance of dreams is undoubtedly influential over both texts from the dream-like quality of the blurred stories and characters of *The Waste Land* to the dream-like state Hans finds himself in at the end of his stay on the mountain. There is a clear link between the subjective, internalised experience of Bergson's *durée* and the indeterminism and lack of spatial logic in dreams. Opposing this highly subjective experience are the previously mentioned militarised, bourgeois values of progress and action expounded by Joachim and the mechanistic characterization, most notably of the typist and clerk, of *The Waste Land*. This scene conveys mechanisation most obviously through images such as the human engine' (WL 216) and automatic hand' (WL 255), as well as the stilted syntax and breaking of the narrative flow through Tiresias' interjections. Perhaps more importantly, the characterization of the couple wholly relies on their possessions and their actions, their internal states seem completely hollow, the most the typist is allowed is one half-formed

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<sup>42</sup> H. G. Wells, *The Time Machine: The War of the Worlds: A Critical Edition* ed. by Frank D. McConnell (New York: Oxford University Press, 1977), p. 73.

<sup>43</sup> Jane Goldman, *Modernism, 1910-1945: Image to Apocalypse*, (Basingstoke: Palgrave Macmillan, 2004), p. 59.

thought' (WL 251) before allowing the mechanised music of the gramophone to take over, sparing her even a whole thought. Such mechanisation of character is perhaps most famously depicted in Fritz Lang's *Metropolis* (1927), which, like both Mann and Eliot's texts, seems to take much from Simmel's *Die Großstädte und das Geistesleben* (1903), outlining the individual's struggle to maintain a sense of self within the ever-growing metropolis, which reduces the individual purely to his social role.<sup>44</sup> The fact that we can only refer to Eliot's characters as the 'typist' and the 'clerk' prove this point. In this sense it could be argued that it is Hans' escape from clocktime to the dislocated mountain world, which allows him space and time truly to understand and appreciate all the complexities which make up the 'self'.

The reader follows Hans' gradual progression not only towards a state of pure *durée* but also in his capacity for philosophical thought, which seem to go hand in hand. As Swales points out, Hans' illness is 'neither incapacitating, nor disagreeable, nor painful. Hence, he has time on his hands, time to think, to discuss, to debate.'<sup>45</sup> Yet the matter is not so straightforward as Hans learning to philosophise and therefore finding psychological rebirth from his initial simple state. Settembrini's pedagogical role in Hans' development complicates the matter since Settembrini's ideas of 'Progress' do not always equate with the simple speculation or 'regieren'<sup>46</sup> (Z 565), for which Hans longs. This is perhaps best displayed through the polarised values which are represented by East and West within the novel. Settembrini clearly stands for western Enlightenment values as is frequently noted through the symbolism of his turning on the light in Hans' room (Z 268).<sup>47</sup> According to Settembrini there are two principles in perpetual battle for the possession of the world:

die Macht und das Recht, die Tyrannei und die Freiheit, der Aberglaube und das Wissen, das Prinzip des Beharrens und dasjenige der gärenden Bewegung, des

<sup>44</sup> Georg Simmel, 'The Metropolis and Mental Life' in *Modernism: An Anthology of Sources and Documents*, ed. by Jane Goldman, Vassiliki Kolocotroni and Olga Taxidou (Edinburgh: Edinburgh University Press, 2011), pp. 51-60.

<sup>45</sup> Swales, p. 17.

<sup>46</sup> 'taking stock'

<sup>47</sup> Reed, p. 245, and Ulrich Karthaus, 'Der Zauberberg – ein Zeitroman (Zeit, Geschichte, Mythos)', *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*, 44:2, (1970), 269-305, (p. 284).

Fortschritts. Man konnte das eine das asiatische Prinzip, das andere aber das europäische nennen, denn Europa war das Land der Rebellion, der Kritik und der umgestaltenden Tätigkeit, während der östliche Erdteil die Unbeweglichkeit, die untätige Ruhe verkörperte.<sup>48</sup> (Z 219)

It is important to keep in mind that this is Settembrini's heavily biased viewpoint, yet Engelberg explains how this fear of the East was common among many modernists, "Eliot envisioned "hooded hordes" threatening Western civilisation."<sup>49</sup> However, it must not be forgotten that the clocktime of progress which fights against this eastern "Unbeweglichkeit" and "untätige Ruhe" is also the time which creates alienation and mechanised drones rather than individuals, as previously noted through the typist and clerk. It must also be remembered that in going further east beyond Russia and the "hooded hordes", Eliot finds the peace or "Shantih" (WL 433) with which he ends the poem. A further complication to Settembrini's clear-cut negative view of the East is Nietzsche's assertion, which Mann was certainly aware of, that the East is free from the sense of decay which was consuming the West from the late nineteenth-century arguably until the Second World War.<sup>50</sup> Weigand explains how these complications arise from Mann's thinking in *Betrachtungen eines Unpolitischen* (1918) which endeavours "to see Germany as representing a medial position between Western (French) rationalism on the one hand and Eastern (Russian) mysticism on the other."<sup>51</sup> This is why Hans longs for eastern freedom but cannot help but be convinced by Settembrini's rationalist arguments, the opposing forces create an inner tension which leads to growth.

Just as we witness Hans' "rebirth" into the subjective time system of the mountain we also witness his "rebirth" as a thinker, although not without good measures of comic irony as he in many ways takes on Settembrini's role, even taking on his old seat at the dining table (Z

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<sup>48</sup> "Force and justice, tyranny and freedom, superstition and knowledge; the law of permanence and the law of change, of ceaseless fermentation issuing in progress. One might call the first the Asiatic, the second the European principle; for Europe was the theatre of rebellion, the sphere of intellectual discrimination and transforming activity, whereas the East embodied the conception of quiescence and immobility."

<sup>49</sup> Edward Engelberg, "Ambiguous Solitude: Hans Castorp's Sturm und Drang nach Osten" in *A Companion to Thomas Mann's Magic Mountain*, ed. by Stephen Dowden (Rochester NY: Camden House, 2002), pp. 95-108, (p. 97).

<sup>50</sup> See Friedrich Nietzsche, *Jenseits von Gut und Böse* [1886], §208.

<sup>51</sup> Weigand, 1964, pp. 107-111.

583). In Hans' becoming a kind of mentor to Ferge and Wehsal, we are reminded again of Nietzsche, in particular the preface to *Ecce Homo* (1888) that man vergilt einem Lehrer schlecht, wenn man immer nur der Schüler bleibt.<sup>52</sup> In this sense Hans' speculations have indeed earned him a form of psychological rebirth. However, alongside the comedy there is a degree of bitter reality through Hans' limitations and his inability to express his thoughts eloquently or fully think his way out of the polarities set before him. This is perhaps down to Hans' position, as Settembrini deems it, as ein Sorgenkind des Lebens<sup>53</sup> (Z 425). While his simplicity is repeatedly stressed, it is clear from Settembrini's observation that he also has a delicacy of character which allows him, unlike Joachim, to devote himself to thought. It is revealed that this natural delicacy has been present within Hans since childhood, particularly through the idolization of his grandfather whose portrait symbolises form, power, and permanence, making him stand above time.<sup>54</sup> This could be interpreted as another hint towards Hans' natural inclination towards eastern freedom. The grandfather's elevated position, out of linear time, is not necessarily a positive symbol. We are told about his mouth, dessen Lippen nicht mehr von Zähnen gehalten wurden, sondern unmittelbar auf dem leeren Zahnfleisch ruhten (denn sein Gebiß legte er nur zum Essen ein)<sup>55</sup> (Z 39). In Mann's works decaying teeth often symbolise a lack of Will or vitality, as with Hanno Buddenbrook and Tadzio for example. The fact that Lorenz Castorp has lost all his teeth and only inserts his false ones to eat is a clear indication of his decayed vitality. The imagery is also reminiscent of the carious teeth (WL 339) and Lil's ruined teeth (WL 145), images which Brooker and Bentley argue are connected to display the symbolic earth in a condition of barrenness and ruin.<sup>56</sup> Hans' idolization of the toothless figure displays his natural affinity for the world of

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<sup>52</sup> one does not repay a teacher well by remaining a pupil. Friedrich Wilhelm Nietzsche, *On the Genealogy of Morals and Ecce Homo: How One Becomes What One Is*, trans. by Walter Kaufmann (New York: Vintage, 1989), p. 220.

<sup>53</sup> life's delicate child.

<sup>54</sup> Stephen Dowden, Mann's Ethical Style, in *A Companion to Thomas Mann's Magic Mountain*, ed. by Stephen Dowden (Rochester, NY: Camden House, 2002), pp. 14-40, (p. 20).

<sup>55</sup> whose lips were shrunken against his bare gums, for he had lost all his teeth (and put in his false ones only to eat).

<sup>56</sup> Brooker and Bentley, p. 187.

regression, an inclination towards speculative, barren *durée* rather than healthy, bourgeois progress. In this sense, Hans' complete immersion into cyclical time could be seen as a return to his childhood state rather than psychological rebirth to a new mode of thinking.

It seems that Hans' devotion to his psychological development impedes his physical health, perhaps the most succinct metaphor for this comes when one of the books which Hans is reading in his 'research phase' rests on his chest, hindering his breathing (Z 395). It is no coincidence that the very illness he is supposed to be at the sanatorium to recover from is a disease of the lungs. The metaphor also parallels Marie from the first stanza of *The Waste Land*, who reads 'much of the night' (WL 18), an implication that she is more concerned with psychological development than with healthy, 'progressive' activities such as sleeping or reproductive intercourse. Joseph Lawrence summarises Hans Castorp's physical versus psychological dilemma:

On the one hand, by opening himself to new experiences, both inner and outer, he gains a fuller and renewed sense of time. That is to say he becomes stronger and healthier. On the other hand, by thus exposing himself, by becoming more receptive to the world around him, his entire system is thrown out of balance. He becomes chronically ill.<sup>57</sup>

As already noted through the image of the silent sister, a renewed sense of time is inextricably bound up with illness as well as a wealth of new experiences. The time Hans is allowed to think and contemplate, while detaching him from linear time and progress, conversely opens up new worlds for him to explore. Lindsay describes this process as 'the conclusions of Mann's earlier works: that in becoming an artist, a fully conscious being [...] the individual unfits himself for life and thus inverts his new consciousness into its opposite, into a lost yearning for self-annihilation, for love as death.'<sup>58</sup> A clear comparison to Prufrock can be made here, whose obsessive reflections hinder him from progressive action resulting

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<sup>57</sup> Joseph Lawrence, 'Transfiguration in Silence: Hans Castorp's Uncanny Awakening', in *A Companion to Thomas Mann's Magic Mountain*, ed. by Stephen Dowden (Rochester, NY: Camden House, 2002), pp. 1-13, (p. 6).

<sup>58</sup> Lindsay, pp. 82-83.

in paralysis of the Will. However, unlike Prufrock, it could hardly be conceived that Hans could be an artist. Despite Erich Heller's claim that at the end of the novel Hans is only fit to write a novel, indeed to write *Der Zauberberg*,<sup>59</sup> Reed points out that at some stage in personal development, the open mind has to be closed, richness and many-sidedness are not the final aim. They may in some form be the ideal for art, but Hans Castorp is not an artist.<sup>60</sup> If Heller's assertion is to be believed then it would seem that Hans certainly does undergo psychological rebirth and gains the openness required of an artist through his experience of *durée*. Yet Reed's retort suggests that while the protagonist does undergo psychological development, the aim of the novel is precisely the disallowing of Hans fully to undergo rebirth. In this way a clear comparison can be made to the overwhelming sense of thwarted quests portrayed in *The Waste Land*.

It is possible further to explore whether Hans does or does not achieve psychological rebirth through a more thorough comparison with Joachim and the relationship between the physical and the psychological. Joachim's aversion to thinking too deeply is summed up as he states, am besten ist, man hat gleich gar keine Meinung, sondern tut seinen Dienst<sup>61</sup> (Z 530). Ironically, it is Joachim's dedication to physical progress and duty which leads him back to the flatlands and ultimately results in his death. Contrary to this, Hans' commitment to psychological development, although the extent of which is debateable, does allow him a sense of rebirth. He is also inadvertently thrust into physical rebirth through the onset of war, yet has gained a mindset which seemingly allows him to accept his physical rebirth and also the high possibility of his physical death. Lawrence claims that this is the mark of the philosopher, one who has learned not only to face but to love reality,<sup>62</sup> suggesting that Hans certainly has achieved psychological rebirth and even come to accept and love linear time.

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<sup>59</sup> Heller, p. 214.

<sup>60</sup> Reed, p. 272.

<sup>61</sup> It is best if one has no opinions, but rather just does one's duty.

<sup>62</sup> Lawrence, Transfiguration in Silence: Hans Castorp's Uncanny Awakening, p. 12.

However, the fact that it is not deemed important enough for the reader to know whether Hans lives or dies serves to back up Swales' argument that 'processes of reflection and self-interrogation, wherever they lead, may genuinely be worth seven years' commitment, may justify some seven hundred pages of a (philosophical) novel fiction.'<sup>63</sup> The extent of Hans' psychological development and rebirth is not the focus, rather the process itself, the psychological journey of the novel, is what is important.

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<sup>63</sup> Swales, p. 52.

## SEXUAL REBIRTH

Hans' journey, however, is much more complex: Settembrini is not his only guide and the psychological and the physical are not always so easily separated. Just as Tiresias can be interpreted as the unifier of *The Waste Land*, guiding the reader, as Virgil guides Dante, through 'the lowest of the dead' (WL 246), *Der Zauberberg* also has a guide through its underworld-like setting in the form of Hermes. References to the Greek god permeate the novel, from the sanatorium flag's similarity to the caduceus (Z 58), mentions of 'winged feet' (Z 326 and 649), and in his Roman form as Mercury, rising and falling in the thermometers of the patients (Z 236). In this way Hermes pervades the novel, lingering constantly in the reader's subconscious, yet again bringing the reader closer to the experience of the protagonist. The importance of Hermes for the portrayal of cyclical time lies in his role as the sender of dreams which, as previously noted, saturate the texture of both the novel and the poem. The porosity of *The Waste Land's* narrative, like the 'löcherig und porös'<sup>64</sup> (Z 17) appearance of the sanatorium, create dream-like atmospheres which generate the feeling: 'wenn man träumt und weiß, daß man träumt, und zu erwachen sucht und nicht aufwachen kann'<sup>65</sup> (Z 122). This porosity and distorted sense of reality reinforces distorted senses of non-linear time and, like the porosity in the previously discussed carious teeth, suggests something closer to nightmares than dreams.<sup>66</sup>

In addition to pervading the narrative, Hermes could be seen to be behind Hans' symbolically loaded dreams. On Hans' first night at the sanatorium he jokes with Joachim about Krokowski's attempts to interpret dreams, an obvious reference to Freud, making the reader aware of the significance of Hans' dreams whilst also adding that typical touch of satirical self-awareness layering another dimension onto the reader's interpretation of the

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<sup>64</sup> 'holey and porous'.

<sup>65</sup> 'when you are dreaming, and know that you are dreaming, and try to awake and can't?'

<sup>66</sup> See Maud Ellmann, *The Poetics of Impersonality: T. S. Eliot and Ezra Pound* (Brighton: Harvester, 1987), pp. 91-113 for a detailed analysis of the porous and cryptic nature of the narrative of *The Waste Land*.

dream. While this dream is clearly influenced by Hans' initial experiences of the sanatorium, there are also prophetic elements such as hints of Joachim's death and Hans' developing a cough (Z 31). Such prophecy, like the foreshadowing in the narrative, suggests a predetermined fate and therefore closer links to cyclical time. The past and future are entwined in flickering, indistinct images which seem to offer very little hope for rebirth. The close relationship between dreaming and *durée* is further reinforced by Hans' rejections of Settembrini only in his dreams (Z 223). When conscious, Hans endeavours to be receptive to Settembrini's enlightenment thinking yet his subconscious refutation of his mentor suggests the connection between dreams and the lure of eastern freedom, sexual enticement and death. There are echoes here of Aschenbach's polarized drives between the Apollonian and the Dionysian, and it is no coincidence that the Dionysian temptation for both Aschenbach and Hans is personified in the form of a Slav.<sup>67</sup>

This connection between dreaming and the East is reinforced by Hans' dream on his second night at the sanatorium in which he realizes whom Clawdia reminds him of and experiences passions for her more strongly than he is able to feel in waking (Z 129). Arguably the novel's most famous incident of dream-vision overpowering the conscious brain is Hans' experience as he lies down on the bench after his exhausting walk:

Aber so stark, so restlos, so bis zur Aufhebung des Raumes und der Zeit war er ins Dort und Damals entrückt, daß man hätte sagen können, ein lebloser Körper liege hier oben beim Gießbache auf der Bank, während der eigentliche Hans Castorp weit fort in früherer Zeit und Umgebung stünde.<sup>68</sup> (Z 167)

Hans' momentary surrender to a life-like vision of the past is highly reminiscent of Proust's famous madeleine incident in which the fullness of sensory experience transports Marcel back to his childhood as for a fleeting moment he relives almost exactly the experience which

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<sup>67</sup> Lindsay, p. 83.

<sup>68</sup> *But* so strongly, so resistlessly, to the annihilation of time and space, was he rapt back into the past, one might have said that it was a lifeless body lying here on the bench by the water, while the real Hans Castorp stood in that far-away time and place.'

his conscious mind had become oblivious to.<sup>69</sup> This is extremely close to Bergson's notion of pure duration, when the conscious refrains from separating its present state from its former states.<sup>70</sup> However, Hans' experience, unlike Proust's, is not simultaneous, Hans completely surrenders the present in order to obtain and relive the past, an action which cannot possibly offer hope for progress or rebirth. The content of Hans' vision connecting his childhood love Přibislav Hippe to his current desire for Clawdia Chauchat could however be interpreted to negate this theory. Koopmann explains how Hans' encounters with Hippe and Clawdia are identical, yet at the same time not identical, it is the same event but on different levels.<sup>71</sup> The striking similarities between Hippe and Clawdia, such as the eyes (Z 333) and the pencil motifs (Z 459), display exactly how the existence of the past in the present functions. Yet, perhaps due to his psychological development on the mountain, Hans' actions towards Clawdia are taken further than his childhood infatuation. It could be argued that now in the sanatorium world of non-linear time and subjective experience the repressed feelings which Hans harboured for Hippe are allowed expression. Bergson's arguments run along similar lines, stating that even the same word when repeated is not the same since it will never be repeated in exactly the same moment,<sup>72</sup> suggesting that despite all the similarities between Hippe and Clawdia, there must be progress. However, taking the excessively eastern characterization of Hippe and, to a greater extent, Clawdia into account the degree to which this can indeed be called 'progress' is highly questionable.

Clawdia personifies all that Settembrini fears about the East. Lindsay concisely explains Clawdia's appeal in the context of non-linear time:

The Slav world is seen as yet as free from the articulations of the cash nexus, the bourgeois reduction of time to mere quantitative repetition (in both post-Galilean science and commodity production). So in Mann's system the Slav is invested with an

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<sup>69</sup> Marcel Proust, *In Search of Lost Time* Volume I, *Swann's Way* trans. by C. K. Scott Moncrieff and Terence Kilmartin (London: Vintage Books, 2005), p. 51.

<sup>70</sup> Gunn, p. 66.

<sup>71</sup> Helmut Koopmann, *Die Entwicklung des „Intellektuellen Romans„ bei Thomas Mann* (Bonn: Bouvier, 1962), p. 143.

<sup>72</sup> Guerlac, p. 2.

aura of desirable qualities, expressing one aspect of the freedom for which Castorp seeks, and yet embodying the love-death dream.<sup>73</sup>

The morbid x-ray room love which Clawdia comes to represent for Hans certainly proves Lindsay's point. The inversion of Hans carrying a traditional portrait of a lover to instead carrying 'Clawdia's Innenporträt' (Z 480), her x-ray print, symbolises the entwining of Eros and Thanatos to the point where they become inseparable. Mann sets up Hans' background to allow this confusion to be more understandable, Hans reflects that he has never even spoken the word 'love' (Z 176), yet his childhood has been engulfed by death. The indivisible nature of love and death is also predominant in *The Waste Land* which, like the x-ray prints, heavily employs the image of 'dry bones' to depict this. Smith also points out how Eliot's use of Marvell's *To His Coy Mistress* further emphasises this link by showing 'libidinous Eros confronted with Time, therefore with Death.'<sup>74</sup> Marvell's poem is an interesting point of comparison since the speaker employs deathly imagery and the pressure of linear time to gain love, or at least sexual gratification. However, the cyclical nature of time in both *The Waste Land* and *Der Zauberberg* negate this necessity, the forms of love in both works seem infected by death, death and disease seem to prevent progressive love rather than produce it. Krokowski's lectures take this a step further, completely polarising the subject of Marvell's poem, by suggesting that it is in fact love that causes disease (Z 163), the very opposite of love causing rebirth.

Love is not only inextricably bound up with disease in both works, but also with infertility. The clearest example of this in *The Waste Land* is Lil who takes pills in order not to have any more children (WL 159) but which result in her looking prematurely 'antique' (WL 156). In opposition to the naturally fertile but outwardly unattractive Lil stands Madame Chauchat whose appearance is manufactured to make her desirable to men, yet who is

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<sup>73</sup> Lindsay, pp. 83-84.

<sup>74</sup> Grover Smith, *T. S. Eliot and the Use of Memory*, (Lewisberg: Buckness University Press, 1996), p. 69.

internally barren and clearly has no children (Z 288). This contradiction forces Hans to question the meaning of women who are inwardly sick and infertile making themselves attractive to men:

Das hatte offenbar keinen Sinn und hätte eigentlich für unschicklich gelten und untersagt werden müssen. Denn daß ein Mann sich für eine kranke Frau interessierte, dabei war doch entschieden nicht mehr Vernunft, als . . . nun, als seinerzeit bei Hans Castorps stillem Interesse für Přibislav Hippe gewesen war.<sup>75</sup> (Z 180)

At this early stage in the novel Hans' views seem fairly strong, displayed by words such as *\_\_unschicklich* and *\_\_untersagt*, although there is an underlying feeling that the extremity of his view is caused by the strength of his temptation. He realizes the pointlessness of the attraction yet the attraction remains regardless. There is also a mocking jibe here as Hans attempts to adhere to the morals of the early twentieth-century male bourgeois *\_\_Burgher*, to whom women dress pleasingly in order to attract men and homosexual love is unfathomable. Another comparison can be drawn between Clawdia and Belladonna, the temptress of *The Waste Land*, whose synthetic dressing room, like Clawdia, seems to be seductively presented but completely hollow. Brooker and Bentley describe Belladonna as being *\_\_tapped in empty revolutions of repetitious days* by which she is made completely miserable.<sup>76</sup> These characters all display how falsity, homosexuality and the loss of youth, health and vitality are bound up with cyclical time, infertility, disease and a lack of hope for renewal.

Both works also display this connection on a more primal sexual level. Thinking back to Hans' position on the bench, lying on his back with his knees elevated awaiting his vision of passive boyhood love, he is in a strikingly similar position to the *\_\_Thames-daughters* in *The Waste Land*, *\_\_supine* with raised knees (WL 295) and heart *\_\_under my feet* (WL 297). The horizontal position has obvious sexual connotations as well as being similar to the laid

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<sup>75</sup> *\_\_There was obviously no sense in it, it ought to be considered immoral, and forbidden as such. For the very thought of a man taking an interest in an inwardly diseased woman had no more sense in it than . . . well, than the interest Hans Castorp had once taken in Přibislav Hippe.*

<sup>76</sup> Brooker and Bentley, p. 115.

out position of a corpse, it is interesting that Hans takes on the passive, traditionally feminine position as he becomes fully immersed in non-linear time. The ‘horizontal’ position of the rest cure at the sanatorium is also brought to mind here, as the patients lay themselves out in the position of sex and death to succumb to *durée*. The connection with time is underlined by the irregular beating of Hans’ heart which seems outside of himself somehow (Z 127), this is linked to the music playing outside Hans’ room which is reminiscent of Eliot’s comment that all poetry begins ‘with a savage beating a drum in the jungle, and it retains that essential of percussion and rhythm.’<sup>77</sup> The heartbeat provides the rhythm to which the poetry is set, upon which primitive desire, sex and death are built, yet the heartbeat is irregular, as is the form of Eliot’s poem, as are the sexual relations in *The Waste Land* and *Der Zauberberg*. This is perhaps an indictment that the natural, primitive rhythm of linear time has become unnatural in Western European society which both works attempt to reflect. Cooper explains how in Weston’s *From Ritual to Romance* the deeply sexual ritual practices of the past are emphasised to show how ‘sexuality is vitally connected with the cycle of renewal [...] and its ability to generate new life.’<sup>78</sup> This further proves how the irregular heartbeat and rhythm prevent natural sexual rebirth.

This irregular primitive drive, associated with eastern freedom and portrayed also by the ‘barbaric’ Russian couple in the room next to Hans, can once again be seen to be personified in the form of Clawdia. To further emphasise her position out of clocktime the consummation of Hans’ obsession with her takes place at Carnival, the event at which all accepted social standards are reworked into their opposites and which falls on February twenty-ninth, out of the normal calendar year. Clawdia, who daily makes a point of rejecting clocktime by her late arrival at meals, seems to tempt Hans completely out of linear time. There are a number of references comparing her to Circe and Hans to Odysseus, for example

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<sup>77</sup> T. S. Eliot, ‘The Use of Poetry and the Use of Criticism’ in *Selected Prose of T. S. Eliot*, ed. by Frank Kermode (London: Faber & Faber, 1975), p. 95.

<sup>78</sup> John Xiros Cooper, *The Cambridge Introduction to T. S. Eliot*, (New York: Cambridge University Press, 2006), p. 69.

the pig drawing game (Z 456) and Settembrini's warning that Hans, not being Odysseus enough, *„werden auf allen vieren gehen“*<sup>79</sup> (Z 342). This also serves to reinforce the mythical nature of the story along with the idea that the sanatorium itself is the underworld housing, as we have seen, Hermes, Eros and Thanatos along with *„Rhadamanth“* and *„Minos“* as Behrens and Krokowski are often informally referred to.<sup>80</sup> It is during the events of Carnival that Koopmann deems Hans to experience his most extreme affiliation with the realm of the East before gaining critical distance through the snow episode.<sup>81</sup> Lindsay acknowledges the sanatorium's alternate states as Circe and the underworld and, just as if Hans were Odysseus, judges that his *„sojourn has something of an initiation-withdrawal with its tests and ordeals, which destroy a man or enable him to come out on the other side as someone reborn.“*<sup>82</sup> It could be suggested that the *„Snow“* chapter proves to be Hans' greatest test forcing him to *„come out on the other side as someone reborn.“*

Hans' snow vision is a clear example of *durée*. Building up to the vision he undergoes a strenuous journey which he eventually realizes has been a complete circle (Z 666). Further clues that the vision is far-removed from progressive clocktime are the port Hans drinks and the music he hears immediately prior to the vision (Z 671), easily interpreted as hints that Dionysus is at work. As well as the vision being a form of rebirth for Hans in its epiphanic nature, the content of the vision can be interpreted in the context of fertility and rebirth. The idyllic, pastoral depiction of the mother calmly breastfeeding her baby (Z 674) and the statues of the mother and daughter (Z 676) quickly transform into the hideous scene inside the temple:

Zwei graue Weiber, halbnackt, zottelhaarig, mit hängenden Hexenbrüsten und fingerlangen Zitzen, hantierten dort drinnen zwischen flackernden Feuerpfannen auf's gräßlichste. Über einem Becken zerrissen sie ein kleines Kind, zerrissen es in wilder

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<sup>79</sup> *„will be going on all fours“.*

<sup>80</sup> *Thomas-Mann-Handbuch*, ed. by Helmut Koopmann (Stuttgart: Kröner, 1990), p. 401.

<sup>81</sup> Helmut Koopmann, *Der schwierige Deutsche: Studien zum Werk Thomas Manns* (Tübingen: Max Niemeyer, 1988), p. 15.

<sup>82</sup> Lindsay, p. 77.

Stille mit den Händen – Hans Castorp sah zartes blondes Haar mit Blut verschmiert – und verschlangen die Stücke, daß die spröden Knöchlein ihnen im Maule knackten und das Blut von ihren wüsten Lippen troff.<sup>83</sup> (Z 676)

The detail shown in the description of the old hags' hanging breasts draws a direct contrast to the young mother outside the temple breastfeeding. The mother is engaged in a natural, loving process encouraging healthy growth and symbolic of fertility. The hags on the other hand are surrounded by hellish imagery such as the 'Feuerpfannen' whilst their breasts are graphically described as 'fingerlangen Zitzen', suggestive that these women are completely incapable of growth or fertility. There is also a striking similarity to be drawn with the description of Tiresias's 'wrinkled dugs' (WL 228). This image emphasises the old age of both the witches and Tiresias, highlighting the link between age and infertility. There is also some resonance with the Sybil's ceaseless, painful ageing in the withered quality of the old hags. The fact that the old women are killing and eating a child could be interpreted as a sign that without the death of the old there can be no possibility for rebirth, the hags could be killing the child in order for themselves, like the Sybil, unnaturally to continue living. This is similar to the Grail myths behind *The Waste Land* in which 'death and burial are part of a ritual that lifts a curse from the hero's land and people.'<sup>84</sup> The land cannot be restored to fertility due to the Fisher King's impotence, the seasons can only be renewed through the death of the old season. In some versions of the myth this is achieved by a knight or quester healing the Fisher King. In the notes to *The Waste Land* Eliot reinforces the link with the grail myths by acknowledging the quester approaching the Chapel Perilous in the final section of the poem. Thinking back to Lindsay's analysis that the snow vision is a test for Hans, it could be suggested that the witches' temple is also a metaphor for the Chapel Perilous, through which Hans emerges, after his moment of clarity which 'leaves a residual

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<sup>83</sup> 'Two grey old women, witchlike, with hanging breasts and dugs of finger-length, were busy there, between flaming braziers, most horribly. They were dismembering a child. In dreadful silence they tore it apart with their bare hands – Hans Castorp saw the delicate blonde hair smeared with blood – and they cracked the tender bones between their jaws, their dreadful lips dripped with blood.'

<sup>84</sup> Brooker and Bentley, p. 36.

effect on his personality that time cannot obliterate.<sup>85</sup> However, as Brooker and Bentley point out, the Chapel Perilous of *The Waste Land* is ‘empty’, it is ‘only the wind’s home’ (WL 388) meaning that there is no test and therefore no hope that the quester can restore the King’s land.<sup>86</sup> A parallel to this could be seen in *Der Zauberberg* as Hans anticlimactically returns to the sanatorium and quickly forgets the message of his epiphany. Glimmers of hope for rebirth are offered through the ‘quest’ of both works but certainly no guarantee of it.

Another, more overt and widely discussed, interpretation of the snow vision as a representation of infertility is simply the idea that in the midst of health and the pretence of progress is death, medieval horror and infertility or as Lawrence describes it, ‘the sanitary and hygienic health that is the goal of all Enlightenment rationality has disease at its own core.’<sup>87</sup> He also points out that the vision lasts only minutes yet appears to Hans’ mind to go on for hours, displaying again how disease and infertility are bound up with *durée*. *The Waste Land* offers many instances of infertility and tainted mother-child relationships through cryptic, fragmented echoes such as the ‘murmur of maternal lamentation’ (WL 368) and more tangible characters such as Mrs Porter and her daughter (WL 199). These latter characters, being prostitutes, display another prevention of rebirth through unproductive sexual relations, a far cry from the pastoral breastfeeding mother. The fact that Sweeney goes to visit Mrs Porter ‘in the spring’ (WL 198), the natural time for reproduction and renewal, is another indication that traditional time concepts have been inverted, just as natural rebirth and renewal seem impossible or tainted. Stephen Meredith’s analysis of the snow vision can also be applied to Eliot’s depictions of decay permeating life: ‘the blood sacrifice at the heart of the temple of civilisation perhaps signifies the stain of evil on the body politic, as disease is a

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<sup>85</sup> Weigand, p. 23.

<sup>86</sup> Brooker and Bentley, p. 186.

<sup>87</sup> Lawrence, ‘Transfiguration in Silence: Hans Castorp’s Uncanny Awakening’, p. 7.

taint on the body physical, and as sin is on the soul.<sup>88</sup> Hans' realization that *„wer aber den Körper, das Leben erkennt, erkennt den Tod“*<sup>89</sup> (Z 677), leads to the acceptance that in the midst of life is death, highly reminiscent of Ecclesiastes, a huge influence on Eliot's work.

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<sup>88</sup> Stephen Meredith, *„Mortal Illness on the Magic Mountain“* in *A Companion to Thomas Mann's Magic Mountain*, ed. by Stephen Dowden (Rochester, NY: Camden House, 2002), pp. 109-140, (p. 121).

<sup>89</sup> *„he who knows the body, life, knows death“*.

## RELIGIOUS REBIRTH

Religion plays an important role in both texts, particularly in the context of rebirth through Christ. Ellis explains that Eliot acknowledged the debt to Weston and Frazer's mythological studies but stated that if there was a 'plan' of the poem then a Christian scheme of resurrection should be stressed. Unlike the myths it employs, *The Waste Land* shows no hope of resurrection in the temporal world, hope lies only in the spiritual realm.<sup>90</sup> *Der Zauberberg* highlights the traditional role of religion in the bourgeois 'flatlands', coming to the fore at births and deaths, as the same pastor who baptised Hans leads his grandfather's funeral (Z 44-45). This displays the continuity offered by religion in the temporal realm as natural events progress through linear time. However, as has already been established, both *The Waste Land* and *Der Zauberberg* can be interpreted to be set in a kind of underworld, references to Dante and his journey through hell in both works serve to emphasise this. There are also a number of playful references mixing up the height and depth of the sanatorium, standing on top of a mountain but really being deeply sunken (Z 84). Koopmann adds to this by pointing out the inescapability of the sanatorium, the Russian patients' trips out, Joachim's departure and Clawdia's extended leaves, of absence always end in their return;<sup>91</sup> Hermes always leads them back. Even death cannot stop Joachim from returning. Alongside being compared to Rhadamanthus there are also references to Behrens as a satanic figure, for example as Hans comments on the chairs used in the rest cure — already noted for their deathly yet sexual position — 'man liegt ja darauf wie im Himmel. Oder meinst du, daß Behrens sie eigens nach seinen Angaben hat anfertigen lassen?'<sup>92</sup> (Z 97). The comparison to feeling as though 'in heaven,' a typical turn of phrase to express pleasure, also has connotations towards death and the afterlife. The idea that Behrens may have had the chairs made to his own design partly conveys the complete control he has over the sanatorium and also hints that he sends his

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<sup>90</sup> Steve Ellis, *T. S. Eliot: A Guide for the Perplexed* (London: Continuum, 2009), p. 45.

<sup>91</sup> Koopmann, (1962), p. 71.

<sup>92</sup> 'they are heavenly to lie in. Do you think Behrens had them made to his design?'

patients to heaven, therefore to their deaths. This poses the difficult question that if the patients are metaphorically already in the underworld then can their physical deaths, and therefore possible transferral to another ‘afterlife’, be considered a form of rebirth?

Another subtle reference to the hope for Christian rebirth could be seen through Marie in *The Waste Land* and Marusja in *Der Zauberberg*, both linked through their names with the Madonna. Mann directly emphasises this link as Joachim describes Marusja’s name, ‘das ist soviel wie Marie’<sup>93</sup> (Z 103), making the reader more likely to form the religious connection. Both characters can be seen as virginal, as already noted, Marie reads ‘much of the night’ (WL 18) rather than engaging in sexual intercourse, and Marusja is not seen to have a partner or ever act upon her desire for Joachim. However, there is an ambiguity in both characters, more obviously Marusja who through being Russian automatically comes to stand for *durée*, strength of Will and freedom. This links to Marie who experiences freedom ‘in the mountains’ (WL 17), connecting both characters on the one hand to removal from sexual promiscuity and linear time, therefore as hope of spiritual rebirth and purity. On the other hand the fear and exhilaration of Marie’s sled ride and the sensual descriptions of Marusja’s ‘Apfelsinentüchlein und der äußerlich wohlgebildeten Brust’<sup>94</sup> (Z 729) add a more seductive, tempting quality to the seemingly virginal, child-like qualities of both characters. Could they in fact be false icons, demonstrations that in the underworld of non-linear time Christian symbols may be false? The insertion of the word ‘äußerlich’ is a clue to reinforce this, as ‘outwardly’ Marusja’s bosom appears ‘well-formed’ yet directly underneath her lungs are diseased. It could easily be interpreted that the traditional symbols of purity and hope for resurrection are tainted and just as much a part of the underworld as every other character, offering the outward illusion of rebirth and nothing more.

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<sup>93</sup> ‘it is the same as Marie’.

<sup>94</sup> ‘orange-scented handkerchief and outwardly well-formed bosom’.

These ideas of playing with religious imagery to hint at rebirth whilst at the same time inverting and to some extent mocking the religious allusions come perhaps most notoriously through *Der Zauberberg*'s Mynheer Peeperkorn. The numerous references relating Peeperkorn to Jesus, for example Clawdia saying she cannot abandon him in Gethsemane (Z 820) and Peeperkorn not being able to distinguish between blood and wine (Z 833), create no uncertainty that a comparison should be made. Perhaps the most explicit depiction of Peeperkorn as Jesus comes in the recreation of the Last Supper, when Peeperkorn holds an impromptu gathering with twelve guests and is described as the *„majestätischen Gastgeber“*<sup>95</sup> (Z 770). However, it is also explicit that these comparisons have more than a hint of mocking irony, Peeperkorn's excessive intake of bread and red wine at every meal are a clear ironising of the Eucharist, showing that while Peeperkorn may appear very closely linked to Christ he is in many ways very far removed from him indeed. The symbolic value of Holy Communion providing eternal life through Jesus is brought to an earthly, gluttonous level, much closer to a medieval banquet scene, perhaps suggesting, ironically through a direct comparison with Jesus, that Peeperkorn's indulgence in physical, transient pleasures distances him all the more from hope for rebirth. This decadent, hedonistic approach to life which reached its height famously with *fin de siècle* writers such as Oscar Wilde appears to be present within Peeperkorn, but much like his religious affiliations, is not entirely adequate. Reed offers an explanation for this:

The form in which *„devotion to life“* was available to a son of that time was the emphatic vitalism which was ostensibly a reaction to decadence but at root one of its manifestations. And its main author was, for Mann at least, Nietzsche, in whose life the religious terms of the Peeperkorn episode – Dionysus and the Crucified – come together.<sup>96</sup>

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<sup>95</sup> *„Kingly host“.*

<sup>96</sup> Reed, p. 260.

Thinking then of Peeperkorn also as Dionysus, we can trace a link to the cyclical, slovenly time of Clawdia, Hippe and Marusja, bound up with eastern vitality, intoxicating their victims with their physical charms. The Dionysian elements within Peeperkorn can be seen through his description of life as a highly sexualised, demanding woman (Z 776), yet as Koopmann also points out, Peeperkorn is a mixture of Dionysus *and* Christ.<sup>97</sup> It could be suggested that as a European, rooted in the world of clocktime and Christianity yet striving desperately against his nature for eastern freedom, excess and *durée*, he is proof of the sensational yet incompatible mixture of the two systems. Unlike the similarly religiously symbolic Freder and Marie of *Metropolis*, no happy compromise between the two time systems is to be found through Peeperkorn, only decline and suicide.

Another aspect of time vital to the Peeperkorn episode is the time of year at which it takes place, namely Easter. Particularly fitting for the Last Supper scene and Eucharist references, it is most importantly the traditional time for renewal. However, as we have established, Peeperkorn can be interpreted as a false god, like Marie and Marusja, offering only a hollow appearance of rebirth. The basis of this image on a site of true rebirth only makes the disappointment of its falsity bitterer. This fits in with Eliot's famous opening line, 'April is the cruellest month', not only the month in which Easter generally falls and therefore spiritual rebirth, but also the natural time for renewal being considered the 'cruellest' is an obvious sign that there is little hope for natural or spiritual rebirth. This point is reinforced through Lil, an infertile and decaying character whose name is a truncated form of Lily, the flower of Easter.<sup>98</sup>

Mann toys with religious rituals more specifically, as noted earlier Hans and Clawdia's relations on Shrove Tuesday have symbolic importance which can be explored more deeply in the context of religious significance. Meredith explains:

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<sup>97</sup> Koopmann, *Thomas-Mann-Handbuch*, p. 417.

<sup>98</sup> Brooker and Bentley, p. 112.

–Carnival” derives from *carnem levare*, the giving up of meat: it is the feast, the Fat Tuesday which comes before Ash Wednesday, in which the priest crosses the forehead with ashes and says, –Man, you are of ashes, and to ashes you will return.” The giving up of meat is both the concrete example and the metaphor for the giving up of the world: we must die in order that we may live. In this way, we imitate Christ; Lent ends with the death and resurrection, and when we again take flesh, it is the flesh of the resurrected lamb of God.<sup>99</sup>

Hans’ ‘taking of the flesh’ can be interpreted in the more carnal sense of his tasting of Clawdia’s ‘flesh’ before she departs from the sanatorium leaving him in a metaphorical wilderness until her return at Easter. In this reading we see Hans imitating Christ but rather than finding spiritual rebirth at Easter and the tasting again of Clawdia’s flesh, it is only his hope of resuming the love affair that is put to death. This is yet another example of Mann mirroring Christian ritual in order to show his characters’ hopelessness and their distance from true spiritual rebirth. There is yet more symbolic resonance in the pact made between Hans and Clawdia upon her return that they will unite in a ‘league’ for Peeperkorn. Clawdia states, ‘Ich wüßte gern einen guten Menschen an meiner Seite’<sup>100</sup> (Z 822), highly reminiscent of the image in ‘What the Thunder Said’ of ‘the third who walks always beside you’ (WL 360). In both works there is a hint that the ‘third’ is Christ yet there is also an ambiguity in *The Waste Land* that the ‘third’ could just as easily be interpreted as death or Tiresias, amongst other possibilities. Similarly there is ambiguity in the ‘holy trinity’ of Hans, Clawdia and Peeperkorn as to who is assigned to which deity, creating a mocking comedy when the ambiguity of the sexual relationships between the three characters is taken into account. Williams explains how Christian symbolism in *The Waste Land* can also be transposed to a sexual reading as the lance used to pierce Christ’s side and the cup used to receive Christ’s blood can be linked to pagan precedents as male and female sex symbols.<sup>101</sup> This in turn links to the investigation made by Weston between the Grail talismans of the cup and lance to the

<sup>99</sup> Meredith, ‘Mortal Illness on the Magic Mountain’, p. 125.

<sup>100</sup> ‘I should be glad to feel I have a good person by my side’.

<sup>101</sup> Williams, p. 12.

‘cups’ and ‘wands’ suits of the prophetic Tarot pack.<sup>102</sup> The overlapping religious and mythical imagery is combined in the supernatural, adding yet another dimension to the possibilities of interpretation.

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<sup>102</sup> Smith, 1983, p. 91.

## SUPERNATURAL REBIRTH

Alongside the many classical and religious references employed in both works there are also elements of the supernatural, some of which, such as the function of prophecy, have already been touched upon. More specifically, particularly in *Der Zauberberg* as the title suggests, there are hints towards magic, which further remove the story from linear clocktime. One technique employed to create this effect is, very similarly to the interwoven classical, mythical and religious references, the permeation of fairytale-like characters and stories into the narrative. One example of this is Frau and Herr Magnus, Hans' tablemates, reminiscent of Jack Sprat and his wife since Herr Magnus cannot digest sugar products and his wife cannot tolerate protein (Z 583).

Another adaptation of a fairytale comes in the form of a story Hans recalls about a physician's report of a twelve year-old girl who fell asleep for thirteen years and in that time, whilst sleeping, matured into womanhood (Z 746). The parallels with Sleeping Beauty are clear yet the sketch also raises the problem of the physical effects of time regardless of conscious experience. It is also particularly interesting that this study happens to be a female sleeping through her initiation into womanhood and her physical peak for reproduction, perhaps suggesting, as we have previously observed, that surrender to the dream-world of non-linear time hinders rebirth.

The dwarf waitress in the sanatorium raises similar themes since she is noted to be klein wie ein Kind, mit einem alten, langen Gesicht<sup>103</sup> (Z 64). This could be interpreted as a reversal of the previously discussed prematurely old characters in Eliot's works, such as Prufrock and Gerontion, since the waitress has psychologically aged naturally but her body is like a child. At the same time, however, her aged face is reminiscent of Lil looking so antique, both interpretations display another way in which the unnatural combination of age

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<sup>103</sup> small like a child, with an old, long face.

and youth creates characters who do not seem to conform to natural linear time. A final example of Mann's employment of mythic elements can be seen through a passing reference to Krokowski, a sinister mythic figure who at times is almost ghostly or vampiric, simply 'appearing' in rooms (Z 265). The ceaseless continuation of his lecture series is compared to Scheherazade's ongoing nightly tales (Z 500), lending his lectures a fairytale-like quality, this in turn can be compared to the many stories of *The Waste Land* which combine myth with a sinister, otherworldly quality. Smith points out that 'in *Ulysses* Joyce's structural use of prior myth shows the modern world in an unmythological light; the end of Eliot's is to transform all into myth.'<sup>104</sup> Thinking of *The Waste Land* as being like a blurring of Scheherazade's stories emphasises Eliot's success at turning the everyday into the mythical.

A more concrete way in which the supernatural escapes linear time and arguably produces a form of rebirth can be seen through the Ellen Brand episode of *Der Zauberberg*. As Krokowski's lectures fittingly begin to deal with the topics of 'Hypnotismus,' 'Somnambulismus' and 'Telepathie'<sup>105</sup> (Z 899), the patients start to experiment with supernatural forces such as the Ouija board. The reader is introduced to Ellen Brand's capacity for supernatural phenomena through the gossip-laden, sensationalist tone typical of the sanatorium's inhabitants. Of particular interest for this study is the story that, whilst at home in Odense, Ellen Brand saw an apparition of her sister who was then living in New Jersey, it later transpired that that was the very moment at which Ellen's sister had died (Z 907). It could be suggested that this is an example of supernatural rebirth and evidence of spiritual life after physical death. However, the histrionic, rumour-fuelled tone of the story along with its appearance in the chapter entitled 'Fragwürdigstes'<sup>106</sup> forces the reader to acknowledge the scepticism with which such stories are treated by the narrator and to some degree by Hans. It could be suggested that through depicting both the deeply gullible

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<sup>104</sup> Grover Smith, *The Waste Land*, (London: George Allen & Unwin, 1983), p. 60.

<sup>105</sup> 'hypnotism, somnambulism, and telepathy'.

<sup>106</sup> 'Highly Questionable'.

attitudes of many patients and the highly sceptical attitude of the narrator, the reader is unconsciously coerced into a balanced observation of the supernatural events, the culmination of which is the calling up of Joachim from the dead.

The description of the process of the calling up of the dead has many similarities with the process of labour and childbirth for example, Ellen *„rief nach dem Doktor“*<sup>107</sup> (Z 934). She is also described as *„die jungfräuliche Person der Wöchnerin“* and the *„Mutter“*<sup>108</sup> (Z 677). The image of Ellen as the virginal mother creates yet another link to the Madonna, like Marie and Marusja, there is an element of impropriety in the comparison since rather than bringing Christ into the world Ellen is bringing back the spirits of the dead. The extent to which the conjuring of Joachim can be seen to be *„rebirth“* is, as the title of the chapter suggests, highly questionable yet the associations with birth and labour are nonetheless very clear. Lindsay argues that this episode is the climax of Hans' turning to the inner-world, he points out that *„the time-systems here break to admit a glimpse of the future: Joachim rising in the uniform of a soldier of the coming war.“*<sup>109</sup> If the conjuring of this image of Joachim were to be considered a form of rebirth, it could be argued that a break from linear time can indeed create rebirth. However, the doubtful nature of this *„rebirth“* and its basis in death weakens the argument somewhat. If this is indeed the furthest Hans goes into the *„inner-world,“* he is very quick to wish to get out of it as upon seeing the vision of Joachim he goes over to the door to turn on the *„white light“* (Z 938). This action could easily be seen as a deliberate mirroring of Settembrini's original turning on of the light, representing the entrance of Enlightenment values. Light in *The Waste Land* has also conventionally been interpreted as secular knowledge but also (paradoxically) divine knowledge.<sup>110</sup> The fact that Hans turns on the light to diminish the unscientific and irreligious spectre reinforces the

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<sup>107</sup> *„called for the doctor“.*

<sup>108</sup> *„the maidenly form of the woman in childbed“ and the „mother“.*

<sup>109</sup> Lindsay, p. 82.

<sup>110</sup> Brooker and Bentley, p. 68.

connection between primitive eastern darkness and death and suggests that Hans is not prepared to go any further into that realm. However, this does not prove to be a turning point for Hans into Settembrini's world of progress but rather a statement of his unwillingness to exist fully in either eastern or western value systems and, like his contemporary Germany, to exist for as long as he possibly can in the middle of the two.<sup>111</sup>

Another form of what might be considered supernatural rebirth, although perhaps less so to a modern reader, are the technological representations of reality where there is none, for example, the cinema (Z 436), the zoetrope (Z 119), the daguerreotypes (Z 35) and the gramophone (Z 875 and WL 256). When both works were in the process of composition these inventions were relatively new and therefore treated with more wonder and critical distance than in modern society. Hans' awe and reflections on his experience at the cinema convey this:

Die Schauspieler, die sich zu dem Spiele, das man genossen, zusammengefunden, waren längst in alle Winde zerstoben; nur die Schattenbilder ihrer Produktion hatte man gesehen [...] Man rieb sich die Augen, stierte vor sich hin, schämte sich der Helligkeit und verlangte zurück ins Dunkel, um wieder zu schauen, um Dinge, die ihre Zeit gehabt, in frische Zeit verpflanzt und aufgeschminkt mit Musik, sich wieder begeben zu sehen.<sup>112</sup> (Z 437)

This passage eloquently explains the phenomenon which all the above mentioned devices embody, the ability to allow a moment or series of moments in the past to be reborn into the present. On the surface it seems that such inventions are mere forms of entertainment yet, as this passage in particular demands of the reader, closer inspection and introspection reveal these inventions to be representations of cyclical time. The fact that the audience 'schämte sich' at the bright lights of reality and long to be back in the darkness, constantly reliving the past, further connects light to western Christianity and Enlightenment and darkness to eastern

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<sup>111</sup> Weigand, p. 107.

<sup>112</sup> 'The actors who had assembled to present the scenes they had just enjoyed had long since been scattered to the winds; only their shadows had been here[...] They rubbed their eyes, staring vacantly before them, shameful of the bright light and wishing to be back in the darkness, looking at sights which had had their day but then, as it were, had been transplanted into fresh time and embellished with music to be issued again and again.'

*durée*. The audience's desire to relive the past through the film is also reminiscent of Nietzsche's eternal recurrence, yet rather than living their lives over and over they wish to live out fictional representations of life. Again, this poses a great threat to progress and genuine rebirth which cannot come about through repetition of the past.

The desire to cling on to fictional representations of reality can also be seen through Hans' memories of his grandfather being based on a portrait rather than his experiences of the man himself (Z 39). This displays Hans' natural inclination for a stagnant form of life which has been given beauty and removed from linear time, rather than the reality-based world of progress which allows for death and therefore also rebirth. This veneration of art over life reminds us again of Wilde's decadent theories, which have often been considered degenerate, particularly his statement that *'Life imitates Art far more than Art imitates Life.'*<sup>113</sup> Peeperkorn reinforces this statement, as Heller points out, his model is not life, it is art since he is based on the famous author Gerhart Hauptmann.<sup>114</sup> Another example of life imitating art could be seen through the tapestry of Philomela's story hanging over Belladonna's mantel, after which scenes of loveless sexual encounters are repeated in various forms such as the typist and the Thames-daughters. The direct comparison of the tapestry to *'a window'* (WL 98) lends the artistic representation of the story a stronger sense of reality, displaying how Wilde's statement echoes in the later imitations of this artwork. Yet the matter is further complicated by the fact that these characters imitating art are in fact representations within artworks themselves making linear time and the world of reality seem very far removed indeed.

The most notable form of a technological representation of the past in the present, and art in life, in both works comes in the form of the gramophone. Schultz explains how upon its invention in 1877 Thomas Edison intended his creation to be a *'keeper of invaluable records,*

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<sup>113</sup> Oscar Wilde, *'The Decay of Lying'* in *The Works of Oscar Wilde* 2<sup>nd</sup> edn. (Leicester: Blitz, 1993), p. 921.

<sup>114</sup> Heller, p. 208.

of preserving the last words of dying persons, of preserving languages by reproducing their exact pronunciation. In contrast to the telephone of his competitor Bell, it was not a device to transmit momentary, fleeting communication.<sup>115</sup> The aims of the inventor crystallize what both works, although more explicitly *Der Zauberberg*, are conveying through the symbol of the gramophone: that it is a preserver of the past. The comparison to the telephone, deemed symbolic of the ‘transitory, fleeting’ present moment therefore bound up with linear time, is interesting particularly since this invention is excluded in both works. Like the cinema, the gramophone recreates exactly a moment or series of moments in the past, reminding us of Bergson’s statement that the same moment cannot be lived twice in exactly the same way since the conscious mind is continually developing and changing. However, a recorded reproduction of a piece of music will always sound the same regardless of how the listener’s conscious mind interprets it. Furthermore, the repetition of an exact recording is more likely to produce a more similar recollection of a previous moment as opposed, for example, to a live performance which is more likely to differ and therefore create a different, and thus more progressive, experience. This highlights the mechanical quality of the gramophone which is able to create exact repetition, dramatically differing from life in which the same moment, action or note can never exactly be repeated. Eliot argues this point in his essay ‘Marie Lloyd,’ in which he bemoans the replacement of live entertainment stating that ‘when every theatre has been replaced by 100 cinemas, when every musical instrument has been replaced by 100 gramophones’ then people will lose all interest in life and civilisation will suffer.<sup>116</sup> It is the loss of humans’ ability to connect directly with one another which seems vital to Eliot, the ‘typist’ of *The Waste Land* who ‘puts a record on the gramophone’ (WL 256) becomes emblematic of this loss. She is undoubtedly a tragic figure yet she is denied any drama or genuine feeling, as might be seen in a theatrical tragedy, representing the lost vitality which

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<sup>115</sup> Karla Schulz, ‘Technology as Desire: X-Ray Vision’, p. 164.

<sup>116</sup> T. S. Eliot, ‘Marie Lloyd’ in *Selected Prose of T. S. Eliot*, p. 174.

only comes through authentic human connection, the feeling is reinforced by the speaker on Margate sands who can connect ‘nothing with nothing’ (WL 302).

This representation of the gramophone simply as a life-denying, mechanical symbol is considered more deeply in *Der Zauberberg* as it is given a more ambiguous treatment. Swales explains that ‘like the cinema image, the gramophone has something *geisthaft*’ about it, because it combines physical, sensuous presence and abstraction.<sup>117</sup> Far from mechanistic and detached, it is noted how life-like the music sounds, as though the singer were standing in the next room (Z 878). In this way the gramophone can be seen to create the illusion of reality where there is none, its central role in the *séance* scenes reinforces this idea. The status of the gramophone is also further complicated by its function as provider of music. Music is deemed ‘politically suspect’ by Settembrini for its ability both to break up time into beats and sequences whilst also causing the listener to lose track of time which is not conducive to progress (Z 160). When the already ‘politically suspect’ music is teamed up with a machine which prides itself on reliving moments of the past, it comes as no surprise to the reader that Hans devotes himself to the device, diminishing any remaining hope of his return to the world of clocktime and progress. Thus we see how the gramophone becomes symbolic both of eastern sterility, seduction and *durée*, offering no hope for rebirth through constant repetition of the past, and at the same time of western clocktime which has become so mechanised and alienating that on the surface it offers progress but is also sterile and inhuman.

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<sup>117</sup> Swales, p. 82.

## NATURAL REBIRTH

Another device employed in both works to display how the past is constantly in the present, disallowing progress, is nature. This can be seen more specifically through the seasons. We have already remarked upon Eliot's famous inversion of the traditionally hopeful, life-giving April being the 'cruellest month' (WL 1), yet the whole poem is a disavowal of natural normality. The many indoor settings such as taverns, dressing rooms and brothels shut out nature from their oppressive, stifling atmospheres. The glimpses of seasons given in the poem deem summer to come as a surprise bringing 'a shower of rain' (WL 9) and of course there is Marie who goes 'south in the winter' (WL 18) so as to avoid the natural seasons.<sup>118</sup> The 'story rubbish' (WL 20), 'dead trees' (WL 23) and 'dry stone' (WL 24) imagery from section I is carried through to the 'sandy road' (WL 332) and 'rock without water' (WL 334) of section V, helping to create the desolate, sterile atmosphere running throughout the poem, reinforcing the mood of the title and the prospect of eternal desert. Even the potential rain in the final section of the poem offers little hope for rebirth, Gish argues it is 'more like a summer storm than a spring shower. The poem thus incorporates both daily and seasonal cycles into a vision of all history without pattern.'<sup>119</sup> The same can easily be said of the seasonal cycles on the magic mountain as numerous references to the eternal snow (Z 18) and irregular spells of sunshine are given throughout the novel.<sup>120</sup> Joachim explains how the seasons 'vermischen sich sozusagen und halten sich nicht an den Kalender'<sup>121</sup> (Z 133). The phrasing of this explanation paves the way for a clearer link to the irregularity of the seasons with *durée*. The seasons in the 'flatlands' stick to the calendar, they are regulated by months just as days are regulated by hours, yet in the worlds of the mountain and waste land, where time is allowed a more subjective existence, it seems that the seasons adapt to cyclical time

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<sup>118</sup> Brooker and Bentley, p.61.

<sup>119</sup> Gish, p. 55.

<sup>120</sup> Lindsay, p. 80.

<sup>121</sup> 'they run in together, so to speak, and don't keep to the calendar.'

and do not follow a set pattern. Alternately it could be suggested that it is the mixing up of the seasons in both settings which contributes to creating the subjective experience of time for the characters and the reader. Either way there is undoubtedly a clear connection between the inverted seasons of both texts and the experience of *durée*.

However, the portrayal of linear time is not completely excluded from both works, the pub scene in ‘A Game of Chess’ is played out almost in real-time and the landlord certainly has his eye on the clock reminding the patrons that ‘it’s time’ (WL 141). Of course this can also be interpreted more intangibly as a warning of transience and mortality but it is most obviously a reference to closing time; entrenched in clocktime. Such reminders of clocktime in the midst of chaotic *durée* can seem like havens of normality to readers lost in the overwhelmingly subjective time of the poem. *Der Zauberberg* also offers glimmers of normality in the form of seasonal festivals such as Easter and Christmas. Yet these are not treated as markers of linear time, on the contrary the narrator describes how ‘als er vorüber war, da lag das Weihnachtsfest im Vergangenen, - oder, ebenso richtig, es lag wieder in ferner Zukunft, in jahresferner: zwölf Monate waren nun wieder bis dahin, wo es sich im Kreislauf erneuern würde’<sup>122</sup> (Z 401). The experience of Christmas, like the pub scene of *The Waste Land*, is a reminder of regular, linear time allowing the reader glimpses of familiarity only for them to be proven just as engulfed in cyclical time as the rest of the works. The acknowledgement of Christmas and the measuring of the twelve months between celebrations seems only to highlight that the measuring of time is a purely human construct, not a natural one. This point is made extremely clear in *Der Zauberberg*:

Die Zeit hat in Wirklichkeit keine Einschnitte, es gibt kein Gewitter oder Drommetengetön beim Beginn eines neuen Monats oder Jahres, und selbst bei dem eines neuen Säkulums sind es nur wir Menschen, die schießen und läuten.<sup>123</sup> (Z 313)

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<sup>122</sup> ‘as it was over, and the whole Christmas season lay in the past, or equally, it lay in the distant future, a year’s distance: twelve months and it would be brought round in a circle anew again.’

<sup>123</sup> In reality time has no divisions to mark its passage; there is never a thunder-storm or blare of trumpets to announce the beginning of a new month or year. Even when a new century begins it is only us humans who ring bells and fire pistols.

This statement creates a divide between arbitrary human clocktime and natural *durée*, making the assumption that the two are separate. Of course, weather patterns have traditionally lent themselves as significant measurers of annual cycles and are arguably the basis for pagan mid-winter and spring festivals, the mid-winter festival which *Der Zauberberg* claims to be just a reminder of the cyclical nature of time. It could be argued that there is a degree of contradiction in the fact that cyclical time is portrayed both by the disallowance of natural seasons through constant snow and at the same time the human acknowledgement of the seasons through festivals. More simply stated, cyclical time is portrayed both by the changelessness of weather and the traditional markers of its change. Such confusion is perhaps deliberate, forcing the reader further to empathise with Hans who, losing his grip on the notion of time as a natural course, begins to feel extremely disorientated, like he needs to ‘\_hold on to something’ (Z 509), a feeling familiar to many readers of *The Waste Land*. It is this disorientation which leads Hans to the important realisation that ‘\_die Ewigkeit ist nicht –geradeaus, geradeaus’’, sondern –Karussell, Karussell’’<sup>124</sup> (Z 510).

Weigand offers some clarification of this epiphany by further polarising these concepts: ‘\_time has the stamping rhythm of –geradeaus, geradeaus’’, whereas eternity murmurs: –Karussell, Karussell’’; time is the medium of progress, whereas there is no progress in eternity. Action is the ethos of time, contemplation that of eternity.’<sup>125</sup> The presentation of nature as both changeless and cyclical fits in well with this concept of eternity. The relationship between nature and eternity can also be seen to be represented by the pagan rituals drawn upon by both authors. Lindsay makes this connection, explaining how Hans’ realisation of the nature of eternity leads him to contemplate ‘\_the past generations with seasonal rites such as fires at the solstices.’<sup>126</sup> There are obvious links to be made with what could be considered the pagan rituals of *The Waste Land*, closely linked with the Grail

<sup>124</sup> ‘\_Eternity is not \_straight ahead’ \_straight ahead’ but rather \_merry-go-round’ \_merry-go-round’.

<sup>125</sup> Weigand, p. 151.

<sup>126</sup> Lindsay, p. 80.

myths, such as the drowning of the Phoenician sailor (WL 312) and the sprouting corpse (WL 72) but Eliot's later *East Coker*<sup>127</sup> offers a more explicit connection between pagan ritual and time. The images from the third stanza of section I set a scene very similar to that which Hans imagines, the 'dancing around the bonfire' (EC 28) in an 'open field,' (EC 24) keeping time with the seasons: 'the time of milking and the time of harvest' (EC 44) and engaged in natural procreation: 'the time of coupling of man and woman' (EC 45) which continues the cycle in the next generation. The scene can be considered as a metaphor of Hans' reflections on time and eternity: the 'gradeaus' rhythm of time expressed in the beating of their feet, much like the primitive beating of the drum in the jungle, sets the basis for healthy procreation in time with nature, while the 'Karussell' dance continually around the bonfire represents the eternal continuation of the cycles of birth, death and rebirth from generation to generation.

This primitive idyllic existence, not completely romanticized with its basis on 'fir and faeces' (EC 7), portraying continual death and renewal has much in common with the culmination of Hans' scientific investigations. Three consecutive paragraphs begin: 'Was war das Leben?'<sup>128</sup>, finally to be answered:

Es war Wärme, das Wärmeprodukt formerhaltender Bestandlosigkeit, ein Fieber der Materie, von welchem der Prozeß unaufhörlicher Zersetzung und Wiederherstellung unhaltbar verwickelt [...] Es war das Sein des eigentlich Nicht-sein-Könnenden, des nur in diesem verschränkten und fiebrigen Prozeß von Zerfall und Erneuerung mit süß-schmerzlich-genauer Not auf dem Punkt des Seins Balancierenden.<sup>129</sup> (Z 381)

The acknowledgement that the meaning of life lies in this natural process places a great deal of importance on the need for death in order for renewal, something which we have already seen in the pagan rituals, the Grail myth and the hags in Hans' snow vision. The precise

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<sup>127</sup> T. S. Eliot, *The Complete Poems and Plays*, (London: Faber and Faber, 2004), pp. 177-183. References to *East Coker* will henceforth be given in parentheses within the body of the thesis as EC followed by the line number, e.g. (EC 28).

<sup>128</sup> 'What was life?'

<sup>129</sup> 'It was warmth, the warmth generated by a form-preserving instability, a fever of matter, which accompanied the process of ceaseless decay and repair [...] It was the existence of the actually impossible-to-exist, of a half-sweet, half-painful balancing in this restricted and feverish process of decay and renewal, upon the point of existence.'

biological terminology employed in the revelation of the meaning of life is not only a comical jibe at Hans Castorp's profound realisation naturally being entwined with whichever fad he happens to be focused on at that particular moment, but also serves as a reminder that life, like death, is a natural process and little more. The particularly memorable image of the 'corpse' Stetson 'planted last year' (WL 71) can be seen to relate well to this notion. On the most basic level it could be argued that through death, represented by the corpse, comes new life, hence the idea of it sprouting, this fits in with the Grail myth. However, much of the image's value lies in its absurdity: corpses do not sprout like plants. Brooker and Bentley suggest that this absurdity can be comprehended in terms of the corpse serving as fertilizer, releasing its chemicals to encourage plant growth, which to Stetson and the speaker in contemporary London may make more sense.<sup>130</sup>

The notion of human corpses serving merely as fertilizer reinforces Hans' thinking that the meaning of life can be reduced to the purely physical dying and renewing of matter. The reader can easily deduce the influence of Behrens behind this thinking. Aside from being compared to Rhadamanthus and Satan, Behrens' hands are frequently noted as being 'shovel-like' (Z 68). This is very likely an allusion to Schopenhauer's famous 'shovel-pawed mole', which spends its whole life digging strenuously with its enormous shovel-paws only in order to gain 'Futter und Begattung: also nur die Mittel, die selbe traurige Bahn fortzusetzen und wieder anzufangen, im neuen Individuo.'<sup>131</sup> This idea of a purely physical mode of existence within nature is aptly reminiscent of the pagan dancing in circles around the fire, displaying another example of the cyclical nature of eternity. Nature, like *durée*, continues regardless of arbitrary human constructs such as the hours of the clock. However, the shovel-pawed mole can also be seen as representative of the 'unreflective, doughtily acquisitive life of the upper-

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<sup>130</sup> Brooker and Bentley, p. 36.

<sup>131</sup> 'nourishment and procreation, that is, only the means for continuing and beginning again in the new individual the same melancholy course.' Arthur Schopenhauer, *Die Welt als Wille und Vorstellung*, 3<sup>rd</sup> edn (Wiesbaden: Anaconda, 2009), p. 754.

middle-class burgher',<sup>132</sup> which Hans has left behind, a world heavily regulated by clocktime in which the people continue their toilsome existence only to procreate. Mann endows this system with its own motif in the form of the christening bowl which so fascinates Hans as a child. Seven generations of healthy procreation are neatly represented in this symbol, highly reminiscent of the Buddenbrooks' family book, the ancestral line is seemingly to be discontinued as the final generation gives itself over to artistic contemplation. In the 'Unreal cities' of London and Hamburg humans procreating and dying are reduced to fertilizer, shovel-pawed moles and names on christening bowls. Like the previously discussed typist and clerk, humans in cities are not portrayed as psychologically-developed, socially aware or capable of feeling, they are mechanised or debased to animals and biological matter. The 'progress' offered by procreation in city-life does not seem at all desirable and no compromise seems to be offered. However, it could be argued that ultimately life exists only in the physical world, contemplation or experience of *durée* may develop the mind but will not create new life and natural procreation. Guerlac supports this by problematizing Bergson's notion of cyclical time through a discussion on the irreversibility of the physical process of entropy, explaining that some processes, such as burning substances, are simply irreversible and therefore inextricably bound up in linear time.<sup>133</sup> The same can easily be said of physical decay and death.

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<sup>132</sup> Meredith, 'Mortal Illness on the Magic Mountain', p. 112.

<sup>133</sup> Guerlac, p. 31.

## REBIRTH AFTER DEATH

The irreversibility associated with decay and death, able only to exist in linear time, appears to contradict the notion that *Der Zauberberg* and *The Waste Land*, which are both so dominated by disease and death, depict purely cyclical presentations of time. We need to examine more closely the treatment of death in both works in order to establish how the authors do indeed manage to present death as cyclical. One way in which Mann achieves this is, as we have already seen, through the conjuring of Joachim back from the dead and the idea of the existence of a supernatural afterlife. However, we also saw the ‘highly questionable’ nature of this form of ‘rebirth.’ A more tangible way through which death appears cyclical is the idea that illness can be passed on from parent to child. This is an idea from *Buddenbrooks* and *Tristan*, played out in *Der Zauberberg* in the form of Leila Gerngroß whose mother is of ‘entschieden phthisischem Typus’<sup>134</sup> (Z 417) and is therefore guilty of passing on tuberculosis to her child. Through inherent illness it could be argued that the ‘Bürger/Künstler’ polarity, explored in Mann’s earlier works, further separates the healthy progress of linear time and the inherently diseased contemplative state of *durée*. However, unlike the previous texts, *Der Zauberberg* does not fully adhere to the romantic ideal of disease being bound to artistic creativity but rather provides sustained criticism of it, proven most obviously by the vulgar but nonetheless tubercular Frau Stöhr. Through her and the other widely varying ‘types’ at the sanatorium it seems that disease and death are impersonal, acting upon their victims regardless of personality, just as we have seen time taking its natural course regardless of arbitrary human constructs. Cooper argues that fear works in the same way in *The Waste Land*, paying ‘no attention to wealth or class or education.’<sup>135</sup>

The impersonality of disease and death can be seen to some extent through the rooms at the sanatorium which all look exactly the same. The identical cells containing the victims

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<sup>134</sup> ‘the decidedly consumptive type.’

<sup>135</sup> Cooper, p. 70.

of disease, remind one of the penultimate stanza of *The Waste Land*'s 'each in his prison' (WL 413). Considering each infected person in their own individual prison suggests that disease is a particularly personal experience, ironic considering the impersonality of the disease affecting the patient. Yet it is arguably through isolation that the highly subjective state of *durée* is most easily experienced. If this is the case then the 'rest cures' of the sanatorium and the isolation which overwhelms characters of *The Waste Land*, who are each in their own prisons such as the typist, the Thames-daughters and Heironymo, encourage *durée* over clocktime.

The attempt to hide death at the sanatorium, removing corpses from rooms when the other patients are asleep or at meals, is another way in which the timeless atmosphere of *durée* is sustained on the mountain. Most patients are happy with this existence, not letting death ruin the jovial atmosphere (Z 66). The 'half-lung club' prove a particularly interesting case when considering time and attitudes towards death as Hans observes:

sie sind so frei . . . Ich meine, es sind ja junge Leute, und die Zeit spielt keine Rolle für sie, und dann sterben sie womöglich [...] Krankheit und Sterben sind eigentlich nicht ernst, sie sind mehr so eine Art Bummelei, Ernst gibt es genaugenommen nur im Leben da unten.<sup>136</sup> (Z 75)

Far from concealing death to create *durée*, it seems that becoming as close as possible to it creates an even greater sense of freedom with time. Hans' reflection that it is only 'down below,' in the world of clocktime, that death is taken seriously can lead us to the realisation that death is not simply a physical occurrence but also a concept to be interpreted. The sanatorium society chooses to interpret death in terms of the non-linear time by which they live, hence its lack of gravity as a subject. Yet in the 'flatlands,' where linear time reigns, death is treated seriously as an irreversible process. In both societies the physical process is the same, it is only the attitudes — based on time concepts — which differ.

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<sup>136</sup> 'They are so free . . . I mean they are so young, and yet time is nothing to them, and then they may die [...] being ill and dying aren't serious at all, just a sort of loafing about wasting time, life is only taken really seriously down below.'

The same cannot be said of *The Waste Land* in which death acts more as a pervasive mood than a physical occurrence to be interpreted. The first and last sections of the poem contain substantially more direct references to death than the middle three sections, creating the appearance of beginning and ending with death, giving the poem a cyclical quality and perhaps reminding the reader of the sentiment found in *East Coker* that ‘in our beginning is our end’ (EC 1). Death is not portrayed simply as an irreversible physical action in *The Waste Land*; temporal life itself is a state of death. We see a character neither ‘living nor dead’ (WL 40) followed by the crowds flowing over London bridge who have been ‘undone’ by ‘death’ (WL 63) yet are still able to flow over the bridge. In the following section we find the question ‘Are you alive, or not?’ (WL 126) before the final section’s claim that ‘We who were living are now dying’ (WL 329). The use of the present participle in this final example is particularly effective in creating the notion that life and death are not separate states of being but rather ends of a scale which no character in the poem is able to reach either end of, they are simply existing somewhere in the middle. As the above quotations illustrate, the characters’ existence between life and death further emphasise the Grail myth’s message that only through death is rebirth possible. It could be argued that the state of limbo engulfing the characters is preventing death and therefore also life. A comparison can be made here to the inhabitants of the sanatorium who are ‘neither living’ in the sense that they are removed from the world of progress, and are dying ‘with a little patience’ (WL 330) as many of them spend years taking their ‘cure’ whilst resigned to a death they are unwilling to acknowledge.

Hans Castorp’s relationship with death is more complex than many of the other Berghof residents. From the moment he sees the skeleton of his own hand in the X-ray room the ‘familiar fact’ of the accepted concept of death is translated into ‘vital experience’,<sup>137</sup> sparking Hans’ active fascination with the phenomenon. We have already seen the symbolic

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<sup>137</sup> Weigand, p. 23.

value of the X-ray image in Hans' love affair with Clawdia, combining the stark symbol of mortality with the personification of subjective time. Yet death, for Hans, still holds many of the romantic notions of nobility which he initially held about illness. In complete seriousness he reflects that *„in Sarg ist ein geradezu schönes Möbel“*<sup>138</sup> (Z 154), a comical observation to the reader but one which clarifies Hans' natural sympathy with death and his ideals of its elegance.

A further example of this can be seen when Hans begins sending flowers to patients who are about to die; when confronted with a male patient, he decides that flowers are still appropriate, since death neutralises gender (Z 419). This is particularly significant in terms of physical rebirth, for which gender is essential. Grover Smith discusses the story of Brahma in the *Brihadaranyaka-Upanishad*, the scripture from which the thunder of *The Waste Land's* final section is taken. In this story Brahma, originally being two-sexed, divides himself to create the separation of the sexes paving the way for natural reproduction.<sup>139</sup> There is an obvious connection here with Tiresias, *„old man with wrinkled female breasts“* (WL 219), who has also experienced being both genders, although far from a symbol of natural reproduction Tiresias' body is withered and his soul longs for death. In this way he is much like the Sybil of the poem's epigraph, who asked for as many years of life as she was holding grains of sand, only realising after her wish was granted that she forgot also to ask for eternal youth. Williams relates the presence of Tiresias and the Sybil in this sense to the aforementioned state of neither life nor death, which runs throughout the poem, she then points out how the Sybil's story with her handful of sand links to the line, *„I will show you fear in a handful of dust“* (WL 30). Brooker and Bentley explain that *„this association of fear and dust points to a powerful emotion and to the matter from whence we come and to which*

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<sup>138</sup> *„A coffin is a really handsome piece of furniture.“*

<sup>139</sup> Smith, 1983, p. 105.

we go.<sup>140</sup> The phrasing of this explanation hints towards Christian funeral rites of which the ‘handful of dust’ is also reminiscent, ‘ashes to ashes and dust to dust.’ The matter of human physicality is proven to be circular, beginning and ending in dust, reminding us of the circularity of physical existence expressed in *East Coker* and also leading us back to Nietzsche’s ideas on eternal recurrence which claim humans to be ‘specks of dust.’ Yet Nietzsche’s theory can be seen as a call to affirm life and not to waste one’s existence. This seems a far cry from the Sybil and Tiresias whose existence seems only to consist of very gradually wasting away – something which could arguably be said of Hans Castorp on the mountain. *The Waste Land*’s presentation of death not as a physical finality but rather as a dull presence permeating the lives of its characters along with the recognition that human physicality begins and ends in the same way allow the irreversible physical process of death to be portrayed as cyclical and removed from linear time.

A final way in which death is bound up with cyclical time is through music. The reader can infer a great deal of symbolic value from the seemingly simple line: ‘Hans Castorp aber ließ –Ocean Steamships’ auf der Decke liegen und lauschte mit herzlicher Teilnahme auf die Musik’<sup>141</sup> (Z 229). The book which Hans brings with him on his journey, *Ocean Steamships*, is clearly representative of the shipbuilding career towards which he was working and the Hamburg life of clocktime and progress which he has left behind. Music, we have already noted, is deemed ‘politically suspect’ for its ability both to give definition and meaning to individual moments but also to seductively lull the listener away from the world of progress into lethargy and stagnation. Lindsay argues that this represents ‘the whole problem of the nature of Castorp’s experience: something that enriches life and yet works out as a divorce from it.’<sup>142</sup> With this in mind, Hans giving up *Ocean Steamships* for music is not simply a metaphor for giving up clocktime for *durée*, although he does indeed give up

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<sup>140</sup> Brooker and Bentley, p. 65.

<sup>141</sup> ‘But Hans Castorp let *Ocean Steamships* lay on the coverlet and fervently gave himself over to listening to the music.’

<sup>142</sup> Lindsay, p. 78.

clocktime, what he gains from music is more complex than *durée*. Blumberg claims that “by directly expressing the underlying essence of the world, music cuts through the spectacle of appearance and individuality and reveals our oneness with the ~~un~~iversal will.”<sup>143</sup> This assertion relates back to Schopenhauer, who deemed music to most closely represent the will. However, it is debateable whether or not Hans finds “oneness with the ~~un~~iversal will”<sup>143</sup> or rather finds expression of his own individual will. The specific descriptions of his favourite records for the gramophone are perhaps more suggestive of the latter. Reed’s analogy of one of Hans’ favourite records, *Aida*, illuminates the relationship between Hans’ personal preoccupations and the plot of the opera: “love leading to dereliction of duty, love overriding the claims of honour and fatherland and leading to death, the hero entombed alive with his beloved, a hideous death which only the ‘victorious ideality’ of art makes acceptable.”<sup>144</sup> Love does indeed lead Hans away from duty and fatherland, but is it love for Clawdia, or music, or *durée* – or all three and more? That these seductions are all bound up with death is significant and also explanatory of Hans’ very favourite song: Schubert’s *Der Lindenbaum*. It is no surprise to the reader that Hans should be so enamoured with a song dealing with dreams of lost love and an invitation to rest in the comfort of death. Again, love is inextricably bound up with death and the unreality of dreaming. If we see all the manifestations of subjective time coming together in this song it becomes clearer how through the ‘victorious idealty’ of art, Hans is able to march to his death. The immortality which art offers makes the irreversible physical process of death seem almost trivial to Hans when he has the words of *Der Lindenbaum* on his lips.

The significance of Hans singing *Der Lindenbaum* as he marches into battle has been widely discussed. Koopmann acknowledges the song to be representative of Hans’ sympathy with death, he has truly become a product of paralysis, only serving in the war because he has

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<sup>143</sup> David Blumberg, ‘From Muted Chords to Maddening Cacophony: Music in *The Magic Mountain*’ in *A Companion to Thomas Mann’s Magic Mountain*, ed. by Stephen Dowden (Rochester NY: Camden House, 2002), pp. 80-94, (p. 90).

<sup>144</sup> Reed, p. 266.

been forced to and still clinging to his dream-world in the midst of action.<sup>145</sup> Reed more strongly emphasises the song's dangerous, morbid qualities through its associations with inhumanity in Spanish black and medieval ruffs, with cruelty, all the unintended result of a piety obsessed with death.<sup>146</sup> Dowden describes how Hans' long-standing sympathy with death is fused with Eros at the end of the novel — although we have seen this to be the case throughout — he claims that in a war situation this may lead to a more active nature than we have ever seen from Hans:

Warlike aggression may save him from his own self-absorbed morbidity by extroverting the attraction to death. Sexual feeling is easily transformed into aggression, replacing the desire (or at least the passive willingness) to die with the will also to kill.<sup>147</sup>

There is little evidence in the novel to back up this statement, but it is an intriguing speculation. We saw how Hans' sexual desire for Clawdia was transformed into action at Carnival; perhaps in war, another situation extracted from normal social custom, he will indeed transform into a killer. Admittedly, Reed's and Koopmann's analogies are more convincing taking into account Hans' highly passive nature and his unwillingness to reengage with the world of linear time. The consummation of his desire for Clawdia took him further into the realm of *durée* and Eastern seduction whereas war is bound up with action and Western destruction. Hans' nature at the end of the novel is so passive that he allows himself physically to be swept into the war yet *Der Lindenbaum*'s associations with suicidal desire reinforce the argument that psychologically Hans refuses to be a part of it.

Music also plays a significant role throughout *The Waste Land*, the laments of the Thames-daughters become entwined with the refrains of the Rhine-maidens from Wagner's *Ring*. The form of the passage beginning The river sweats' (WL 266) and ending Wallala leilalala' (WL 291) imitates music with its singsong' tone, flowing like the Rhine and

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<sup>145</sup> Koopmann, p. 418.

<sup>146</sup> Reed, p. 269.

<sup>147</sup> Dowden, p. 35.

Thames to which it refers. The reference to Wagner also draws the reader's attention back to the sailor's song from *Tristan and Isolde* in 'The Burial of the Dead', reinforcing the link between music and failed love which the Thames-daughters so vividly express. The 'song' of 'The Fire Sermon' continues up to the repeated 'burning burning burning burning' (WL 308) sealing the fate of London Bridge in the final stanza. Brooker and Bentley point out the significance of the line 'London Bridge is falling down falling down falling down' (WL 426). It is a children's nursery rhyme known to many people without them realising its terrible meaning; they claim that 'the line provides an example of the metamorphosis of catastrophe into innocent and mindless art'.<sup>148</sup> Almost the opposite could be said of Hans as he walks directly into catastrophe comforted by art. They go on to describe how the next fragment, from *Purgatorio*, '*Poi s'ascose nel foco che gli affina*'<sup>149</sup> (WL 427), refers to Arnaut Daniel who, in Dante's poem, sings as he goes into the fire. This again deals with the transformation of suffering into music, a theme continued in the next two fragments '*Quando fiam ceu chelidon*'<sup>150</sup> and 'O swallow swallow' (WL 428), which both refer back to the story of Philomela's rape and torture at the hands of her brother-in-law Tereus from Ovid's *Metamorphoses*. Tereus cuts out Philomela's tongue, as referred to in 'A Game of Chess', so that she cannot tell her sister of the crime. Later in the story Philomela is transformed into a nightingale while her sister Procne, after discovering the injustice and taking revenge on her husband, is turned into a swallow. The next fragment, '*Le Prince d'Aquitaine à la tour abolie*'<sup>151</sup> (WL 429), taken from Nerval's *El Desdichado* continues the musical theme as the poem is about a disinherited prince who turns his desolation into the music of poetry. These fragments have in common the motif of singing which persists through loss and transforms

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<sup>148</sup> Brooker and Bentley, p. 203.

<sup>149</sup> 'Then he dived back into the refining fire.'

<sup>150</sup> 'When shall I be as the swallow.'

<sup>151</sup> 'The Prince of Aquitaine, to the ruined tower.'

disaster into art.<sup>152</sup> On top of this we have seen that parts of *The Waste Land* employ melody to turn the poem itself into a song, using both its content and its form to transform themes of disaster into art, just as we saw the narrative function using content and form to portray cyclical time. The transformation of disaster into art through song and poetry has obvious links to Hans' singing of *Der Lindenbaum* in the midst of war. The disasters referred to in the final stanza seem irreversible suggesting that they occur in linear time yet through art they are immortalised and given the opportunity to go on existing, showing how music and literature can defy linear time and death.

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<sup>152</sup> Brooker and Bentley, p. 204.

## THE THUNDER

If the ‘disaster’ in the endings of both works is taken to be the First World War — this is obvious in *Der Zauberberg*, while more ambiguous in *The Waste Land* — it could be argued that the disaster of the war itself is immortalised by the art of Mann and Eliot in the form of the novel and the poem. It is clear in *Der Zauberberg* that ‘the thunderbolt’ is the war which breaks the stagnant tension of pre-1914 Europe. This is not necessarily the case in *The Waste Land*; it may be suggested that the ‘thunder’ of the final section brings apocalyptic war, alternatively the whole poem could be read as a desolate landscape of war, or even post-war, which the thunder may regenerate. The thunder in Mann’s novel begins as a metaphorical reference to the First World War in the form of ‘ein historischer Donnerschlag’<sup>153</sup> (Z 975). The metaphor changes creating a stronger impact as the thunder becomes synonymous with the sound of shells falling in stormy battle:

Dämmerung, Regen und Schmutz, Brandröte des trüben Himmels, der unaufhörlich von schwerem Donner brüllt, die nassen Lüfte erfüllt, zerrissen von scharfem Singen, wütend höllenhundhaft daherfahrendem Heulen, das seine Bahn mit Splittern, Spritzen, Krachen und Lohen beendet von Stöhnen und Schreien, von Zinkgeschmetter, das bersten will, und Trommeltakt, der schleuniger, schleuniger treibt [...] Ost oder West? Es ist das Flachland, es ist der Krieg.<sup>154</sup> (Z 980)

The thoughtful, measured tone which has reigned throughout the novel is replaced by showers of powerful, emotive adjectives and adverbs, and by a shift to the present tense. Aside from the train journey at the opening of the novel, this is the first passage which is directly set away from the mountain displaying how Mann uses the narrative function at the end of the novel to signal a shift away from the contemplative world of *durée* to the action-based world of clocktime, which can be seen as a form of rebirth or return to linear time. The seductive allure of the East against the progressive liberalism of the West which has

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<sup>153</sup> ‘An historic thunder clap.’

<sup>154</sup> ‘Twilight, rain and filth, the fiery red of the overcast sky which is ceaselessly booming with heavy thunder, the moist air filled and torn by sharp whining, raging swelling howls as of the hounds of hell, that ends its course in a splitting, sprinkling and splintering, a crackling of groans and shrieks, of trumpets blowing fit to burst, of a drumbeat driving faster, faster [...] East or West? It is the flatland, it is the war.’

tormented Hans and proven a point of contention throughout the majority of the novel is now reduced to three words, *„Ost oder West?“* Any importance it once had is completely obliterated in the following sentence, *„es ist der Krieg.“* The argument that Hans' exile from the mountain to the flatlands was an escape from *durée* and a return to linear time becomes more complex through the fact that East and West, previous indicators of *durée* and clocktime respectively, lose their meaning in the face of war, the *„still point“* in the centre cannot remain still. The many commas and relative clauses add to the overwhelming chaotic effect portraying the war. The scene could easily be described as apocalyptic, to which the fiery sky and sound of trumpets are particularly obvious references.

The apocalypse is one of a number of religious references bound up with the thunder in both texts. Hans' exile from the mountain is described almost like an exile from Eden. As he finds himself outside the mountain's gates (Z 975) Hans sinks to his knees, *„Gesicht und Hände zu einem Himmel erhoben, der schweflig dunkel, aber nicht länger die Grottendecke des Sündenberges war“*<sup>155</sup> (Z 979). The analogy of the mountain as Eden is quickly transformed as the *„Zauberberg“* becomes the *„Sündenberg“* suggesting that rather than exile from paradise, Hans has escaped from the mountain of sin. The idea of Hans as Adam quickly transforms back to the comparison of Hans as Odysseus now having escaped from Circe. This playfulness with imagery and metaphorical allusion continues as Hans escapes the *„Sündenberg“*, which has often been compared to the underworld, only to be transported into the *„Sündenjährcchen“*;<sup>156</sup> it seems the similarity to Odysseus continues as Hans escapes Circe only to go onward to the underworld. This reinforces the argument that Hans does not simply find rebirth from cyclical time to linear time by leaving the mountain, since the war is not portrayed to exist within progressive clocktime. The word *„Sündenjährcchen“* to describe the war emphasises this through the use of the diminutive *„chen“*, suggesting that the years of

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<sup>155</sup> *„Face and hands raised to heaven which, although dark and sulphurous, was no longer the gloomy grotto of his state of sin.“*

<sup>156</sup> *„Sinful little years.“*

war are insignificant ‘little’ years. This contains the usual distanced irony of the narrator but perhaps also implies that the years of war are measured like years on the mountain, as relatively smaller units of time. This similarity may be due to the lack of progress on the mountain and in war or perhaps, as the narrator’s choice of words suggest, the domination of ‘sin’ in both settings.

The analogy of war and thunder as the apocalypse, a connection hinted at earlier in the novel by Peeperkorn, can in a basic sense be interpreted as a form of rebirth. Reed refers to the preceding chapters entitled ‘the great stupor’ and ‘the great irritability’, representing ‘the pointlessness and lack of organic prospects of pre-1914 Europe’ and the aggression which this fostered, he argues that the war is ‘the detonation of these moods which have built up dangerous pressures.’<sup>157</sup> While it is undeniable that the war brings change, as noted through the alteration of the narrative tone, it could be argued that rather than a form of rebirth the war is more a call to reckoning, another explanation for the many apocalyptic allusions.

The thunder of *The Waste Land* shares these apocalyptic allusions along with the ambiguity as to whether the thunder offers rebirth or not. There is some divergence in critical opinion on this issue. Ellis reinforces the link between thunder and the apocalypse claiming that ‘the rain that finally arrives in part V (l.394) is not the rain of natural renewal but rather the accompaniment of the thunderous “black clouds” of divine judgement calling the individual to reckoning, just as the drowning ceremony of part IV concentrates on the insufficiency and vanity of the bodily state rather than its rebirth.’<sup>158</sup> This provides an interesting comparison to Hans Castorp, already compared to the drowned Phoenician sailor. He does not seem to care at all for his physical state when facing his reckoning. As noted

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<sup>157</sup> Reed, p. 263.

<sup>158</sup> Ellis, p. 46.

earlier, the vanity of the bodily state seems insignificant to him compared to the immortality of art.

Gish is also keen to recognise the religious associations in ‘What the Thunder Said’, notably Christ’s agony and the state of humans cut off from God. She uses the example of Dante’s damned to illustrate how the individual’s imprisonment in their own desires has led to this state. As we have seen, it is the repeated failures of these spiritually imprisoned individuals, further repeated in other individuals, which helps create the cyclical nature of the poem. Gish stresses the ambiguity of the thunder but states that ‘the movement from death to rebirth is seriously suggested’<sup>159</sup> implying that there is certainly hope for spiritual rebirth through God. Much like *Der Zauberberg*’s shift from subjective time on the mountain to another form of non-linear time in war, *The Waste Land* offers the possibility of a shift from the cyclical timeframe of the poem to hope for another form of non-linear time achieved through union with God.

While this may be a perfectly reasonable suggestion, it is still based on speculation, there is no certainty as to whether the thunder and rain bring rebirth or not, just as there is no certainty whether Hans lives or dies. It could be suggested that thwarted climax and deliberate ambiguity are the aims of both authors. Williams highlights this argument and gives a number of examples of journeys in *The Waste Land* which are never taken to arrival: Marie, Isolde and the crowd over London Bridge, to name a few.<sup>160</sup> One effect of this denial of closure is to force the reader to rethink any assumptions about traditional storytelling in which the ‘message’ is to be found in the ending, forcing the focus instead to be on the journey itself. Final destinations and outcomes require linear movement in a certain direction and can therefore be deemed products of linear time, the fact that importance is placed on the

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<sup>159</sup> Gish, p. 54.

<sup>160</sup> Williams, p. 18.

journeys in both works, rather than on the destinations or outcomes could be interpreted as a signal that neither work is able, or willing, to be removed from cyclical time.

It is perhaps through this realisation that the reader will be able to gain the attitude of acceptance found at the ends of both texts. Brooker and Bentley argue that the structure of the final stanza of *The Waste Land* alone is evidence of the abandonment of the quest for meaning.<sup>161</sup> They claim that the Fisher King has turned his back on the wasted land, 'the arid plains behind me' (WL 424) meaning that he has come to the conclusion that 'kings and subjects alike may go their separate ways, each responsible only for himself.'<sup>162</sup> The overwhelming tone is of exhaustion and resignation as he questions 'Shall I at least set my lands in order?' (WL 425). Yet the biblical passage from which this line is likely to be taken does offer some hope, 'Thus saith the Lord, Set thine house in order: for thou shalt die and not live.'<sup>163</sup> The purgatorial state between living and dying, the seemingly inescapable state of 'waste,' could nearly be over, at his moment of resignation the Fisher King is finally offered the hope of death. The same can be said of Hans Castorp, he has 'shored the fragments' of his favourite songs 'against his ruins' and with them taken on a humble acceptance of his fate, a fate which the narrator suggests is almost certainly death.

Yet as we have established, the answers to the stories do not necessarily lie in their endings, in fact there may be no answers at all. Indeed, *Der Zauberberg* finishes with a question, and Williams says of *The Waste Land* that the poem in both its subject and method is a deliberate riddle.<sup>164</sup> Swales offers an excellent summary of *Der Zauberberg* which can also easily be applied to *The Waste Land*, claiming that its worth lies in its ability 'to bear witness to the complexity of human feeling, thinking, knowing, remembering. This is the complexity which is validated in answer to the hideous dismembering violence of the First

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<sup>161</sup> Brooker and Bentley, p. 201.

<sup>162</sup> Brooker and Bentley, p. 201.

<sup>163</sup> Isaiah 38:1.

<sup>164</sup> Williams, p. 17.

World War.<sup>165</sup> The value of both works lie in the very fact that they refuse to be reduced to questions or answers, they are reflections of the spectrum of humanity, testimonies to the potential worth of individuals if only they are allowed the time to develop.

The many strands of the two texts which have been pulled apart for closer examination in this thesis have proven that no single, clear analogy can be drawn, only impressions and suggestions. Yet when the strands are tied back together to form the complex of the novel and poem, the overwhelming sense is that modern clocktime was not the way forward, while it seemed to offer progress, it resulted in mechanized and debased forms of humanity. However, cyclical time is not portrayed as a viable alternative, while it provides a means for contemplation, creativity and a fuller understanding of life, it seems that standing for too long at the ‘still point’ will not improve the ‘tuning world’ nor guarantee one’s place out of it forever. Neither text offers the compromise or solution but both hint towards more fulfilling potentialities of time achieved through music, art or union with God. Like opening Pandora’s Box, the texts overwhelm us with a continuum of human capacity for destruction, pain, loss, numbness, decay and alienation, but leave us finally with the belief that there is indeed hope for some form of rebirth.

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<sup>165</sup> Swales, p. 88.

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