



**MA Programme Euroculture
Declaration**

I, Gonca Topal hereby declare that this thesis, entitled "Idea of The West in *The Magic Mountain*", submitted as partial requirement for the MA Programme Euroculture, is my own original work and expressed in my own words. Any use made within it of works of other authors in any form (e.g. ideas, figures, texts, tables, etc.) are properly acknowledged in the text as well as in the List of References.

I hereby also acknowledge that I was informed about the regulations pertaining to the assessment of the MA thesis Euroculture and about the general completion rules for the Master of Arts Programme Euroculture.

Signed *Gonca*

Date *20/03/2012*



**Master of Arts Thesis
Euroculture**

University of Groningen

Palacký University of Olomouc

March 2012

Idea of The West in *The Magic Mountain*

Literary and Cultural Approaches

Submitted by:

Gonca Topal
S2043831

Supervised by:

Professor W.E. Krul
Dr. Jozef Matula

Goettingen, Germany

20.03.2012

Table of Contents

I. Introduction	1
I.i. Introduction to the Novel and Translations	2
I.ii Methods of Analysis	3
I.iii Specific Approach to the Novel and Past Studies	5
I.iv Defining 'The West' Through Literature	8
II. Settembrini and Castorp	11
II.i Initial Impressions on Settembrini	11
II.ii Castorp's Links to Mann	14
II.ii.i Tradition	16
II.iii Settembrini the Pedagogue	18
II.iii.i Classicism	19
II.iv The Initial Advice	19
II.v Settembrini's Links to Mann	21
II.v.i Culture vs. Civilization	22
II.v.ii The <i>Zivilisationsliterat</i> and the West	23
III. In the Berghof Society	27
III.i The Notions of Status and Groups	27
III.ii. Settembrini's Behaviour in the Society	29
III.ii.i Settembrini on The East	31
IV. Defining the West Through Opposition	34
IV.i Frau Chauchat	36
IV.ii An Outlook from the West	37
IV.iii The Walpurgis Night	40
V. The Antagonist	44
V.i Naphta's Links to Mann	44

V.ii Issue of the West in the Disputes	47
V.iii Resolutions in the Snow	51
VI. Conclusions	53
VI.i Conclusions for the Descent	53
VI.ii Conclusions for the Thesis	55
VI.ii.i Defining the West: A Continuous Construction	57

I. Introduction

Amongst the many works of literature in which Europe and a specific social 'European condition' of existence are traceable, *The Magic Mountain* by Thomas Mann would stand in great significance. This significance brought about by the novel's different artistic, social, philosophical and historical aspects have allowed for numerous studies in the corresponding academic fields since its first publication in the Autumn of 1924.

This thesis will follow the well-acknowledged idea that 'Europe' is to be found in *The Magic Mountain* in different forms and meanings of the term; specifically that Europe is existent in the novel not merely as the space that is defined by socio-geographically drawn lines, but also as the cultural, historical and philosophical traits that are attributed to it. Therefore, through pointing out the literary representation of those relevant points of debate that have held much importance in defining Europe in the early-twentieth century, the aims of the thesis will be based on the hypothesis that various levels in which the novel reflects the notions of 'the West' in its contemporary Europe can be presented. The defining factors of this concept, either observed within the details of Mann's characters, or directly discussed by them through the dialogue in the novel, will thus be analysed to reach a conclusion on the role this concept of the West plays within the portrayal of Europe in *The Magic Mountain*. As Mann states in his 'The Making of The Magic Mountain' that his work "seeks to present the inner significance of an epoch, the prewar period of European history"¹, this thesis intends to present the importance of the element of 'the West' within this inner significance, regarding its historical, philosophical, and cultural aspects as they are offered within the novel.

The thesis will also aim to present a definition for the complex concept of the term 'the West' that is specifically reflected in the novel's different aspects. Through a close analysis of the cultural and social conceptions of the idea of the West, and the contexts in which it is used and debated by specific characters in *The Magic Mountain*, a descriptive account of the concept will be offered. One of the main arguments of the

1 Thomas Mann, "The Making of The Magic Mountain" in *The Magic Mountain*, tr. by H.T.Lowe-Porter, (London: Vintage Books, 1999): 723. Written by Mann in English, "The Making of The Magic Mountain" was first published in *Atlantic Monthly* in 1953.

thesis that accompanies these aims would be that the novel is comprised of social traits within the characters that lay the foundations for such debates, and that alongside the customs, the intellectual, philosophical and even the spiritual aspects that they possess, significant points that illustrate the west in the novel can also be found.

Due to the importance of the period in which the novel was written, as Mann had started writing *The Magic Mountain* in 1912, a process interrupted by the World War One, and resuming his work in 1919, completed the novel by September 27, 1924², the significance of the period will be recognized in relation to the aims of this thesis. This will be offered both in connection to Mann's ideas maturing and changing in time and with the unavoidable influence of the World War One on this transformation, the debates on the Western values prevalent at the time, as such links would be crucial elements in any discussion of *The Magic Mountain*.

In order to present and discuss such a complex idea as that of 'the West', certain concepts such as 'culture', 'tradition', and 'civilisation' become crucial to identify with their specific use and meaning in this context. The ambiguous quality that can be attributed to the idea of the West, which arises from the changing nature of such immediately relevant concepts would thus make them necessary to determine and clarify. Therefore, their use in this analysis of *The Magic Mountain* will also be introduced by using examples from the novel as well as supporting arguments from the relevant academic fields.

I.i Introduction to the Novel and Translations

Mann's widely discussed novel *The Magic Mountain* depicts the story of Hans Castorp, a young shipbuilding engineer from Hamburg, throughout his 'intellectual adventures'³ at the International Sanatorium Berghof in Davos, Switzerland. The novel that begins with his ascent to the mountain tops in order to visit his cousin Joachim for three weeks, ends in his eventual descent from the mountain after his prolonged stay of seven years. Within this time Castorp spends in these new, 'enchanted' surroundings, he encounters many characters who possess significant qualities that allude to different themes, notions and aspects of the novel. Still, in this specific analysis of *The Magic*

2 Todd Kontje, *The Cambridge Introduction to Thomas Mann*, (Cambridge: Cambridge University Press, 2011), 63.

3 Henry Hatfield, *From The Magic Mountain: Mann's Later Masterpieces*, (Cornell University Press, 1979), 40.

Mountain, only certain characters that have direct implications to the discussions on the idea of the West will be studied in detail. Those characters can mainly be listed as: Hans Castorp, Lodovico Settembrini, Clavdia Chauchat and Leo Naphta, and further details on their relevance to the arguments on the idea of the West will also be presented in specific parts of the analyses.

In this thesis, two different English translations⁴ of the novel will be implemented within the arguments and observations on the novel. Still it would be necessary to note that the most recent translation of *The Magic Mountain* by John E. Woods will be utilised as the primary source, whereas the older translation by H.T. Lowe-Porter will be used as a point of reference at only certain parts of the thesis. This approach to the translations has been adopted mainly due to the Woods translation generally being accepted the 'undoubtedly superior'⁵ one, with comparisons showing a 'considerable improvement'⁶ on the older version. Still, it has also been commented that even this new translation cannot capture the exact meaning⁷ consistently throughout the novel. Thus in this thesis, the Lowe-Porter translation will be referenced in order to present and support analyses where the language and the specific choice of words could play a significant role for the arguments, or where a certain passage has been considered more suitable for the analysis due to aspects of emphasis and tone in its style.

I.ii Methods of Analysis

In this thesis, many sources that are used as secondary literature will be offered in order to consider the various approaches to the relevant topics of *The Magic Mountain*, alongside the main interpretations and analyses that are widely recognized and would need to be acknowledged in the previous academic studies of this novel. Especially for the significant role they play in the approach and understanding adopted in this thesis, Eric Heller's studies, whose book *The Ironic German: A Study on Thomas Mann* has been widely recognized and praised⁸ and Fritz Kaufmann's insightful

4 Thomas Mann, *The Magic Mountain*, tr. by H.T.Lowe-Porter, (London: Vintage Books, 1999), translated in 1927, and Thomas Mann, *The Magic Mountain* tr. by John E. Woods, (Everyman's Library, 2005) translated in 1996.

5 Timothy Buck, "Retranslating Mann: A Fresh Attempt on 'The Magic Mountain'", *The Modern Language Review* 92, no.3, (1997): 658.

6 *Ibid.*, 656.

7 Catherine Kord, "The Magic Mountain by Thomas Mann: John E. Woods", *The Antioch Review* 54, no.3, (1996): 370.

8 Which has even been claimed as being 'far and away the best book on Mann' in A.S. Byatt,

observations on *The Magic Mountain* will often be referred at crucial interpretative points. Indeed, Heller's determinative and profound analysis presented in a direct and clear manner becomes of much value in any argument posed on the novel, while the importance of Kaufmann's reflective suggestions on Mann and his work can be derived from the highly knowledgeable perspectives they offer to the reader.

Alongside the secondary material⁹, one of Mann's most relevant other works in relation to this novel, *Reflections of a Nonpolitical Man* will also need to be included in this analysis. This source will be used and understood both in its critical analysis according to the previous studies, in its close connection to the character of Settembrini, and as a reference point at other relevant topics throughout the chapters, such as those matters concerning Europe and the Western civilization in the *The Magic Mountain*. Mann's connections to the characters that are central to this analysis, mainly Settembrini, Castorp, and Naphta will also be offered when discussing their possible representative qualities, which would be of much importance in analysing their discussions and actions in the novel. These biographical and intellectual links of Mann to the characters will not only be offered as introductory information, but will be accompanied by their relevance and arguments they bring to the perceptions of the West. While adopting such methods in understanding and interpreting the novel, the thesis will also pay attention to limit the meanings and conclusions that can be derived from such connections. In attributing certain inspirational and intellectual sources to a work of literature, certain dangers of this 'source-hunting' would need to be acknowledged¹⁰ in order to reach fair conclusions.

Through analysing the literary representation of Europe and the role of the West in *The Magic Mountain*, specifically if a 'set of ideals' that would define 'the West' could, or does exist in this portrayal are intended to be questioned. For these purposes, this study intends to mainly focus on the character Lodovico Settembrini, due to his

Introduction to *The Magic Mountain*. tr. by John E. Woods, (Everyman's Library, 2005), xxiv.

9 The relevant secondary material used in this analysis will also include other books on Mann's novel such as Hatfield's analyses that also includes references to Heller, Bruford's insightful arguments on the *Reflections* and both introductory and analytical material from Kontje. Alongside those, articles such as Schultz on the crucial issue of interpretations of the novel, Lehnert in presenting the significance of Mann's biographical links to his work, and Gaertner for its emphasis on the use of oppositions and representative qualities in the novel will also be used as secondary sources.

10 Such an example where Mann was 'furious' at a suggestion of an earlier source for 'Echo' in his *Doctor Faustus* has been given in: Richard Exner, "Reading Thomas Mann: An Appreciation", *Books Abroad* 49, no.3, (1975): 482.

widely acknowledged representative roles amongst the previous studies on the novel that will be offered throughout the thesis. Those representative qualities that can be found in Settembrini would indeed be closely linked to this search for a definition and use of such set of values in the novel. Thus this analysis will pay close attention to Settembrini and offer observations on his general role and standing within *The Magic Mountain*. This emphasis on Settembrini would indeed be instrumental in presenting a crucial shift in the tone of the novel, while the presentation of Settembrini's representative ideals and values is understood under the light of changing perspectives. Accordingly, the possible criticisms offered on Europe and the dominant lines of thought in its contemporary era that play significant parts in the “struggle over the soul of the West”¹¹ will also be understood through this analysis of the character.

Furthermore, through Settembrini's interactions with many other characters up on the mountain, different approaches on this questioning of values will be offered. Amongst those, most importantly Hans Castorp's characteristics and role in the novel will also need to be presented, in accordance with the idea that if he is to be “experimenting with all trends of European existence prior to 1914”¹², his reactions to those experiences will also provide one with valuable insight to the approaches and coexistence of the perceptions of the West. The parts of the analysis that focus on Castorp would indeed be inevitable in any academic discussion on *The Magic Mountain*, for as the 'hero' of the novel, he is the one who “centers within himself the forces around him”¹³, and amongst those forces, there is Settembrini as one of the most important influences on him, especially for the aims of this thesis.

I.iii Specific Approach to the Novel and Past Studies

There have been many academic studies¹⁴ on the possible interpretations and readings of *The Magic Mountain*, that differ according to the specific approach taken towards the literature. Amongst those, a significant idea that can be seen at the foundation of most theories and analyses would be that "The sanatorium is Europe. It is

11 Mann's speech at The University of Chicago in 1950 as mentioned in Stefan Schultz, “On The Interpretation of Thomas Mann's Der Zauberberg”, *Modern Philology* 52, no.2, (1954): 110.

12 Siegfried Marck, “Thomas Mann as a Thinker”, *Ethics* 67, no.1, (1956): 57.

13 Fritz Kaufmann, *Thomas Mann: The World as Will and Representation*, (New York: Cooper Square Publishers, 1973), 98.

14 Stefan Schultz, “On The Interpretation of Thomas Mann's Der Zauberberg”, *Modern Philology* 52, no.2, (1954): 110-122 presents the variety of earlier readings of the novel, as studies offering different interpretations can also be found in Kaufmann and Hatfield's works.

also the world. Man is the patient. ..."¹⁵. This claim becomes of crucial importance in that it clearly puts forward an understanding of the novel that does not limit its more transcendental tendencies while preserving the source and matter of its subject. The sanatorium is Europe, for the characters at the sanatorium exist in relation to, and even as the fruits of Europe. The intellectual, spiritual, and cultural aspects of this matter of existence are combined in all characters at varying levels, both revealing the very nature and being of mankind, hence, 'man' is the patient. It also need not be denied that they pose as artistic representations of certain concepts in this 'novel of ideas'.

Academic sources also suggest that it has "almost become fashionable to interpret *The Magic Mountain* as a historical document portraying the clash of political and social ideologies"¹⁶ which would be an appropriate point to make clear the specific approach to be taken towards the novel in this analysis. Initially, it would be denying the author his own conviction on the matters of interpreting his work, if such understanding had not become a 'fashionable' idea to follow; after all, Mann in his foreword to *The Magic Mountain* directly mentions the emphasis on the depiction of a Europe 'not long before' the 'certain turning point' that is the Great War. It is exactly this specific condition of existence in Europe that allows the 'story' to take place, leading a reflection of the society to certainly be present in the novel, and this aspect of the work need not be ignored. Yet, the interpretation of *The Magic Mountain* as a 'historical document' would also be unfair to its author, for the simple reason of understanding the medium of literature, which, "cannot be explained directly in sociological terms because it does not mirror society factually, although it is capable of presenting an imaginative version of the real world including its social aspects"¹⁷. Alongside this general understanding of the novel, presentation of the ideas on the West will be offered through certain definitions or emphasis on significant elements such as tradition, culture, civilization, and history throughout the chapters of the novel, according to their use and meaning in *The Magic Mountain*.

Regarding its literary structure and style, the understanding of this novel as a *Bildungsroman* has also brought about different academic discussions¹⁸. On this matter,

15 Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 15.

16 Stefan Schultz, "On The Interpretation of Thomas Mann's *Der Zauberberg*", *Modern Philology* 52, no.2, (1954): 110.

17 Herbert H. Lehnert, "Fictional Orientations in Thomas Mann's Biography", *PMLA* 88, no.5, (1973): 1147.

18 The theme of education and Mann's construction of the novel as a *Bildungsroman* has been discussed

the thesis will adopt the approach that even though it needs to be appreciated that in following this tradition of the 'novel of education', Mann also has an 'ironic tone' in his style, this need not be taken to the levels of doubting the sincerity of his portrayals of ideals and the society in *The Magic Mountain*. It has been argued that “the presence of irony must mean that only was nothing sacred to Thomas Mann but that he took nothing seriously is not true”¹⁹. Following this specific understanding in the analysis of the novel, it becomes clear that the artistic aspects of the work exist in combination and harmony with the representative values of the characters in the novel. This quality to *The Magic Mountain* would also demand for a combination of literary approaches to be adopted in this thesis, in order to understand and encompass these different aspects of the work. Acknowledging such qualities of the literature thus plays an important role throughout this analysis; this appreciative approach would need to be present from the extended metaphors to the small yet significant details in the novel.

Even though many previous studies have been conducted on different aspects of the novel such as its literary inspirations, historical connections and background, its links and situation amongst Mann's other novels and novellas, its connections to Mann's philosophical inspirations from Nietzsche to Schopenhauer, and many more specific academic subjects, the topic of 'the West' have mostly been touched upon in relation to arguments that focus on one of those other points of analysis. For instance, in most of the studies on *The Magic Mountain* the philosophical inspirations and influences of Nietzsche have been offered in connection to different aspects of the characters and the overall meaning of the work. This can be seen in some of the earlier studies as that of Weigand's²⁰, where he points out the relevance of Nietzsche's comments on 'chaos' to those of Castorp's. Kaufmann also presents the significant and strong argument that posits Nietzsche's conceptions of illness and malady as a 'spiritual stimulant'²¹ with regards to Castorp's and the sanatorium's conditions. The traces of Nietzsche's observations are also to be found in many other characters, as even Settembrini and Naphta's certain arguments are suggested to 'bear deceptive resemblance'²² his

in T.J. Reed, *Thomas Mann: The Uses of Tradition*, (Oxford: Clarendon Press, 1974), 244-245.

19 Richard Exner, “Reading Thomas Mann: An Appreciation”, *Books Abroad* 49, no.3, (1975): 482. The idea of irony as a 'protective cape' due to 'emotional involvement' has been argued.

20 Hermann J. Weigand, *The Magic Mountain: A Study of Thomas Mann's Novel Der Zauberberg*, (Chapel Hill: The University of North Carolina Press, 1965), 135.

21 Fritz Kaufmann, *Thomas Mann: The World as Will and Representation*, (New York: Cooper Square Publishers, 1973), 99.

22 Jill Anne Kowalik, “‘Sympathy with Death’: Hans Castorp's Nietzschean Resentment”, *The German*

philosophy at times. Such arguments remain significant in any critical understanding of the novel; for although they may not be directly concerned with the topic of the West, their mere presence and influence would underline the importance of philosophical considerations in Mann's presentation of his contemporary Europe, and in relation, the West. In this way, looking into the context of the West in order to reach a particular understanding of the term in the novel would connect this thesis to many of the previous arguments on *The Magic Mountain*. Yet this analysis would still remain different from those earlier studies due to its emphasis on the notion of the West; for the perception of this concept in the novel remains as the immediate concern and the aim, instead of the means for this study.

L.iv Defining 'the West' Through Literature

In order to place the aims and intentions of this thesis within the social context of the term, the academic discourse regarding the term 'the West' would need to be understood. Primarily, it would need to be acknowledged in its complexities, in the sense that even 'noting the variety of definitions of the West, some scholars denied that the phrase had any coherent meaning or connotations at all'²³. Attempting a definition of 'the West' in terms that could even encompass its historical sense in its specific European context, would indeed seem too optimistic, as the elements that could constitute such an idea would be subject to change at any given point of time and place. Thus this thesis could only be seen as an attempt at defining the West with the sense in which it is portrayed and discussed in the specific context of Europe's portrayal in *The Magic Mountain*. It would also be too presumptuous a task to aim for a full definition of the idea that would include all the cultural, political, emotional and historical aspects of one era; it would need to be noted that what could be achieved would instead be one description and one portrayal amongst the many.

One of the main reasons for the diversity of the definitions of the West would be the individual's, or a society's specific point of view. This can be seen in the simple example that amongst the main meanings attributed to the term 'the West', one of the most popular uses in our contemporary era could be pointed out as one that underlines

Quarterly 58, no.1, (1985): 37.

²³ David Gress, *From Plato to NATO: The Idea of the West and Its Opponents*, (New York: The Free Press, 1998), 20-21.

such traditions of 'rationality', 'political freedom', and 'humanism' in connection to the Enlightenment values of Europe²⁴, whereas there also exists a well-known opposing understanding of the term, with negative connotations to European history emphasized through elements such as imperialism, sexism, class exploitation, and racism, while pointing out and criticizing the role of a 'Eurocentric interpretation'²⁵ in the former understanding. In this thesis, the novel's contemporary lines of thought on the conceptions of the West are aimed to be presented, yet instead of being regarded on a factual basis, it would need to be kept in mind that the conclusions will be derived from a work of literature, and the role such debates and use of the concept played within the portrayal of pre-1914 Europe will have been mainly observed through their literary representations in *The Magic Mountain*. The conclusions of this analysis, though, would still remain closely relevant to those definitions debated in the recent European context, for many of the above mentioned elements that constitute the present definitions will become observable in the use of the term 'the West' in Mann's novel.

The Europe that has inspired and that has been depicted in *The Magic Mountain* was after all one in which such questionings and search for the meaning and significance of the idea of the West was prevalent. This can be pointed out not only with regards to publications of the time such as Oswald Spengler's *Decline of the West*, published in 1918²⁶, but also with the position such an idea took in people's cultural identity in the early-twentieth century. Therefore in this analysis, this notion of a 'common Western cultural heritage', as well as the 'compelling political traction'²⁷ it was to acquire starting with the novel's contemporary discourse on the topic, will be presented through the literary analysis of *The Magic Mountain*.

In accordance with this understanding, Settembrini's significance within the novel may be closely connected to certain ideals of European thought, yet always with the artistic form of the novel adding to the depth of its existence and role in this context. For example, his representative qualities may have many times been summed up with terms such as "enlightenment, progress, Western civilization as derived from classical

24 Roots of these ideals also affirmed as the 'West's Greek and Judeo-Christian heritage' in 'Marvin Perry and Myrna Chase, *Western Civilization: Ideas, Politics and Society*, (Cengage Learning, 2008), 901.

25 Ibid., 900.

26 Oswald Spengler, *Decline of The West*, ed. Arthur Helps and Helmut Werner, Tr. Charles F. Atkinson, Preface by H. Stuart Hughes, (New York: Oxford University Press, 1991).

27 Richard Koch and Chris Smith, *The Suicide of The West*, (London: Continuum International Publishing, 2006), 19.

antiquity, a Latin attitude [...]”²⁸, but a debate on whether the novel consists of characters merely used as tools of representation would be necessary to clarify. For Heller also underlines the crucial aspect to Mann's work that the author, by pointing out that Mann, “even at his weakest, is artist enough not to leave his characters entirely at the mercy of an 'intellectual construction’”²⁹. To ignore this artistic aspect to *The Magic Mountain* would indeed be a mistake in any analysis for the reasons of understanding and appreciating its wholeness as a work of literature. Thus throughout the discussions on Settembrini in this thesis, he will be regarded not only an intellectual tool at the author's hands, but also as the individual he is at this 'enchanted' mountain.

28 Johannes Gaertner, “Dialectic Thought in Thomas Mann's *The Magic Mountain*”, *The German Quarterly* 38, no.4, (1965): 607.

29 Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 89.

II. Settembrini and Castorp

In this analysis, Settembrini's initial presentation in *The Magic Mountain*, alongside Castorp and parts of their primary dialogues will be closely examined. In order to reach a thorough understanding of the characters in their intended context, certain key facts from Mann's life and thinking will also be offered, and how those biographical links to the novel would influence any conclusions will be discussed. From the reader's introduction to Settembrini to the significant links of this character to Mann's early ideas on the socio-political matters represented by the concept of the West will also be considered as an important influence of the construction of the character, as well as the novel.

II.i Initial Impressions on Settembrini

Settembrini's interactions with any of the other characters at the sanatorium certainly demonstrate an harmonious combination of intellectual and artistic content; beginning with his introduction to Hans Castorp, and at the same time, to the reader. Thus from this moment when the reader also meets Settembrini for the first time, it can be argued that the reader is invited to see him not only from an objective point of view within his individual traits, but through a specific perspective, that of Castorp's. This perspective would also need to be regarded as one that consists of both the intellectual, and the personal, artistic aspects of the character.

Adopting this approach of acknowledging Castorp's role in understanding Settembrini then, would not restrict reaching the intellectual context of the work. On the contrary, such an approach would rather become crucial in appreciating what is reflected through those characters. For alongside the socio-political, philosophical standings attributed to Settembrini, there also exists the culturally significant aspects to his personality, which would be directly related to the topic and arguments of this analysis, and can be noted through such interactions. After all, if Settembrini is to be seen as “the representative of Western morality and democracy”³⁰, the reactions he raises in those around him would become indicative of any criticisms offered on the topic of what could constitute the West in *The Magic Mountain*. At this point, regarding

30 Stefan Schultz, “On The Interpretation of Thomas Mann's Der Zauberberg”, *Modern Philology* 52, no.2, (1954): 110.

the specific standing points of the characters such as Castorp would also be necessary in collecting the different perspectives that are offered on the subject. Thus Settembrini stands as the enticing character at the sanatorium who strikes his 'graceful pose'³¹ in front of the reader's eyes as well as Castorp, when he is introduced to the hero of the novel.

The narrative style of the first description of Settembrini reveal that it has indeed been constructed to offer this depiction from the perspective of Castorp, for starting with Settembrini's looks, clothing and manners, an immediate sense of judgement is observable in the lines:

The edges of his rounded high collar were rough from frequent laundering, his black tie was threadbare, and he apparently didn't even bother with cuffs – Hans Castorp could tell from the limp way the coat sleeves draped around his wrists. All the same, he could definitely see that he had a gentleman before him – the refined expression on the stranger's face, his easy, even handsome pose left no doubt of that.³²

Castorp's assessment of a new personality in front of him is noticeable in this extract from the first description of Settembrini, through the use of the narrating voice; the instinctive commentary on the details of his outfit, and the conclusions that are brought about by such commentary, emphasize different social conceptions. Indeed such a depiction would point one towards the conception of status in the society regarding intellect, wealth, alongside the ideas on civilisation. Even from the details in Settembrini's clothing, and the 'shabbiness'³³ that Castorp notices in them, it is implied that there could instinctively have been a questioning of Settembrini's social status in Castorp's mind. This, on the other hand, is juxtaposed by the 'refined expression' and manners he possesses, which not only urges Castorp to believe that he has a 'gentleman' in front of him, but also provides a strong sense of intrigue about Settembrini, for Castorp and the reader.

For instance, the initial impressions that Settembrini leaves on Castorp, before

31 Thomas Mann, *The Magic Mountain* tr. by John E. Woods, (Everyman's Library, 2005), 64.

32 *Ibid.*, 65.

33 *Ibid.*, 65.

they have even begun to converse, would indicate the prevalence of such conceptions as 'being refined' for this young hero of the novel; which need not necessarily be taken as a criticism of the society as it can be seen as a natural reflection of this social existence. Rather, such inclinations that are so embedded in the characteristics of Castorp could also be understood as elements of this 'Westernness'. After all, regarding the unavoidable historical context of the novel³⁴, Castorp's role would also need to be taken into consideration with the corresponding idea of Germany's situation in Europe. It has been shown that equating Castorp to Germany at this period in European history would be justifiable: "caught between East and West, Germany was determined to remain free from Western conformism and to play the ironic game of various European influences. This view equates Germany with Hans Castorp"³⁵. Noting this perspective, relevant aspects of Castorp's thinking and actions would certainly have to be taken as illustrative tools for the idea of the West.

So it is within this personality that possesses a 'mixture of shabbiness and charm'³⁶ that 'the West' is represented in *The Magic Mountain*, as it has been claimed in many different studies on the novel. Still, it would need to be understood that Settembrini is neither the only character that carries this western 'trait', nor would it be reasonable to claim that he is attributed with all aspects of 'the West' as a set of values. These points will be presented by some of the many examples of those references to him and his representative qualities of the West throughout the thesis. Even though in certain contexts, generalisations to the extent of simply referring to Settembrini as 'the West' can be found³⁷. Still, it would be mostly according to certain areas and lines of thinking that this notion can be attributed to him, such as his humanistic thinking, progress, use of literature and philosophy, etc. Castorp's character, then, also can be argued to hold much significance in this portrayal of Europe, and would need to be considered alongside Settembrini when aiming to comprehend the notion of the 'West' in *The Magic Mountain*. Thus from his clothing to the manner in which Settembrini presents himself, it would be understandable that his 'dignified', elegant behaviour already strikes the reader as an important indicator for his role and standing in the novel,

34 On the 'fictional structure of the novel' which was extended to provide an interpretation of the historical events' due to the World War I in Herbert H. Lehnert, "Fictional Orientations in Thomas Mann's Biography", *PMLA* 88, no.5, (1973): 1156.

35 *Ibid.*, 1156.

36 Thomas Mann, *The Magic Mountain* tr. by John E. Woods, (Everyman's Library, 2005), 65.

37 Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 193.

as well as in Castorp's 'education' up in the mountain heights.

Hence the argument that the portrayal of Settembrini offered from the perspective of Castorp becomes important in reflecting the approach from within the 'West' towards the 'West' can be made. It is not an impartial voice that is describing Settembrini, nor is it an antagonistic one. In this light, the importance of understanding Castorp's own social status and place in both his contemporary Europe and the novel becomes apparent. If any of Settembrini's traits are offered through the eyes of a certain character, their own personalities linked to the values they hold in life would become crucial in reaching sound conclusions. Therefore, Castorp's own background would need to be noted before any claims to the construction of such concepts as that of 'the West' may be made either through him or through his reactions to Settembrini. After all, it is this 'unassuming young man'³⁸, or according to the most recent translation, 'ordinary young man'³⁹ who starts his journey towards the Alpine heights, and holds the initial instinctive conviction that Settembrini's outfit was "far from laying any claim to elegance"⁴⁰.

II.ii Castorp's Links to Mann

Many parallels between Hans Castorp's background that is revealed in the second chapter of *The Magic Mountain* and Mann's own biography can be found⁴¹, alongside other details of his life and experiences that are to be revealed at later stages of the novel. Even though detailed accounts on this matter of biographical connections can be traced for more specific studies on this topic, here only certain parts of those links that are directly necessary to acknowledge for the purposes of this analysis will be discussed. For, if the hero of the novel holds immediate links to the author's own experiences, this would indicate the existence of another level to the reflection of his contemporary society, and therefore, the illustration of a possible 'Western' element in the work.

Coming from a financially comfortable background in the German society of the

38 Thomas Mann, *The Magic Mountain*, tr. by H.T.Lowe-Porter, (London: Vintage Books, 1999), 1.

39 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 3.

40 Ibid., 65.

41 Such links and parallels have been pointed out in Henry Hatfield, *From The Magic Mountain: Mann's Later Masterpieces*, (Cornell University Press, 1979), 42 in relation to Mann's school years and characterisation of Castorp. Another parallel has been drawn between Mann's childhood memories and Castorp's childhood described in the novel in Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 155.

era, Castorp's childhood and the strong impressions left on him through his time spent living next to his conservative grandfather are described in significant detail in this second chapter of the book, which certainly possess strong parallels to the author's. For example, as Castorp's background resembles the "comfortable home with servants in the heart of the city at a time when class distinctions were more rigid than today"⁴² in which Mann was brought up, the implementation of such value systems as that of the respect for the past and the history, and to the traditional elements in society can be noticed. Thus it could be argued that such elements play a noteworthy role in the construction of Castorp's as well as the author's cultural identity. This could be seen in the line of thought Castorp follows when he first meets Settembrini, as attempting to identify one with a particular 'class' in society has almost become a habitual action. Further examples within the details of Castorp's characteristics may also be found; such as the habit in which he grasps his hands together at the dining table. This small yet significant detail is suggested to have its roots in his 'forebears' having prayed before every meal⁴³ in the novel, which would emphasize the role that one's roots in society play on his identity as a whole. In this specific context of Castorp's representative qualities in *The Magic Mountain*, this influence of the cultural roots on the individual can be understood as a result of conscious evaluations, alongside his subconscious actions springing from the earlier impressions of social values.

The role and importance of Castorp's cultural identity also carries much significance in connection to other topics of the novel that are relevant to the investigation of European and Western themes, as it is generally accepted that he is "a nonintellectual, yet typical German [...] between opposing forces"⁴⁴ up on the mountain. What makes him the 'typical' German is to be revealed and discussed at different levels in *The Magic Mountain*. Those can be seen as a combination of the cultural attributes with which Mann was personally concerned, as he allows his characters to directly discuss such issues at certain parts of the novel⁴⁵, with his philosophical inspirations constantly present in guiding his characters at another level.

42 Todd Kontje, *The Cambridge Introduction to Thomas Mann*, (Cambridge: Cambridge University Press, 2011), 3.

43 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 15.

44 Herbert H. Lehnert, "Fictional Orientations in Thomas Mann's Biography", *PMLA* 88, no.5, (1973): 1150.

45 Issues on the 'typical German' are significantly discussed in the conversation between Castorp and Chauchat on the Walpurgis night: "a very rigid, very respectable, very 'German' young man" in Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 398.

II.ii.i Tradition

At this point, it becomes of crucial importance to consider the role of 'tradition' in the novel, and in its relevance and meaning to the question of understanding this complex reflection of the 'soul' of the West. The specific use of the term 'tradition' in this analysis will need to be offered with regards to the novel, and will be understood in relevance to the description by Heller in its specific context, as he suggests that it is “the wise agreement not to ask certain questions, to narrow the domain of the questionable, and grant the mind a firm foundation of answers which can be taken for granted”⁴⁶. Indeed, Castorp is slowly moved away from this very same 'agreement', not only by his leaving his everyday surroundings in Hamburg and making his way up to the Swiss mountains, but also and more importantly by grasping the opportunity for philosophical considerations 'up there' at the sanatorium, which allows him to reach a deeper understanding of the life and existence in Europe.

This element of tradition would also need to be noted from the beginning of the novel as well as this analysis, for it plays an important part as an aspect of Castorp's identity at the later stages of the novel as it is apparent at the start when he arrives to the mountain tops. The transformation his thinking and his habits take during his stay is reflected and reassured through certain symbolic changes in him that are related to this idea of tradition. In simple social terms, those indicators can be found in our hero who, at the beginning is surprised and even judgemental in discovering that wearing a hat is not a common practice amongst the residents of the sanatorium. He assuredly claims to his cousin that 'one ought to wear a hat', in connection to social practices in situations worthy of respect and humility, and can also be argued that at a more profound level that is not even clear to him at this early stage of his stay, in connection to his class, education and the traditional, even conservative atmosphere in which he was brought up. These claims of his are only to be later contrasted with Castorp seen comfortable in following this practice there, after he has gone through a period of adjustment to the customs of the Berghof.

Those changes in him regarding customs and cultural identity, then, would suggest that in order to be able to reach any discoveries about oneself and others within a specific example of social co-existence, at least a re-evaluation of the role of tradition

46 Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 14.

in one would be demanded. When he first meets his cousin Joachim at the station, their greeting is specifically described as one that is “fitting between people who are [...] reserved by custom”⁴⁷. Yet later on it becomes clear that he needs to have loosened his ties to this 'reserved' approach to others and to life, as his initial perceptions and beliefs are questioned by the new environment and characters in the sanatorium. These challenges to his previous conceptions can be understood as one of the main reasons in his reaching more intellectual and even philosophical approaches to the world around him. Still, this intellectual progress Castorp goes through is not only granted to him by the special conditions of the sanatorium, or the mountain where observing life becomes more possible than down in the flatlands for “in Hamburg Castorp was within life; here, on the mountain, he faces it”⁴⁸, but also through the influence of his primary mentor, Settembrini. The traditionalist attributes Castorp carries at the beginning indeed can be seen in contrast with Settembrini's views through many of their initial conversations, only to slowly alter through his contemplations during his stay at the Berghof Sanatorium, under the influence of Settembrini's progressive thinking and guidance.

Thus the 'hero' of this journey to self-discovery, Castorp 'breaks the fetters of tradition and places himself outside the conventional bourgeois limits’⁴⁹, by opening himself to the new and unexpected experiences at the Berghof. It has been suggested by Kaufmann⁵⁰ and has widely been accepted by many of the studies to follow, that what allows this 'ordinary' man to become the hero of the novel is his being 'venturesome enough to create himself'. In connection with this understanding, it needs to be noted that alongside his own curiosity and search for a more meaningful connection to life that allows him to step outside those 'bourgeois limits' of his background, there also exists the many strong influences around him on the mountain that play a part in his such actions and decisions. Amongst those would be his first and arguably most influential mentor, Settembrini, who plays an active part in Castorp being able to break 'the fetters of tradition' with the guidance he offers in directing his mind toward the 'Western' ideals.

47 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 6.

48 Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 15.

49 Rodney Symington, *Thomas Mann's The Magic Mountain: A Reader's Guide*, (Cambridge Scholars Publishing, 2011), 7.

50 Fritz Kaufmann, *Thomas Mann: The World as Will and Representation*, (New York: Cooper Square Publishers, 1973), 98.

II.iii Settembrini the Pedagogue

As the novel and the story of Hans Castorp at the Berghof Sanatorium begin to grow and transform, so does the relationship between Castorp and Settembrini. This organic quality to their interactions that is combined with the intellectual basis of their relationship can even be noted as one of the reasons that bring about changes to the role of Settembrini as Castorp's guide that exists especially at the first half of the novel. For, from the first time Settembrini starts speaking to Castorp, who has his cousin Joachim next to him, he urges them to 'take their seats', whereas he remains standing in front of them, which helps to position him in a higher level and that would already suggest the pose of an educator to the reader.⁵¹ Such hints, or later even stronger suggestions seem to be understood by both parties; Settembrini may possess a line of naivete in his thinking and even behaviour at times, but he certainly is conscious of his role in front of Castorp. His student, on the other hand, has at least a social recognition of Settembrini's influence on him at the beginning of their conversations, even before he reaches any intellectual conclusions on his mentor's teachings.

That Settembrini is Castorp's superior in literary, political and philosophical fields of knowledge is offered not only through such symbolic scenes, but more significantly through his speeches. From Castorp's initial perspective, there are different points where Settembrini is not taken seriously, which will be discussed later in the analysis alongside his critical views of this new character, but within the conceptions supporting his status as a guide, it would also be interesting to note that Settembrini's intellectual status is further assured to Castorp by him speaking without an accent⁵². Such details noted in Settembrini's speech can certainly be argued to raise respect in Castorp's attitude toward him, which is furthered by his references to, and quoting from different literary figures. This imagery of literature and teaching is emphasized as it is carefully pointed out that Settembrini is a 'student' of Carducci's⁵³.

Settembrini in this pedagogic context could even be compared with classical figures of guidance, such as Virgil in *The Divine Comedy*, as it has been argued that his "tic of repeating phrases three times lends a hierarchical, suprapersonal suggestion [...] in associating his own role vis-a-vis Hans from the start with that of Virgil guiding

51 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 65.

52 Ibid, 65.

53 Ibid., 67.

Dante.”⁵⁴ This view would also be acceptable in the general form of events in the novel as it also speaks to the character of Settembrini. His classical comparison accordingly continues as he refers to the sanatorium as the underworld, thus also lending a darker tone to his rhetoric in this initial lecture to Castorp.

II.iii.i Classicism

Settembrini's conversation, one comes to find out during this first appearance in the novel, is adorned with images of classical Greco-Roman mythology. Through his knowledgeable use of this imagery, the mythological characters are transformed into witty criticisms of specific persons at the Berghof; his self-assured yet light-hearted use of attributions, such as Minos and Rhadamanthus to the Behrens and Krokowski, which therefore lead to his relating the mountain tops to 'Dis', can be presented as only a few of many such examples to be found in the novel. His immediate interest in the visitor of this 'underworld', Castorp, is quite noticeable, as he then continues to present his classical references by connecting him to Odysseus⁵⁵. His use of such mythological imagery, as well as his references to a great variety of classical literature throughout the novel will also be observable at later points of this analysis, yet at this point any significance this quality in Settembrini may hold regarding the issues of the West would need to be understood.

II.iv The Initial Advice

Settembrini almost immediately makes his position clear on the ideals he is to advocate throughout the novel, as he explains 'reason' as the tool to be used against 'the powers of darkness and ugliness'⁵⁶, and his conviction and confidence becomes easily noticeable from the narrative. It is with this conviction that he continues to make his points revealing the reverence with which he holds the Enlightenment ideals in their necessity for progress, which will also be observed in his 'teachings' at later stages of *The Magic Mountain*. As Settembrini moves on to the topic of modernity in relation to Petrarch, Joachim even finds himself having to interrupt this initial speech by him, for it would seem that he could for a much longer time continue expressing those thoughts

54 Gerald Gillespie, *Proust, Mann, Joyce in the Modernist Context*, (Washington D.C.: The Catholic University of America Press, 2003), 176.

55 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 66.

56 *Ibid.*, 71.

and ideals in which he so firmly believes.

The pedagogic role of Settembrini that this tendency of lecturing in him already suggests is then clearly confirmed by him; only with the crucial emphasis on his position as a humanist⁵⁷. Furthermore, his progressive and humanistic thinking is presented in his reaction to Castorp's position on 'forming opinions', as he is quick to lead Castorp by putting forward that 'reason' should be used to its fullest in their contemporary society.

In order to fully understand the different approaches to the topic of the West between these two characters, certain dialogues would need to be included in the analysis of this student-mentor relationship between Castorp and Settembrini, for it has even been claimed that “conversation is the pedagogical and stylistic medium of *The Magic Mountain*”⁵⁸. Thus, for the purposes of discussing these different approaches, as well as understanding Settembrini's utilisation of his values reflected in dialogue, his comments on education can be briefly analysed in the following lines:

One should not deny the humanist his position as an educator [...] There came a time when he took over from the priest, who in murky and misanthropic eras of the past was permitted to arrogate the education of youth to himself.⁵⁹

From his position as a humanist, it is quite a notable point in this initial conversation that he does not merely defend his role in the society with regards to the importance of education, but he also puts forward a direct attack on the older tradition of religious education. In this case it can be argued that Settembrini distinguishes between the negative eras of the past in the European history and the period that have inspired the guidance for the future. It would be the humanist at the beginning of the twentieth-century who would lead the way towards progress for the humankind; and this is to be achieved through the use of humanistic reason, instead of the 'darker' methods of the religious past.

Even though Settembrini's speech is elegant, self-evidently knowledgeable and

57 Ibid., 74. Where Settembrini specifically points out: “We humanists all have a pedagogic streak”.

58 Fritz Kaufmann, *Thomas Mann: The World as Will and Representation*, (New York: Cooper Square Publishers, 1973), 106.

59 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 74.

the foundations of his points are strong and respectable, those qualities still do not restrain Castorp from thinking “what a windbag”⁶⁰, he is, presenting his disapproval of certain traits in his character. The foundations for this critical attitude towards Settembrini from Castorp, on the other hand, would need to be explained and analysed through certain biographical links to Mann, and in connection to an essay by him.

II.v Settembrini's Links to Mann

Thus, in his reaction to this enticing character of Settembrini to whom so many significant elements of the idea of 'the West' are attributed, Castorp's tone presents one with certain important points regarding ideas of culture and civilisation. His tone towards Settembrini may be respectful, yet this can be understood to lie only within the appropriate behaviour he adopts in meeting a knowledgeable person. Whereas his inner impressions of Settembrini also possess a tone of ridicule, which indicates the importance of such notions of appropriate and 'civilized' behaviour, and underlines a satirical approach towards the 'pedagogue'. He reminds Castorp of an 'organ-grinder', which would point to a tone of irony, or even parody that could be noticed surrounding this new personality.

Mann's biographical links to Castorp might already suggest that if his first reactions to Settembrini, including the initial impressions such as the 'organ-grinder' description of him, are critical, the tone of the narrative may also be indicative of the author's own standing point. Indeed, that this portrayal of Settembrini has been intended as a representative of the embodiment of a certain line of socio-political and philosophical ideals of which Mann was quite critical before the end of the First World War can be best observed in Mann's *Betrachtungen eines Unpolitischen*, or in its English title, *Reflections of an Unpolitical Man*.

This long essay, *Reflections* published in 1918, stand in great relevance and importance to the interpretations of the novel, as it was written during the years when Mann had put aside writing *The Magic Mountain*, and with this work, presented his defence of the traditional German culture against the 'taming of the [Germany's] people by the powers of civilization'⁶¹. Still, its relevance to *The Magic Mountain* does not only

60 Ibid., 71.

61 Thomas Mann, *Reflections of a Nonpolitical Man* tr. by. Walter D. Morris, (Lorrimer Publishing, 1983), 44.

spring from this connection to Mann's own socio-political views of Europe. This connection is also deeply rooted in the fact that the portrayal of his brother, Heinrich Mann, on whom he has been observed to base the characteristics of the *Zivilisationsliterat* in *Reflections*, bears much resemblance to those of Settembrini. This resemblance between the two portrayals would still need to be critically considered due to Mann's presentation of the *Zivilisationsliterat* as "his own antipode"⁶². Indeed, the differences that had been growing between the brothers⁶³ have been understood as one of the main implications of such a character to arise in Mann's writings. Since the brothers held opposing views on the issues of democracy, and understandings of culture and civilisation, as well as the 'German cause in the World War I'⁶⁴, at the time, this polarity in the perspectives would also lead the analysis to consider the variety of understandings in the terms 'culture' and 'civilisation' in Europe.

II.v.i Culture vs Civilisation

The notions of culture and civilisation would both stand as integral elements in aiming to define or reflect a picture of the West, and Mann's understanding of the terms in *Reflections* would be of much guidance in discussing such concepts within the context of *The Magic Mountain*. It has been pointed out that what Mann conceived at this time as 'culture' would be related to a 'traditionalist order' he defended against the 'subversive spiritual forces of modernity'⁶⁵. Furthermore, unlike certain uses of these terms in our present society where phrases such as 'cultured' and 'civilized' are closely connected to each other, this specific use of the notions in by Mann would suggest the opposite. For example, this understanding of 'culture' against 'civilization' has been explained in relation to preserving what is specific to a nation against what all nations share in common⁶⁶. Thus Mann's defending his own position against the 'civilization's literary man'⁶⁷ becomes of much importance to the representations of the West in his

62 W. H. Bruford, *The German Tradition of Self-Cultivation*, (Cambridge: Cambridge University Press, 1975), 211.

63 Such differences in 'their friends and way of life' as well as those in their approach to political issues have been explained in detail in W. H. Bruford, *The German Tradition of Self-Cultivation*, (Cambridge: Cambridge University Press, 1975), 227.

64 Herbert H. Lehnert, "Fictional Orientations in Thomas Mann's Biography", *PMLA* 88, no.5, (1973): 1157.

65 Francis Mulhern, *Culture/Metaculture*, (London: Routledge, 2000), 4.

66 *Ibid.*, 4-5.

67 This useful translation of Walter D. Morris pointed out in Irvin Stock, "The Magic Mountain", *Modern Fiction Studies* 32, no.4, (1986): 490.

novel.

From this perspective, Settembrini can certainly be suggested to possess an ironic representation of such values, for Mann's own standing on these issues was to go through a significant change towards sympathising with the democratic views as he continued to write *The Magic Mountain* after the First World War. This would particularly be of interest to the observations on the novel as a whole in its relation to Mann's blending of his 'early cultural conservatism eventually with respect for the liberal tradition'⁶⁸.

II.v.ii The *Zivilisationsliterat* and the West

This understanding of the *Zivilisationsliterat*, then, understood in its description by Heller as “a word into which the German language had managed to gather the combined distaste [...] for the rationalistic, high-minded and shallow-spirited planners and levellers of existence”⁶⁹, would shed much light into the approaches to Europe in *The Magic Mountain*. For example, adopting this perspective, certain traits of Settembrini's first conversation in the novel could be better understood; for as he speaks his elegant lines, there can also be detected a tone of ostentation, or pretentiousness. Yet this critical tone in the impression given to the reader can be traced not necessarily only to Settembrini's speech, but also and especially to Castorp's reactions to him. Seen in this light, if Settembrini is presented in his many references to the classical Greco-Roman mythology as been pointed out before, it would not only be in order to reveal his vast and valuable knowledge, but also to present a dislike of such traits of the 'literary man', with a suggestion of their disconnection from the actual life.

Considering these links from Mann's earlier socio-political position in *Reflections*, the question of how the 'parodic' tone intended at the beginning of the novel should influence the conclusions of this attempt at understanding the West arises. This analysis shows that this factor would need to be considered as a significant quality that influences the composition of *The Magic Mountain*. It would also point to the contradictions that can be observed surrounding the Western rhetoric in this portrayal of early-twentieth century Europe. For alongside seeing Germany as a part of Europe, yet

68 Gerald Gillespie, *Proust, Mann, Joyce in the Modernist Context*, (Washington D.C.: The Catholic University of America Press, 2003), 11.

69 Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 119.

still pointing out his supported 'rebellion of Germany against the Western spirit'⁷⁰, which he equates to the spirit of the *Zivilisationsliterat*, *Reflections* can be argued to pose a contradiction in terms. According to Mann's such claims in the *Reflections*, that also play a significant part in the interpretations of *The Magic Mountain*, a problem of associating Germany with Europe, yet if Europe is to follow this 'Western spirit', an animosity between the two notions can be argued. This argument of seeing oppositions as an integral part of the 'Western idea' can be described with the observation that any specific meanings attributed to such concepts would need to possess an acknowledgement of their counters. Such existence of an opposing view or conception of these notions will also be observable throughout the growth and transformation of the main characters in the novel. Castorp, in his transcending the limits of his traditionalist approach to life and culture without abandoning it, and Settembrini's views put under a critical perspective especially later on with his antagonist Naphta joining the discussions, can be understood with regards to this need for oppositions in order to claim any specific meaning to such notions.

Changes in Mann's attitude towards the approach to life and politics held by his brother Heinrich and symbolized in the *Zivilisationsliterat* influence Settembrini to be seen in a different light at the end of the novel. His later reconciliation with this line of democratic ideas⁷¹ towards which he had shown hostility at the beginning of the writing process of *The Magic Mountain* brings about a significant 'shift' in the tone of the novel. This transformation in Mann's ideas on the concepts such as democracy, tradition and progress that begun after his having written *Reflections* have been noted in his writings, lectures and further works to follow. Specifically in its connection to Settembrini and the values attributed to him, it has even been suggested that "Mann after the end of World War II, continued to turn on the light in the manner of the Italian humanist Settembrini."⁷² His adoption of the values of which he was quite critical at the beginning of the novel, then, also is to be kept in mind as the presentation of Settembrini will be noticed to become more a sympathetic than a parodic portrayal of the 'literary man' as the novel progresses.

70 Thomas Mann, *Reflections of a Nonpolitical Man* tr. by. Walter D. Morris, (Lorrimer Publishing, 1983), 43.

71 W. H. Bruford, *The German Tradition of Self-Cultivation*, (Cambridge: Cambridge University Press, 1975), 211. How 'Mann's hostility to this type of thinking had vanished' has been pointed out.

72 Richard Exner, "Reading Thomas Mann: An Appreciation", *Books Abroad* 49, no.3, (1975): 482.

The relevance of this shift in Mann's thinking to the idea of the West reflected in *The Magic Mountain* springs from its reflection in the tone of the novel. Indeed this shift in the tone between the portrayal of the *Zivilisationsliterat* in *Reflections* and Settembrini in *The Magic Mountain* have been argued to reflect “not only Mann's reconciliation with his brother Heinrich but also his general acceptance of the postwar world dominated by its victors of 1918”⁷³. Thus, this significant change in Mann's approach and intentions with the values possessed by Settembrini and attributed to the idea of the West will be given consideration throughout this analysis, and will be observed in greater detail as the character, and his role in *The Magic Mountain* evolves with the novel.

This analysis of the initial presentation of the characters Settembrini and Castorp presents that through a combination of literary and historical approaches, different perspectives on the social situation in Europe that have been offered in *The Magic Mountain* can be observed in relation to the critical role of the idea of the West. It has also been argued that this presentation of the two different approaches to the social existence in pre-war Europe become much clearer as the author's own personal connections to those ideals are brought into consideration. Furthermore, a necessity to discuss the role and importance of the West with an emphasis on the ideas of civilisation and culture is also presented; for this emphasis would reveal significant reasons for the diversity within such conceptions. This diversity also points towards the the roots of such significant ideals and their construction. The specific perspectives of Castorp and Settembrini present the variety of understandings regarding these concepts of culture and civilisation. They also reveal how the different interpretations of those concepts may constitute the foundations of the diversity in approaches to the idea of the West. The combination of values in connection to the German idea of the *Zivilisationsliterat* that are represented through Settembrini can be seen in a critical perspective with Castorp's primary responses and reactions to him. From this aspect of the novel, a further level of critique can also be reached; that the notion of the West with regards to the ideals of the Enlightenment, respect for the Latin Classicism and a leading belief in secular Humanism all within their use and context of the novel's contemporary era are

73 Henry Hatfield, *From The Magic Mountain: Mann's Later Masterpieces*, (Cornell University Press, 1979), 47. The passage also adds how this acceptance “included the support, even the militant defense, of the Weimar Republic”.

posed in contradiction and even opposition with another 'Western' understanding of the socio-political situation in the pre-war Europe, one that is founded on the deep acknowledgement of the roles tradition and culture should play in the society.

Alongside the different considerations of the leading ideals of the time, certain social traits in Castorp and Settembrini have also been noticed that would indicate the existence of main characteristics in the European society in its defining details in this search for elements that could determine the West in *The Magic Mountain*. For these purposes, a need for investigating how the novel portrays the society in the Berghof Sanatorium with regards to such personal traits also develops. The importance of Settembrini having been observed in the light of Mann's own understanding of the type of 'civilisation's literary man' as he started writing the novel can thus be understood. Still, this character who would therefore become crucial in the analysis of the idea of the West will also need to be understood in his further role within the microcosm society of Europe the reader is offered in *The Magic Mountain*.

III. In the Berghof Society

In this chapter, Settembrini's standing within the society of the sanatorium will be analysed within his comments and actions throughout the first half of *The Magic Mountain* as he is one of the residents at the Berghof. This analysis will be directed towards reaching an understanding of the notion of the West from the perspective of his representative values, alongside a general comprehension of the 'Westernness' with regards to civilisation from Castorp's point of view. This analysis will also offer a general picture of the society within the imaginary lines drawn between such concepts as the East and the West, and the geographical connotations those entail within this specific discourse of the novel.

III.i The Notions of Status and Groups

Much like the prevalence of the notions of social status in the European context has been observable even from Castorp's initial reactions to his new surroundings, within the sanatorium also exists a social system of grouping and status which would be highly relevant to the aims of this analysis. The rhetoric of disease that surrounds *The Magic Mountain* can be understood in different symbolic and metaphorical senses, which are revealed in relation to different aspects of the novel. Following those aspects through philosophical and spiritual considerations of *The Magic Mountain*, this idea of 'status' can be observed to be persistent also at a larger sense; as it has been pointed out that “for the patients at the sanatorium, disease is a mark of honour, a confirmation of their elite status”⁷⁴. When this idea is critically analysed in further detail, certain groupings of people can be noticed at two different levels; firstly within the society itself, according to the situation of the practical social life, and secondly, within the individual's inner perceptions of the society.

Both of these levels are necessary to be recognized in order to present the social and historical reasons for such formation of groups, as it has been generally accepted that “The town and its medical environment were intended as a metaphor for the state of European society before 1914”⁷⁵, there exists in this portrayal many elements of

74 Rodney Symington, *Thomas Mann's The Magic Mountain: A Reader's Guide*, (Cambridge Scholars Publishing, 2011), 7.

75 *Ibid.*, 7.

interest to a study of the West. At a more specific context, this aspect of groups and conceptions of status become of crucial importance for it is within the multiplicity of cultures that a sense of 'the East' and 'the West' also begin to form.

A significant point on the forming of groups at the Berghof sanatorium can certainly be observed in one of the conversations between Castorp and Joachim that take place during the initial stages of his stay. As Castorp has found the behaviour of the Russian couple staying at the next door to him less than appropriate, Joachim agrees with his complaint by commenting that they are 'barbarians, so to speak', and 'uncivilized, to put a word on it'⁷⁶. He continues to explain that this particular couple happen to sit at the 'Bad Russian table' at the dining hall, as opposed to the 'Good Russian table', where 'the more refined' Russians⁷⁷ are seated. Here, it would need to be noticed that there exists not only a judgement from the position of Castorp and Joachim, but also that the grouping system within the residents is also under a general influence inherent in the whole society. This can be understood later on in the novel, as it is mentioned that the patients do not choose their tables, this would indicate a stronger sense of a system that is already at place regarding such issues.

In this imagery of the 'tables' at the dining hall, it is interesting to note that Kaufmann proposes a significant indicator of Castorp's varying levels of experiences in mental and spiritual growth throughout his journey in *The Magic Mountain*. He argues that Castorp "must go down into the 'lower world' of the mountain cave in order to be reborn"⁷⁸, concerning the fact that Castorp is seen sitting at the 'poor' Russian table towards the end⁷⁹. Then, as a general picture of the conceptions of the East and the West, the initial discussion between Castorp and Joachim reveal the inner attitude towards the East, that is, in the context of the novel, strongly associated with Russia in the geographical sense. On a secondary level, the grouping of people within the context of the tables exist at a more open and socially accepted manner. The two levels of acknowledging such distinctions; both of private conceptions and the socially recognized boundaries are certainly interrelated. For they are also bound with understandings of social status, the straightforward acceptance of the idea of being

76 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 48.

77 Ibid., 48.

78 Fritz Kaufmann, *Thomas Mann: The World as Will and Representation*, (New York: Cooper Square Publishers, 1973), 101.

79 Ibid., 101. It is also interesting to note that Kaufmann also links this argument to a dissatisfaction with the bourgeois life for Castorp.

'refined' is able to take its place in the minds of Joachim and Castorp.

Still, when regarding the Berghof as a portrayal of the pre-war Europe in such social terms of status, a noteworthy point has been made that advises the society to be taken 'with more than a pinch of salt' regarding the "well-known dictum of [György] Lukács' which claims that Mann gives us a picture of the 'total social reality of the time' by bringing together in one place a 'representative cross-section of its society'"⁸⁰. This advice is based on the realization that the economic classes to which the residents at the Berghof belong may be varied to a level, yet the limits of this presentation would need to be taken into consideration. With regards to this criticism, the absence of any direct portrayals relating to 'the landowning and farming classes, and the agricultural workers under them, nor [...] the millions of factory hands' and a general approach presented 'always from above'⁸¹ have been given. Thus it justly needs to be acknowledged within the limitations of the reflection on the different cultures and groups in the novel that these notions and social constructions discussed in relation to the Berghof either belong to the upper-middle class backgrounds such as that of Castorp's, or middle-class Europeans at its utmost variety. On the other hand, this idea would not necessarily imply the persistence of the social and cultural traits of such background throughout *The Magic Mountain*, as Castorp's "liberation from the bourgeois work ethic and morality"⁸² has also been noted amongst his intellectual transformation and growth within the novel.

III.ii Settembrini's Behaviour in the Society

Settembrini's position as an individual within this society, therefore the role and position of the values and beliefs he holds in Europe will be understood more thoroughly in connection to each other through the analysis of his behaviour and comments on certain individuals and groups at the Sanatorium.

In one of his earlier conversations with Castorp⁸³, not only his anger but also his disdain for the trivial matters that surround the topics of dialogue at the dining tables by

80 W. H. Bruford, *The German Tradition of Self-Cultivation*, (Cambridge: Cambridge University Press, 1975), 208-9.

81 *Ibid.*, 208.

82 Gerald Gillespie, *Proust, Mann, Joyce in the Modernist Context*, (Washington D.C.: The Catholic University of America Press, 2003), 174.

83 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 99-101. In this conversation Castorp comments on his impressions of the sanatorium and attempts to discuss the table-talk with Settembrini.

certain 'ignorant' residents at the sanatorium become apparent. His reaction to Castorp's musings about one of those topics would exemplify this point as he warns Castorp to leave him out of 'such depraved nonsense'⁸⁴, alongside his firmly asserting that the best action Castorp can take would be to depart Berghof with the soonest train. This warning, as well as his anger is fired by his specific humanist foundations that lead Settembrini to consider the effects of such non-intellectual considerations on the young man in hindering any positive progress. Nevertheless after Castorp decides to stay there for a longer period of time, his guidance and interest in him continues. This can be understood by analysing another significant aspect of Settembrini's habits as he would be 'the first to get up after a meal, stroll through the dining hall and its seven tables, and, contrary to all customs and usages, stop to visit awhile with the cousins at their table'⁸⁵. In this picture, alongside his need to position himself outside the rest of the society, his disregard for the generally accepted conventions of his surroundings that point one towards his critical standing can be observed. Indeed his intentions in this action can never be simply considered as socializing, for his contempt for such characters as the painfully ignorant Frau Stöhr are revealed in his mocking tone, and his need for respect also plays a considerable part in shaping his actions. He also openly and proudly declares his criticism of the non-intellectual debates at his table, yet it is later made clear that 'for all his mocking and criticizing of the social life of people up here'⁸⁶ he keeps up with the latest gossip. This could be regarded as only one of the many contradictions he possesses, that play a part in his weaknesses and support the argument that there is a parodic aspect to his character.

He also shakes hands with Castorp and Joachim as he arrives at their table, and 'includes' all the others in a general bow. Within this behaviour of his, the special interest he devotes to Castorp would even underline some of the notions of status that applies to the characteristics of Settembrini. Expectedly, concerning such tendencies in him, the conceptions of status would reveal themselves in connection to intellectual and cultural aspects of the society and the individual. Still, the emphasis on those aspects would not be sufficient to discern this specific way of recognizing status of a character or a group by Settembrini in order to justify his partiality to Castorp. Thus even in

84 Ibid., 101.

85 Ibid., 176.

86 Ibid., 179.

Settembrini's actions, an inclination to confirm the cultural and educational aspects of one's social status can be pointed out, since the intellectual and cultural qualities that may be observed in Castorp would still be closely connected to his upper-middle class background.

III.ii.i Settembrini On the East

Alongside such examples of his interactions with those around him at the mountain that present his social standing, his comments on them would offer much insight to his intellectual and socio-political position as the purveyor of Western values. As one of the more powerful examples, the following lines from one of Settembrini's comments on the Berghof society would reveal much on his position towards the East as a character in the novel, as they would also serve as a critique to his general approach:

Wolves of the steppes, snow, vodka, the knout, Schusselburg, Holy Russia. They ought to set up an altar to Pallas Athene, here in the vestibule – there is a species of Ivan Ivanovitch without a shirt-front, having a disagreement with Lawyer Paravant. Both of them want to be in the front rank to receive their letters. I can't tell which of the is in the right, but, for my part, Lawyer Paravant fights under the ægis of the goddess. He is an ass, of course; but at least he knows some Latin.⁸⁷

In critically analysing Settembrini's philosophy and approach towards the 'East' through such excerpts, the role of the 'Western' values he represents and advocates would need to be given a thorough consideration. For, through understanding that Settembrini's statements are not necessarily proposed to be consistent in their claims throughout the novel, and that certain parts of his actions may even occasionally contradict his proposed values, some interesting results can be reached through these lines. Primarily, considering that Settembrini's main intentions of 'warning' Hans Castorp from the different, and especially the 'Eastern' influences at every opportunity would allow one into the characteristics of the individual. This inclination in him would indicate that his such words need not directly lead one to those of his philosophy, even though this habit

87 Thomas Mann, *The Magic Mountain*, tr. by H.T.Lowe-Porter, (London: Vintage Books, 1999), 239.

of his has been presented in connection to his humanist pedagogic streak earlier. For him, any chance of progress lies within the Western principles which he advocates, and he therefore possesses the need to claim the superiority of the Western roots in order to undermine the influence of the East. At another level, this could even be considered as a warning to the reader from Mann, as one of the points where the novel “points out the danger of pledging allegiance to ideologies because, unavoidably, they turn against human beings”⁸⁸. It also needs to be kept in mind that even though mostly deferential towards Settembrini's speeches, at certain times even Castorp may claim “There is another of Settembrini's arrogant ideas”⁸⁹.

The value system upheld by the classical Western notions of his, then, is shown in its negative, superior attitude towards the 'other' in these lines. This especially becomes clear with regards to the previous conceptions of status, and the idea of 'at least' knowing some Latin. From this perspective, the lines also speak to the idealized form of those Western values, and would seem to offer a portrayal of this 'literary man's' approach in its arrogant, and at times, unproductively close-minded tendencies.

After all, as it has been suggested that in *The Magic Mountain*, Mann displays a “battleground upon which the ideological cultures of East and West confront each other”⁹⁰, these arguments would set considerable examples for this confrontation. The mentioning of stereotypical aspects of the culture that is foreign to the Occidental, and summing up the two opposites thus, with the emphasis on the ancient goddess Pallas Athene would point to the existence of a certain level of strictness in Mann's view of the progressive humanist approaches in his contemporary society, that would give the ideology a certain elitist quality. Furthermore, it needs to be noted that Settembrini also seems to admit this to himself, by claiming that even though he is not aware of the actual situation described in the excerpt, that he is observing it from a distance, he would nevertheless consider the lawyer Paravant from Dortmund, Germany, at a more respectable social status than the Russian character he does not feel the need to distinguish personally in his understanding of the structure of this environment.

Thus Settembrini continues in his attempts to guide the young hero away from

88 Hannelore Mundt, *Understanding Thomas Mann*, (Columbia: University of South Carolina Press, 2004): 131.

89 Thomas Mann, *The Magic Mountain*. tr. by H.T. Lowe-Porter, (London: Vintage Books, 1999), 293.

90 Nancy Nenno, “Projections on Blank Space: Landscape, Nationality, and Identity in Thomas Mann's *Der Zauberberg*.” *The German Quarterly* 69, no 3, (1996): 306.

the influence of the East in different contexts throughout the novel. Nevertheless, mainly due to a focus of such influence on Castorp through one character, alongside the affects of private contemplations during the long hours of the 'rest-cure' practised at the sanatorium, the tension between Castorp and Settembrini slowly begins to rise. At this point, Settembrini's later warnings and comments revealing his distinguishing between the East and the West would need to be discussed in relation to the symbol of the 'Eastern' influence on Castorp, Clavdia Chauchat.

IV. Defining the West Through Opposition

The existence and frequent use of the terms 'the West' and 'the East' in *The Magic Mountain* having been noted, the question of reaching a definition through the critical analysis of this idea of oppositions arise. Throughout this specific analysis of the traits that are primarily attributed to the East, the contrasted cultural and philosophical aspects will need to be considered in connection to the sources of such conceptions. This attempt at a definition would be understandable in a novel filled with oppositions such as *The Magic Mountain*, for the duality of the East and the West becomes of considerable importance in the search for reflections of the West in the work. It has been noted in the context of the novel that “social life itself is based on duality, even the tension of self and others”⁹¹, and this duality also manifests itself through the influence of Settembrini's Western ideals opposed to the intrigue of the East for Castorp.

Settembrini's concern for the 'Asian' influence on Castorp begins to grow towards the middle of the novel, though in this context, the meaning of such terms would also need to be discussed. For even though the term 'the East' can often be observed in its reference to Russia, Settembrini now would seem to combine the far East in its geographical context in positioning the opposing ideas to the West:

A great deal of Asia hangs in the air here. [...] Do not model yourself on them, do not let them infect you with their ideas, but instead compare your own nature, your higher nature to theirs, and as a son of the West, of the divine West, hold sacred those things that by both nature and heritage are sacred to you.”⁹²

Although to Settembrini even an influence from the 'Eastern' way of approach to life is unacceptable, his emphasis on the 'divine West' would once again not only seem to suggest, but this time even claim a tone of superiority in his perspective; for he posits Castorp's nature 'higher' to the Eastern nature. For him, the ideals, one based on the philosophy of progress and action, the other, based on contemplation and spiritual

91 Fritz Kaufmann, *Thomas Mann: The World as Will and Representation*, (New York: Cooper Square Publishers, 1973), 111.

92 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 289.

reflection, are strictly separated; he leaves no opportunity for a conciliation or combination of the two. Thus according to his principles, he asserts that Castorp should embrace the 'Western' ideals and completely abandon any thoughts on those opposite ideas.

However, Castorp's inclination towards the attraction of the East regardless of Settembrini's strict warnings have indeed been described to possess a 'somewhat ironical effect', for they encourage Castorp to 'allow his thoughts free play in the opposite direction'⁹³. Settembrini's claims on the specific attitude Castorp needs to adopt regarding the 'Eastern' influence on him at the sanatorium also present an interesting point in analysing the constructions of the concepts in *The Magic Mountain*. Specifically concerning the presentation of the West by Settembrini as an opposition to the East, as well as a set of ideals to be followed, a critique on the acceptability of this portrayal would also need to be presented.

It has been argued that in Mann's point of view, Germany could not adopt such 'cleancut antithesis' as certain intellectual and moral issues that would seem to 'resolve itself into a choice between black and white' according to 'the mentality of the West'⁹⁴. This notion of the strict separation and choice of ideals are certainly key to Settembrini, as can be seen in his rhetoric above. Following this argument, the situation of Castorp as he is not able to comfortably adopt all aspects of Settembrini's 'Western' voice, and in the need he feels to explore and understand the Eastern temptation alongside those ideals would be perceivable as a reflection of Germany's situation, as Mann saw it during the novel's contemporary era.

Thus Castorp understood as a symbol of Germany in *The Magic Mountain* would offer an important perspective on the investigation of the role of the West in the novel; even though Settembrini may claim the young German's Westernness strongly in relation to his roots, Castorp, and in Mann's view, Germany, is caught between the two forces and cannot fully adopt one of those. The author's own contradictions in thought are thus closely relevant to the context of the discussions of these concepts in *The Magic Mountain*, and it has even been argued that "Settembrini's understanding of the

93 R.D. Miller, *The Two Faces of Hermes: A Study of Thomas Mann's Novel, The Magic Mountain*, (Harrogate: The Duchy Press, 1962), 27.

94 Hermann J. Weigand, *The Magic Mountain: A Study of Thomas Mann's Novel Der Zauberberg*, (Chapel Hill: The University of North Carolina Press, 1965), 106.

difference between East and West echoes Mann in the *Reflections*⁹⁵. Then the influence of Mann's position on the suggestion of this distinction would need to be considered when observing the details of the suggested dualities of the two concepts, primarily through the character of Clavdia Chauchat.

IV.i Frau Chauchat

The duality of the East and The West, much like many of the other concepts portrayed in *The Magic Mountain*, have also been offered through certain representative characters. Closely associated with the idea of the East in this context, the presentation of Clavdia Chauchat would be a crucial part of this analysis. Within the initial months of Castorp's stay at the Berghof Sanatorium, the interest he takes towards the character Chauchat is presented in its different aspects, from Castorp's private contemplations that connect to his childhood memories, to his attempts at discovering more about this mysterious woman with the 'Kirghiz eyes'. It is indeed in recognition of this new influence within himself that the young hero of the novel ponders:

“Something quite different comes up [that] has nothing whatever to do with forming opinions”⁹⁶.

Noting that Settembrini had already made his own position clear on the matter of 'forming opinions' in a serious manner from his very first conversation with Castorp⁹⁷, the idea of Chauchat being posited as a 'different' and even opposing force to him can be understood. In Chauchat, Castorp finds all that is aimed to be presented as belonging to the East in the novel, at least all in cultural and philosophical contexts. Yet the fact that he is under such strong impressions even before he has spoken with her, would point to the pre-existence of such notions in Castorp's mind that bring about his immediate fascination. This can be observed in the fact that it is through his conversations with others at the sanatorium, or even gossip that he purposefully conducts with Fraulein Engelhart who sits at the same table with him at the dining hall that Castorp finds his

95 Harvey Goldman, *Politics, Death, and the Devil: Self and Power in Max Weber and Thomas Mann*, (California: University of California Press, 1992), 139.

96 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 272.

97 Settembrini in this first conversation pleads: “Form opinions! That's why nature gave you eyes and reason.” in *Ibid.*, 74.

strong interest in her. As his fascination is constructed merely through such distant information and his observations of Chauchat's behaviour, it can be argued that it is Castorp who attributes all these ideas to her, rather than Chauchat presenting him with those traits personally. Nevertheless, the duality offered in this portrayal of the East can be pointed out in its opposition to Settembrini and his symbolic West as:

the vague and formless, 'human' and organic East against the orderly, 'inhuman', technical and directed West, barbarism against civilization, feeling and caprice against plan and foresight, instinct against reason...⁹⁸

The role and importance of this tool of contrasting the two notions can thus be exemplified, for the use of dualities throughout the novel has brought about almost any definitions of the East in studies of the *The Magic Mountain* to be given in connection to the idea of the West. Thus, it would need to be argued that the concepts of the East and the West play a significant part in each other's existence. It would even seem that without this contrast, they would be challenging to define on their own, and that at least in order to reach a complete definition of their meanings an emphasis on their differences would be required.

IV.ii An Outlook from the West

As Castorp's fascination with the mysterious figure of Chauchat begins to grow, this air of mystery being mostly attributed to her by our hero himself, he can be observed in his slowly rising critical thoughts toward Settembrini's teachings. He listens to his mentor 'out of a sense of duty and to be fair and balanced' yet he finds it 'permissible afterwards to let his thoughts and dreams run free in another direction, in the *opposite* direction'⁹⁹. This critical approach seen in Castorp differs from his initial reactions, for at the beginning his disregard of certain aspects of Settembrini's advices could be understood mostly in instinctive social judgements whereas at this particular point he 'tests' these views on reason¹⁰⁰, and his decision to yield to the 'other' influences around him is the result of a more analytical and thoughtful process.

98 Johannes Gaertner, "Dialectic Thought in Thomas Mann's *The Magic Mountain*", *The German Quarterly* 38, no.4, (1965): 607.

99 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 189.
100Ibid., 189.

The position of Chauchat as the symbol of the East as opposed to the West has also been explained in similar contexts. Specifically in relation to the role of Settembrini, the "magnetism about Clavdia Chauchat's mute presence" has been argued¹⁰¹ to serve as a force that gathers all Castorp's 'instinctive opposition' to the way of life eloquently represented by his first mentor in the novel. An important aspect to be underlined in these readings of Castorp's refusal to fully identify himself with the 'Western' teachings of Settembrini would be this instinctive element. This would point one to consider his approach to life and others that do not wholly depend on 'reason' and cognitive thinking, but instead leave a considerable part to a combination of emotional and spiritual traits from the start.

Thus Castorp is encouraged in his musings with the attraction of the idea of the East, the reasons for which, that initially were not even at a conscious level, comes to the surface as he drifts away from Settembrini's ideals. Within Castorp's personal recognition of his attraction towards the East, connections to a childhood memory are offered where the significance of a schoolmate become clear to him, Pribislav Hippe, who was nicknamed 'the Kirghiz'¹⁰² due to his 'curious, narrow, and [...] slightly slanted' eyes in Castorp's memories. This link would further seem to suggest an inherent fascination with the 'other', the 'Eastern' in this context in our young German hero's mind.

Such perceptions of the East would certainly need to be noted according to their specific perspectives, for it may be clear that Settembrini's comments and views originate from what is insinuated to be the 'Western' perspective and outlook towards life, yet Castorp's position, as much as Settembrini would like to emphasize his Westernness, cannot be assumed as the same. Such imagery presented of Castorp sitting in a boat in Holstein and gazing with 'dazzled and bewildered eyes' to the 'eastern sky'¹⁰³ may suggest that his position also could be considered as an outlook towards the East from the West. Still, when placed in its appropriate context with Mann's views on the topic, he would need to be considered as the one in the middle of these opposing forces, 'experimenting' with both throughout his intellectual journey in *The Magic Mountain*.

101Hermann J. Weigand, *The Magic Mountain: A Study of Thomas Mann's Novel Der Zauberberg*, (Chapel Hill: The University of North Carolina Press, 1965), 12.

102Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 142.

103Ibid., 190. It can also be noted that in the Lowe-Porter translation, an emphasis is made on the fact that Castorp is at the 'western shore' in the same passage: Thomas Mann, *The Magic Mountain*, tr. by H.T.Lowe-Porter, (London: Vintage Books, 1999), 158.

In questioning the idea of 'Westernness' for Castorp's standing point, the results of Settembrini's calls with his understanding of 'civilization' on Castorp would also be relevant in order to consider the European context of these opposing ends. Mann's understanding of this situation, if observed in *Reflections*, would present a strong stand against such understanding of the use of civilization:

[...] who, because he is a good European, wishes for and believes in the defeat of his fatherland, in the taming of his people by the powers of Western Civilization?¹⁰⁴

Regarding these lines, it can be argued that alongside a presentation of one of the main foundations of Mann's defence for the German cause at the early stages of the First World War, his conceptions of what constitutes the 'Western Civilization' would also need to be noticed in their relevance to the idea of the West. Furthermore, the relationship of such an understanding of this idea to the German point of view advocated by Mann pose an interesting link to *The Magic Mountain*. The reluctance in Castorp's reactions to Settembrini's guidance, for example, possess a tone of this resistance to be re-defined by the formal ideas of the Western civilisation. Instead, in his yielding toward the certain qualities of the East, there exists the 'formless' attribute that attracts him, almost as a needed alternative to the Western force on him, Settembrini. The ideas on belonging to Europe, on the other hand, present another closely relevant issue to this analysis of the novel. For Settembrini may claim his values as the core and dignified European symbols, and thus can be understood to strongly associate Europe with the idea of the West; yet his intentions can be seen in Castorp's perspective as implications of his value system on the young German in this context. Mann reflects the conflict he feels between being 'a good European' in following the democratic lines of thought supported by the *Zivilisationsliterat*, or at this point of the novel, Settembrini, and the fear of losing a formless, artistic essence that he associates with the core of a culture, in siding with the progressive views based on Western democracy and values.

A significant moment of self-realisation within Castorp's thoughts reveals his changing, and in many ways, slowly maturing mind on the attitude of Settembrini

¹⁰⁴Thomas Mann, *Reflections of a Nonpolitical Man* tr. by. Walter D. Morris, (Lorrimer Publishing, 1983), 44.

towards the notion of the 'other'. This moment can be observed as he recalls a 'dismissive gesture'¹⁰⁵ from 'the humanist' for the immediate disdain of which Castorp did not need an explanation, and how in agreement with such line of thought, he also personally detested the highly symbolic habits of Chauchat such as her slamming the doors as she enters the dining hall at that earlier time. Yet, now he moves on to realise that he had 'almost totally renounced such feelings, and instead it was the Italian who annoyed him with that conceited talk [...]'¹⁰⁶.

At this point, it would need to be noted that even though he may now be critical of Settembrini's reactions and comments on the Eastern society as a whole, but he still has the understanding that certain attributes of the people at the 'Bad Russian' table might 'arouse lively distaste', from their table manners to personal habits.

Then, his annoyance with Settembrini at this moment would need to be clarified in the fact that mainly under the realisation of his fondness for Chauchat, and with his critical approach towards the dismissive generalisations Settembrini makes regarding the 'non-Western' world, he understands that he is no longer 'receptive to pedagogic influences of the republican and the eloquent sort'.¹⁰⁷

These changes and inclinations in Castorp thus expectedly lead to a climactic moment of confrontation between him and Settembrini, where the latter scorns the influence of the 'narrow-eyed woman' on Castorp. In order to observe and analyse this significant moment in its relation to the idea of the West, a specific attention would need to be paid to the celebrations of the 'Walpurgis Night' at the sanatorium.

IV.iii The Walpurgis Night

The 'Walpurgis Night' chapter that mark the end of the first half of the novel contains many important artistic and intellectual elements that have been discussed in the previous studies on *The Magic Mountain*, and also holds crucial portrayals regarding the analysis of the concepts of the West and the East. For this night in which 'the education of the hero is so considerably furthered, very much against the will of his mentor'¹⁰⁸, during the Mardi Gras celebrations at the sanatorium, it could also be claimed to mark Castorp's formal straying away from the influence of Settembrini and

105Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 271.

106Ibid., 271.

107Ibid., 272.

108Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 145.

the values he holds so dearly, in a climactic scene between these two characters as well as that between Castorp and Chauchat, this change in him can also be observed through its reflection in his behaviour.

This claim can be supported with certain parts in Settembrini and Castorp's conversations, as it is this same night in which, Castorp's manners in speaking to Settembrini have transformed to such levels that Settembrini finds himself in need of not only warning Castorp against the influence of the East as before, but even in advising him to "please use forms of address appropriate to the educated West"¹⁰⁹. This point of their dialogue would seem to suggest that the idea of the personal, spiritually free East has already taken its place in Castorp's behaviour alongside the effects of the night itself, that now, he is using informal pronouns in his referring to Settembrini. At this point, the emphasis on the use of language can be seen in its three different aspects; initially, as a critique on the characteristics of the *Zivilisationsliterat* in connection to the need of respect that is demanded by Settembrini, secondly in holding the meaning that Castorp has now learned all he can from his mentor, that 'from now on he is Settembrini's equal'¹¹⁰, and thirdly, as signifying one of the main elements of the idea of the West represented in *The Magic Mountain*. From the last perspective, the use of formal pronouns become not only a sign of respect, but also a symbol of the 'educated West', thus to be held as a mark of honour which is brought about by the privilege of belonging to this society, and at a larger meaning, this sense of existence.

After all, Settembrini had made his intended role as the educator clear from an early stage of their conversations by pointing out that Castorp is 'temporarily experimenting with possible points of view' and that his task would be to 'foster the true and [...] to eradicate the false when it tries to emerge'¹¹¹, and in following these intentions with the utmost conviction, he tries in one last attempt to convince Castorp to abandon the sanatorium. Yet with the strong feelings and inclinations Castorp has been building up for some time that has been analysed earlier, he chooses to abandon Settembrini's teachings instead, and moves on to declare his feelings to Frau Chauchat the very same night.

The conversation he has with Chauchat contains many artistic and cultural

109Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 390.

110Judith Marcus, *Georg Lukács and Thomas Mann: A Study in the Sociology of Literature*, (University of Massachusetts Press, 1987), 90.

111Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 118.

indications, as it is a significant moment for Castorp within the novel and has also been analysed from different aspects¹¹² that also form a relevance to Mann. Those aspects would vary from how the German hero of the novel feels that in conversing with Chauchat, French would be the optimal language to use¹¹³, to the different understandings of morality expressed by this symbol of the Slavic attraction of the East. The aspect of this significant moment most relevant for the purposes of this analysis would still remain in that Castorp moves away from the “realm of the opposites, where everything is fixed and describable, to the kingdom of nameless, fused, and dynamic transcendence”¹¹⁴. This description of the two sides between which Castorp is presented to be caught makes clear the reasons for his yielding toward the East. For it also reflects the disinterest from this young hero towards the comparatively more strict approach to life offered by Settembrini, and in this context of oppositions, the West; this contrast offered in the suggested qualities of the two concepts become a key point in the novel.

Thus, *The Magic Mountain* can also be understood as pointing out both the philosophical and cultural attributes to 'the West' through this portrayal and use of 'the East', which this specific analysis on the topic have shown in the duality of the two concepts. Such arguments as “unreason and reason seem to draw [Castorp] equally, but the humanist Settembrini is his most sympathetic guide”¹¹⁵ have often been made regarding different contexts of *The Magic Mountain*, yet due to the fact that until this specific point in the novel, this 'sympathetic' perception of Settembrini has not been prevalent regarding the duality of the East and the West, and this attitude towards his guide is to be seen in another example of the oppositions in the following parts of the novel. This idea of opposition has been offered to the reader through crucially representative characters alongside the direct discussions on the issues. The alterations in Castorp's own conceptions of such 'opposite' sides and the shift to be noticed in his thinking present a growing leniency towards the more 'formless' and reflective East. Although through a critical perspective, these changes in Castorp also reveal that it is not a profound change in the foundations of his upper-middle class perception of social

112Such as the use of informal pronouns discussed in Henry Hatfield, *From The Magic Mountain: Mann's Later Masterpieces*, (Cornell University Press, 1979), 58.

113 Castorp explains his reasons for preferring to converse in French with Chauchat in Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 401.

114 Harold H. Watts, “Thomas Mann and The Earthly Crew”, *The Sewanee Review* 54, no.3, (1946): 522-523.

115E.W. Tedlock Jr, “Thomas Mann and the Age of Unreason”, *College English* 14, no.3, (1952): 140.

habits and the specifically 'Western' understanding of the elements that constitute 'civilized behaviour'. Instead, it can be argued that these tendencies in him present another part of his 'experimenting' with different influences around him at the mountain. Even though he might be renouncing Settembrini's strict understanding of what is 'non-Western', it still resonates the imagery of Castorp in his boat in Holstein who, this time, is taking one step further to discover the fascination he feels from the Western point of view towards the East. Thus he might be questioning some of Settembrini's and his own, and in general terms of their representation, the Western and the specifically German, views, yet this is not to mean that the traditionally rooted intrinsic aspects of his identity are also being abandoned.

This tool of oppositions being also a continuous motif throughout the novel, arguably the most noted one of the many dualities that can be listed¹¹⁶ would be introduced at the second half of the work, with the addition of Settembrini's antagonist, Naphta, to the conversations that vary from socio-political standings to philosophy, morals, religion and history.

116A thorough account of the nature of such dualities have been offered in Johannes Gaertner, "Dialectic Thought in Thomas Mann's *The Magic Mountain*", *The German Quarterly* 38, no.4, (1965): 605-618.

V. The Antagonist

Castorp's mind already having become open to various fields of knowledge during his stay at the sanatorium, those even including anatomy, biology in specific relation to the nature of disease and death, study of plants, and most importantly, altogether a self-determined study of the human condition, the second half of the novel begins to unfold. As this story of his intellectual adventure on the mountain also mature and a new dynamic between characters and the surroundings of the sanatorium is brought about, the reader is introduced to a new and significant character, Naphta.

To describe Naphta according to his background, his approaches to life and his ideological standings within the socio-political discussions, the central theme of 'contradiction' would need to be kept in mind. As he has been argued to present a 'human puzzle put together'¹¹⁷, a 'Jesuit, Marxist, terrorist and Jew', the construction of this character will become necessary to present in its connections to Mann's own life and thinking, as such links would also become crucial in order to reach a deeper understanding within the following analysis of the discussions between him and Settembrini.

V.i Naphta's Links to Mann

This quite interesting character, then, would have to be considered crucial in the way he is now posed as the antagonist to Settembrini, whereas the role of Castorp, this time, can surely be observed in his acting as the 'mediator' between the two sides¹¹⁸. Yet in order to better comprehend the meaning and underlying points within this new dynamic between Castorp, Naphta and Settembrini regarding the idea of the West, this new character's own links to Mann will also need to be presented.

That this opposition to Settembrini, Naphta, is 'modelled on the Hungarian-Marxist critic György Lukács'¹¹⁹ can already be seen as a significant aspect pointing the importance of the biographical connections to the character. One of the most relevant of

117Henry Hatfield, *From The Magic Mountain: Mann's Later Masterpieces*, (Cornell University Press, 1979), 48.

118Gerald Gillespie, *Proust, Mann, Joyce in the Modernist Context*, (Washington D.C.: The Catholic University of America Press, 2003), 178.

119Richard Lehan, *Literary Modernism and Beyond: The Extended Vision and the Realms of the Text*, (Louisiana State University Press, 2012), 180.

those links¹²⁰ in defining the notion of the West in *The Magic Mountain* would be the perception of the 'stranger' as even the title of the chapter where Naphta is introduced indicates. This idea has been related to Mann's perception of Lukács in the fact that Naphta 'is given all the attributes which establish his outsider status', and that he "comes from a region that supposedly lies beyond the boundaries of the 'civilized' West"¹²¹. This understanding would also underline the important factor that a firm geographical line cannot be drawn that encompasses the meanings of these terms, for neither the East, nor the 'civilized West' in this situation can be applied to all the aspects of the discussions in the novel. The reason for this can be argued in the sense that the geographical implications of these terms, as can also be observed in this case, are constantly dependant on the cultural, philosophical, or ideological concepts, and the viewpoint of the characters at any given conversation. This is why, in discussing Naphta's origins, not only phrases such as 'supposedly' would be necessary, but also the specification of the 'civilized' would need to be considered carefully. In such constructions of the concepts, even if a clear geographical line for 'the West' were to be offered, following in this line of thought, then the problematic aspects of defining the 'civilized West' would arise; instead of attempting to draw such strict definitions in practical terms, acknowledging the nature of their social constructions in their specific context would need to be prioritized, in this case, relating to the philosophical and political worldviews.

Still, regarding the proposition that Mann had based this complex character of Naphta on Lukács, it would need to be kept in mind that even if parallels between them on certain physical and ideological traits may be found, such as certain Marxist approaches in Naphta, such links would not be sufficient to sum up the combination of ideals and approaches he presents. According to studies on the topic¹²², the author can be observed in underlining the importance of 'imagination' in his creation of the character. Concerning the philosophical and ideological attributes of Naphta that may correspond to Lukács, Mann's personal knowledge is proposed to be limited to his having read Lukács' literary criticism, and not his political writings at the time of *The Magic*

120How the biographical details of Lukács 'enriched and filled this fictional biography' has been discussed at length in Judith Marcus, *Georg Lukács and Thomas Mann: A Study in the Sociology of Literature*, (University of Massachusetts Press, 1987).

121Ibid., 148.

122Ibid., 63. One of Mann's responses to a direct questioning of this link between Naphta and Lukács is presented.

*Mountain*¹²³. Thus it would not be fully justified to suggest that Naphta's character wholly relies on this inspiration for Mann, but such connections would still bring about important arguments that would relate to the issue of the West in relation to the image of the 'outsider'.

Furthermore, the disputes sprung by the opposing ideologies of Naphta and Settembrini has even been claimed to be an 'exact picture' of the struggle between Mann and his brother Heinrich,¹²⁴ which would point one towards another significant aspect of the author's biographical links to the novel. Acknowledging such links become a crucial point to the purposes of this analysis, for under the light of such information, Mann's changing perspectives on the socio-political matters of Europe at the time may be better understood. In the former parts of the analysis where the connections between Castorp and Mann and the idea of Germany in its position in prewar Europe have been pointed out, a sense of cynicism and a tone of parody towards Settembrini could be noticed. Still, during the disputes between Naphta and Settembrini, the portrayal of the latter can be observed in a more serious and dignified manner. When presented in contrast with Castorp's traditionalism earlier, Settembrini could be seen in a much more critical tone, whereas any shortcomings of his within certain parts of the arguments with Naphta this time will be seen in a more sympathetic light. This shift in Settembrini's portrayal also can be understood as an indicator of Mann's realisation of a well-intended approach within the character of the *Zivilisationsliterat* in comparison to his understanding at the start of *The Magic Mountain*.

More detailed connections between Mann's own position on socio-political matters of his contemporary Europe and the position of Naphta can be found, as such links have been pointed out as how “Naphta, like Mann himself, distrusted bourgeois materialism and democratic liberty”¹²⁵. The existence of similarities in such aspects would indeed support the view that Mann, this time within a more critical tone of his own views, could be argued to have reflected such clash of ideas with that of Settembrini. Still, the complexity of Naphta's character and ideological standing points would need to be seen as a combination of many different lines of thought that have influenced Mann. Even observations of a connection between Mann's views on

123Ibid., 63.

124Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 127.

125Richard Lehan, *Literary Modernism and Beyond: The Extended Vision and the Realms of the Text*, (Louisiana State University Press, 2012), 180.

Spengler's *The Decline of The West*, and a 'sense of cultural pessimism, also totalitarian tendencies'¹²⁶ in Naphta have been noticed in this character's connections to the author: "Although Mann came to reject Spengler's theses not long after he had praised them so highly, they did find their way into the second half of the novel, [...] where the author has placed some of Spengler's ideas into Naphta's mouth."¹²⁷ Such examples could continue in attempting to define the approaches represented by Naphta, yet the main theme of contradictions would remain as the one definitive factor in this character, as even the contradictions in Mann's own understanding can thus be observed to have been included in him.

V. ii Issue of the West in the Disputes

The centrality of the theme of contradictions certainly continue throughout the discussions between the two characters, amongst the many examples, as a general indicator of their opposition to each other, their ideological backgrounds in matters connected to religion can be given. Such strong oppositions have been pointed out for through his education by the Jesuits, Naphta has been observed in his connection to this group 'associated with the twisted logic and horrors of the Inquisition'¹²⁸, whereas Settembrini, as a Freemason, in his connections to the 'principles of the Enlightenment and democracy' to which this eighteenth-century organization was dedicated¹²⁹. Such understandings of the influence of their education from their respective religious viewpoints would also underline the importance of historical foundations in Europe; both can be claimed to have their roots in Europe, but one, in this case, can be seen in its intended association with the Western ideals, whereas the other, in its generally destructive manner, have been posed as the antithesis to those optimistic approach. Thus it would be difficult to suggest that Naphta's character is simply 'non-Western' in practical terms with regards to the places of his education and the roots of this line of teaching, even though Settembrini will be observed to argue otherwise later. Instead it would need to be clarified that it belongs to a different, darker era, which reveals and exemplifies the completely contradictory approaches to life, society and politics in

126 Rodney Symington, *Thomas Mann's The Magic Mountain: A Reader's Guide*, (Cambridge Scholars Publishing, 2011), 19.

127 Ibid., 19.

128 Todd Kontje, *Thomas Mann's World: Empire, Race and the Jewish Question*, (University of Michigan Press, 2011), 104.

129 Ibid., 104.

Europe, presenting the complexity of the definitions of what belongs to the 'West' and what does not. It is not only the source, it is also the specific attitude of ideals that would guide a selection process almost wholly dependant on the observer's intentions, the major role these factors play in such definitions of the West can thus be argued in Naphta's opposition to Settembrini.

As the disputes between these two opposite sides begin, Castorp's importance for his primary mentor can be observed in subtle suggestions of the novel. Even though after the Walpurgis Night the relationship between the two had been left at a sour note, to say the least, it can be noticed that Settembrini's sincere intentions in his role of guiding him have not disappeared. On the contrary, he surely is quite worried about the influence Naphta may have on the young hero, for as intellectual as Naphta may be, there also exists a sinister, cynical side to his approaches. Castorp easily takes interest in this new character and especially in this situation, it can be argued that Settembrini almost sees it as his duty to include himself in the conversations of the two, to defend the idea of the 'civilized West' once again.

This addition of Naphta to the discussions, in its challenging the place of Settembrini, who once confidently stood in front of Joachim and Castorp as he lectured them with his values and impressive quotes, now is presented in small signs even from the first conversation with him; as the four are walking together, it is specifically noted in the novel that Settembrini would be forced to 'step out' into the road at times¹³⁰, which immediately offers the reader a feeling of his being pushed away from his previous position.

As Naphta begins to tease and shed a more than critical light on all that Settembrini advocates, starting with his reference to him as 'our rationalist here, our Voltarian'¹³¹, his antagonistic tone becomes clear from the start. In a strong and clear tone, as Naphta begins to almost intentionally describe 'work' as 'an enemy of mankind', in contrast with the main advice of Settembrini to Castorp to return to the 'real world' and follow action, work and progress. The humanist's reaction, here, expectedly is of growing frustration, especially since Naphta also purposefully mentions Settembrini's 'pagan open-mindedness' in opposition to his own religious standing, which only helps to anger Settembrini more.

130 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 443.

131 Ibid. 443.

Settembrini responds in return: “Ah, no, I am a European, an Occidental. Your leader is pure Orient. The East despises action...”¹³². He also uses a phrase that echoes his earlier warnings to Castorp such as concerning the dangers of the Eastern ideas around him before, in saying “speak a language appropriate to your civilized European life”¹³³, the difference would be that his warnings to Castorp now can also be observed to have become more profound and even desperate, while still following the same line of thought. Indeed, in realisation of Castorp's tendency to relate to certain ideas such as this 'contemplative retreat', with 'mournful' eyes¹³⁴ he turns to his student. It becomes poignant that he now speaks to Castorp in a 'choked voice' that rises sympathy within the reader, reminding of his earlier advice to him, of 'befitting thoughts':

A man of the West, despite all other propositions, has only one concern:
reason, analysis, deeds, progress – not the idle couch of a monk!¹³⁵

With such lines, one would be able to demonstrate the argument that Mann's own opinions on these matters defended by Settembrini are not presented in the cynical tone as had been observed in the initial chapters. He is no longer a 'parody' of the *Zivilisationsliterat*, rather, he is now the intellectual guide to Castorp whose pain in witnessing Castorp side with Naphta during some parts of their disputes the reader is almost invited to sympathise. He may be naïve at certain points of his progressive thinking, this being an aspect of the character which is revealed throughout the novel as it is during some of these disputes with Naphta. The situation between the two sides to these disputes have been wonderfully interpreted by Heller as Mann's declaration of “an age in which all profundities tend to be sinister, and shallow all the friendlier thoughts about man.”¹³⁶ Following this understanding, the weaker qualities to Settembrini's character that can accordingly be attributed to the ideological perspectives represented by him; yet, this aspect of naivete is no longer ridiculed, neither in Settembrini, nor in the line of thoughts he represents, but presented with a deep sympathy instead.

The above quote from Settembrini also once again confirms the ideals that are

132 Ibid., 446.

133 Ibid., 289.

134 Ibid., 447.

135 Ibid., 447.

136 Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 127.

claimed to belong precisely to the West throughout the novel; mainly reason and progress, the idea of 'action' through the application of the Enlightenment ideas into the socio-political rhetoric of this era. In this way, the discussions with Naphta would be expected to serve as a conclusion to these ideas, yet a lack of determined correct choice and approach to the ideological standpoints have not been offered through these disputes; for the eventual growing of hostility between the two characters, leading them to a duel which ends with Settembrini shooting in the air and Naphta's suicide would be challenging to claim as a straightforward resolution to the arguments presented. Still, this offering of strong imagery from Mann could be, at a basic level, argued to present the self-destructive nature of the intellectual yet anarchic stance against the progressive reason of the West. Even though no one can be claimed the winner of the arguments, this same aspect to the end of the wide-ranging disagreements have also been generally accepted in analyses of *The Magic Mountain* to reflect the approaching war, the underlying fact of which would reflect the same essence.

Amongst the growing tension between the two significant characters, Kaufmann points out a 'loss of vital interest' in their discussions, due to a lack of 'sincere desire for mutual understanding'¹³⁷. This observation points out a key element in any chance for reaching a view of the West and the society harmonious to different points of view that are bound to exist in any debates of such nature. Even though Settembrini's philosophy may be progressive, and Naphta may hold crucial points of metaphysical substance and reflection on life, without conditions for this desire for understanding one another, not only such endings become unavoidable, but the core of the discussions also lose the intellectually stimulating aspect to it, leading the portrayal to become one of irreconcilable opposite ends.

In order to understand the overall reflection of Mann's own ideas on these ends, of which he had come to understand the valuable aspects of both in time, different perspectives on the interpretation of the roles of Naphta and Settembrini have been offered. An important argument for Mann siding with Settembrini have been observed as it has even been pointed out that Mann "suggests that his protagonist [Castorp] has 'sinned' by participating so fully and willingly in timeless enchantment"¹³⁸. It is

137 Fritz Kaufmann, *Thomas Mann: The World as Will and Representation*, (New York: Cooper Square Publishers, 1973), 112.

138 Hugo G. Walter, *Studies on Themes and Motifs in Literature: Space and Time on The Magic Mountain*, (New York: Peter Lang Publishing, 1999), 140.

precisely Settembrini's argument, as can be seen in many of the quotes by him above, and has been from the very start of the novel, that Castorp is ought to abandon the sanatorium and return to the 'flatlands' instead of joining in the mentioned 'timeless enchantment' of his contemplations on the mountain. From this perspective, the author's eventual agreement with Settembrini become observable. This would suggest that the novel presents such meanings as that of reason and action in the idea of the West, and sympathise more with this approach to Europe and the Western ideals that were to lead the way for the future. Still, it would not be strictly justified to presume this idea can simply be supported through Naphta's suicide, for it has also been claimed that if this is to be taken as a 'renunciation' of earlier ideals of Mann, it has been argued that this 'does not mean an acceptance of Settembrini's optimistic liberalism'¹³⁹.

V.iii Resolutions in the Snow

Much like the 'Walpurgis Night' events that has been discussed earlier with regards to the significance they hold in the matters of the West, the 'Snow' chapter of the novel can also be observed as held in much importance in almost any study of *The Magic Mountain*, due to a crucial moment it contains. This would be the 'climactic yet fleeting moment' presented to the reader as Castorp breaks the rules of the sanatorium and leaves behind the conventional boundaries of life in a wider context. As he gets lost in the snow as a result of such actions, in a dream-like session best summed up by Kaufmann, he “envisions and espouses a life that is deepened by the sense of responsibility for man's future and by the apprehension of death as the fatal spell and murderous cult of the past”¹⁴⁰. Both Settembrini's and Naphta's influences are quite discernible in this vision, and the context in which they are presented at this significant moment of the novel offer criticisms on both sides. Regarding the overall education of the hero of our *Bildungsroman*, the results of this intellectual adventure can indeed be seen in this portrayal, as Castorp has now matured under those influences of Settembrini and others at the mountain tops. On the other hand, with regard to the ideas on the Western world, the significance of history is also revealed within this 'dream-vision'; both in connection to Europe and to mankind in a larger sense. The fascination with

139 Stefan Schultz, “On The Interpretation of Thomas Mann's Der Zauberberg”, *Modern Philology* 52, no.2, (1954): 112.

140 Fritz Kaufmann, *Thomas Mann: The World as Will and Representation*, (New York: Cooper Square Publishers, 1973), 108.

death and illness that had been a recurring theme in Castorp's thinking in the novel until this point, is rejected by the apprehension, and the look into the future is enlightened through the understanding of the negative aspects of history. This scene would also stand in much relevance to the arguments based on Settembrini as well, for he is the one who supports Castorp's individual adventures in the snow, adding another aspect to his role in 'enhancing Castorp's self-awareness' ¹⁴¹. This aspect, then, would point to the idea that alongside the intellectual encouragement and need for knowledge on different aspects of the world, the key truth and realisations would lie within the individual's own ability and determination for reaching a profound understanding of those philosophical, historical, social and political forces surrounding him.

141 Hugo G. Walter, *Studies on Themes and Motifs in Literature: Space and Time on The Magic Mountain*, (New York: Peter Lang Publishing, 1999), 117.

VI. Conclusions

As it can be argued that with the symbolic vision of Castorp in the chapter 'Snow', a deeper understanding of the main subject-matter of the novel, the 'inner significance' is reflected as a partial conclusion to the education of Castorp and growth in his comprehension of his surroundings, the last part of the novel that conclude the events with Castorp's descent from the mountain would also need to be taken into consideration in its possible connections to the idea of the West. These concluding perspectives on the arguments will need to be offered with the end of Castorp's adventures in the enchanted environment of the mountain, which would lead this analysis of the perceptions and role of the West in *The Magic Mountain* to the results of its own.

VI.i Conclusions for the Descent

The conditions that lead and follow Castorp's descent from the mountain after the seven years he had spent there can be claimed to offer a dark overall portrayal of the situation of the West and Europe. This dark imagery is brought about by the hero's implied end as he departs the sanatorium to join the war, and strengthened with the last scene of him presented in the novel as he is in the battlefields. Still, it can be argued that there also exists a brighter, more positive or even hopeful tone to the ending of *The Magic Mountain*; as throughout his many intellectual adventures, the inner realisations Castorp has reached are to be regarded as of great value, both to him and to the ambitions of the novel. The 'soul of the West' may have struggled between opposing forces, yet it has also matured and become even more important through the events leading to the 'thunderbolt' of the World War One. As Hans Castorp's journey that begins with his ascent to the International Sanatorium Berghof can be understood with him possessing 'a vision of life', his descent at the end of the novel has been characterized with an "approach to an involvement in the political world, which, for better or worse, is the real world"¹⁴².

Indeed, following this idea of the involvement in the 'real world' down below, how far the hero of this Bildungsroman have come can be noticed from many details of the story towards the end. Settembrini's role in these matters can also be argued to have

¹⁴²Jon Newsom, "Hans Pfitzner, Thomas Mann and 'The Magic Mountain'." *Music & Letters*, 55, no.2, (1974): 145.

been completed, with the peace Mann had himself made with his opposing approaches earlier. He can no longer be seen as a subject of parody from Castorp's perspectives either; as part of his encouragement of Castorp have allowed for a deeper reflection on the humankind and the social existence within his surroundings. This can also be understood as it has been pointed out that our hero, 'who had not shown an interest in Settembrini's attempt to make him critically aware of current world events [...] now sat at Settembrini's bedside to listen to his comments on the state of Europe.'¹⁴³

On the whole, through claiming a desire for understanding, the importance of which has been pointed out at the preceding parts of the novel, the 'dark' conclusion of the novel would seem to point one towards something valuable that is still achieved amongst the solemn atmosphere. For Settembrini and Castorp's farewell to each other is sincere and even emotional, as the former embraces and kisses the latter, and 'casting aside the forms appropriate to the educated West', lets 'the informal pronouns reign'¹⁴⁴, which becomes more than symbolic considering the strong links attributed to it throughout the novel. Settembrini, the reader is told, is to join the war to fight on the opposite side himself, yet following the sentimental departure of Castorp from the mountain, the final scene of the battlefield is not left without a touch on love either, as the author leaves one with the question, instead of an answer, on the possibility of something bright rising out of the darkness.

Thus through such an ending to his novel, Mann can be argued to reflect his reconciliation with the views of the Western ideals, although in a bitter irony; for the role of the war in this understanding casts a permanent shadow on the conclusions. It is the perspectives under the 'thunderbolt' of the war brought about by the clash of such opposing ends that allows this understanding, the idea of which had stirred such opposition at the start of the war in Mann's own thinking. Therefore the final note of *The Magic Mountain* preserves the complexity of such notions and furthermore would need to be seen in its emphasis on the role of their different perceptions.

143 Hugo G. Walter, *Studies on Themes and Motifs in Literature: Space and Time on The Magic Mountain*, (New York: Peter Lang Publishing, 1999), 139.

144 Thomas Mann, *The Magic Mountain*, tr. by John E. Woods, (Everyman's Library, 2005), 849.

VI.ii Conclusions for the Thesis

In this thesis, a literary approach to the representations of the West in Mann's 'nostalgic description of Europe that had been lost in the war'¹⁴⁵ have been offered with guidance from previous studies on various aspects of the novel. The analyses on different chapters and parts of *The Magic Mountain* in this thesis have primarily focused on Settembrini's representative qualities, and his interactions mainly with Castorp alongside his overall behaviour in his surroundings and many oppositions. Amongst the results of the those analyses on the ideas of the West that focus on a variety of aspects in the novel, initially the main elements that have been noticed to play a significant part in the discussions on its conceptions have been presented. These elements that have been understood to play key roles in the construction of the concepts of the West throughout this thesis have been considered within their interrelated nature. Those can be summarized as initially; a socially dependant notion of culture, as well as one of tradition, which have been understood according to their conceptions of the novel's contemporary era. Furthermore, specific meanings attributed to the idea of civilisation, and a recognizable understanding of status in the society have been observed within the novel and amongst its characters. It also has been presented that the existence of an 'opposite' to almost any given concept surrounding these issues have been present. The different philosophical approaches to life offered through the points advocated by the characters, on the other hand, would seem to encompass the rest of the elements in such a construction of the idea of the West.

The thesis has presented and underlined such aspects throughout the analyses that follow the reading of the novel where the imagery of the sanatorium and disease reflects the idea that 'Western civilization is merely ill, [...] but has some unascertained prospect of recovery' and that within this extended metaphor, 'Mann's perspective on the West'¹⁴⁶ can be seen in its different ways. Indeed, Mann's specific perspective have been argued to be present throughout the novel, especially in its reflection of his changing attitude towards the Western ideals attributed to Settembrini. In connection to this perspective of the author having a constant influence on the characters and the novel itself, one specific idea of the West that has been supported consistently throughout *The*

145 Michel-André Bossy, *Artists, Writers and Musicians*, (Greenwood Publishing Group, 2001): 117.

146 Lou Marinoff, 'Thus Spake Settembrini: A Meta-Dialogue on Philosophy and Psychiatry.' In *Philosophy and Psychiatry* ed. by Schramme, Thomas and Thome, Johannes. (Berlin: Walter de Gruyter, 2004), 39.

Magic Mountain becomes problematic to present. The analyses of different perspectives within the novel, mainly from Castorp's and Settembrini's points of view, have also shown that the concepts of civilisation, and culture, as significant a role as they play in the construction of the ideas of the West, are also subject to change according to the specific approach to the 'Western idea' from which they originate. Thus this interdependency of the terms to the concept that they constitute can be argued as one of the biggest challenges in reaching an all-encompassing definition of the West.

Regarding the noticeable presence of Castorp's German identity in the novel, and its role in his comprehension of his surroundings, the national approaches to the situation in Europe would also need to be presented as an unavoidable element in forming notions of the West. Other aspects, such as the use of language have also been noticed in a very significant symbolic role related to civilisation, social status, and even emotions throughout the different parts of the analysis. Furthermore, the role of philosophy would also have to be considered as a crucial element surrounding almost all the discussions of the issue of the West, as it surrounds the book from its start until the end. This understanding of the role of philosophy can be explained initially in connection to Mann's own philosophical inspirations that unavoidably encompass *The Magic Mountain*. In addition, an individual's specific approach to life and social existence could also be pointed out in relation to this idea within the characters of the novel. Thus it would be justified to claim that in this 'essentially' philosophical novel¹⁴⁷, it is both an inseparable part of the idea of the West, regardless of which specific understanding or context, and the key instrument to reach any definition of such a complex concept.

Within this philosophical atmosphere, there is also a combination and critique of European history offered to the reader in *The Magic Mountain*. History, after all, cannot be separated from any socially constructed concept such as that of 'the West'. This thesis argues that this reflection on the history of Western civilisation exists at two different levels in the novel, primarily though the place it is given in the conversations between the characters. It closely relates to any given position of an individual and an argument, as it is an inseparable part to the traditional, progressive and metaphysical approaches that have been present in some of the examples presented in this thesis. Secondly the

147 Fritz Kaufmann, *Thomas Mann: The World as Will and Representation*, (New York: Cooper Square Publishers, 1973), 105.

role of history has been analysed within transcendental points in the book such as 'Snow', where it is suggested that the past becomes crucial in reaching a deeper understanding of the present, and the future.

Still, in order to offer an account of 'the West' in the basic sense with which it is associated in the novel, the character of Settembrini would be a key point, and the idea of the West would then come to mean primarily, reason and a belief in democracy and action alongside the Enlightenment values. As the traditional value systems and agreements on social existence are slowly diminished at this particular era in European history, and at the time of publication for *The Magic Mountain*, are to be observed as belonging to the past, which has been indicated from the beginning with the emphasis of the use of past tense in his foreword to the novel, others are being advocated by the 'literary man' such as Settembrini to fill the void of foundations for morals, ethical issues for the position of the West. Much of the leading values to be chosen for the West, then, could be seen in this particular portrayal in Settembrini.

VI.ii.i Defining the West: A Continuous Construction

The analyses in this thesis have shown that there are many different sides to the elements that have been considered to play an important part in the construction of a meaning for the term; 'the West'. A straightforward definition for this term would only be possible to present within *The Magic Mountain* if the shift in the presentation of Settembrini from a parodic to a sincere character is ignored. Yet, a comprehensive understanding of the use and meaning of the West in the novel would only be achieved if this slight transformation within the tone of the literature is recognized.

Indeed, this would underline the continuous change and transformation in such constructions of concepts as that of the West. If it is observed that the approach to the issues surrounding the representative ideals of the West can go through such changes even during Mann's writing period of the novel, the changeable definitions for this concept would also need to be acknowledged. Mann's own worldviews and socio-political standing had been influenced by the catastrophic world events of his contemporary era. This would lead one to the crucial factor of changes in the construction of the idea of Europe in the following decades as well; which would also need to be kept in mind regarding the interpretations and studies on the novel from

those earlier dates. Throughout this thesis, when sources dating back to such periods of European history have been used, they have mostly been implemented regarding their detailed literary analysis of *The Magic Mountain*. Still, when articles dating back to the 1950s are considered¹⁴⁸, an emphasis on the ideological issues of the novel can be noticed. Thus, in comparison to more contemporary studies on the novel, those earlier sources would need to be understood at a more reflective manner when matters of political rhetoric are concerned. Nevertheless, the influence of the comprehensive literary analysis conducted on the work in those periods can still be recognized in the recent studies¹⁴⁹, and they remain as significant reference points in issues such as the literary style, tone, and imagery of *The Magic Mountain*.

With this argument, the thesis would agree with certain criticisms the novel has attracted from literary critics, such as how 'everybody and everything in the novel represents something: Castorp - Germany, Settembrini - The West, Clavdia - the East'¹⁵⁰. This representation thus carries with it a problematic aspect in reaching firm definitions, yet this would not need to mean that no description would be possible for such concepts; as a critical account of the West may be even more insightful in accordance with structure and meanings to be found in *The Magic Mountain*.

The proposition within this line of thought would be to include certain traits of the other characters such as Castorp to the definition. This idea of the West would then be under the combining presence of Europe, an association which would be fair to include in this issue of the West in the novel for it has even been noticed to be present in Mann's own writings from the start, as has been seen in the extract from his *Reflections*. Concerning the context of Mann's *Reflections*, such parts that are directly relevant to the idea of the 'West' have shown that his own socio-political views and concerns of the time had brought about a troublesome position in adopting the 'Western' conceptions of politics, civilisation, and culture. Thus the existence of different understandings of such concepts within Europe have been presented in immediate relation to Mann's arguments in the *Reflections*. Then the elements that have been noticed to play integral parts in any

148Such as the previous references to Stefan Schultz, "On The Interpretation of Thomas Mann's Der Zauberberg", *Modern Philology* 52, no.2, (1954): 110-122.

149The utilisation of earlier sources within the more contemporary studies on the novel can be exemplified with Hugo G. Walter, *Studies on Themes and Motifs in Literature: Space and Time on The Magic Mountain*, (New York: Peter Lang Publishing, 1999), containing Eric Heller's, Fritz Kaufmann's and Henry Hatfield's literary arguments from the 1950s.

150 Eric Heller, *The Ironic German: A Study of Thomas Mann*, (London: Secker&Warburg, 1958), 193.

use of the West within the novel, under this light of combining with the values attributed to Castorp as well, can be listed as a sense of tradition, and a cultural appreciation alongside the elements carried by Settembrini. Furthermore, the conclusions of the novel itself also present that in order for such a combination of values to be achieved, these ideas of tradition and culture would need to be seen in a more profound historical context.

In this critical understanding of the West in *The Magic Mountain*, it needs to be noted that as has been claimed and widely acknowledged, through the use of Castorp as a symbol, Germany is reflected as “holding a middle ground between the voices of the East and the West” in the novel¹⁵¹. Following this definition of merging the elements that build 'the West' in the novel, this thesis would argue that this understanding would not necessarily have to be taken as Germany, or Castorp, is completely outside or isolated from these concepts. On the contrary, it has been observed in the analyses that a part of both of the notions are intrinsically present in this idea, and in the quote from Mann that was mentioned at the introduction of this thesis, 'the soul of the West' is here suggested to be present in Castorp.

Thus, even though it has been pointed out that even Mann “seemed aware that the ideological issue was not clearly and unambiguously resolved in the novel”¹⁵², it is not a firm resolution that would be demanded in order to reflect the European existence, nor to reflect an idea of 'the West' for the purposes of this analysis. On the contrary, it can be seen that the West actually lies within this ambiguity, and it cannot be as clear as a set of ideas simply presented in Settembrini. Because alongside him, this thesis shows that if such a set of values and characteristics are to be sought in *The Magic Mountain*, its illustration through the oppositions, and questionings of many other characters and voices would also need to be considered.

In a larger context, the analysis of the idea of the West in this thesis would also present the relevance and intrigue of *The Magic Mountain* to the current reader. For, the focus on this specific concept of the West allows for a deeper understanding of its nature, and provides one with significant aspects that could be transferred to the present rhetoric on Europe. Furthermore, recognizing the construction of the elements that are

151 Hermann J. Weigand, *The Magic Mountain: A Study of Thomas Mann's Novel Der Zauberberg*, (Chapel Hill: The University of North Carolina Press, 1965), 13.

152 Stefan Schultz, “On The Interpretation of Thomas Mann's Der Zauberberg”, *Modern Philology* 52, no.2, (1954): 110.

crucial in definitions of such terms as the 'West' or 'Western', the variety of meanings surrounding such ideas would also relate to similar contemporary discourse in Europe. In a novel that has been regarded as “a microcosm of the conflicting ideologies of Europe, Communist and Christian, rational and passionate...”¹⁵³, it also needs to be acknowledged that there expectedly exists other strictly political and historical aspects that can be studied in further detail in the role they play in this construction of the concept of the West. This thesis has mainly concentrated on the cultural significance and modelling of the concept in the individuals' minds, and through such discussions on where the specific understanding of 'the West' lies within those ideologies, and this picture of Europe offered in *The Magic Mountain* would certainly advance the understanding of such issues in their unique and artistic literary representations.

153 R.A. York, *Strangers and Secrets: Communication in the nineteenth-century novel*, (London: Associated University Press, 1994), 17.

Bibliography

Bruford, W.H. *The German Tradition of Self-Cultivation*. Cambridge: Cambridge University Press, 1975.

Buck, Timothy. "Retranslating Mann: A Fresh Attempt on 'The Magic Mountain'". *The Modern Language Review* 92, no.3, (1997): 656-659.

Exner, Richard. "Reading Thomas Mann: An Appreciation". *Books Abroad* 49, no.3, (1975): 480-483.

Gaertner, Johannes A. "Dialectic Thought in Thomas Mann's *The Magic Mountain*". *The German Quarterly*, 38, no.4, (1965): 605-618.

Gillespie, Gerald. *Proust, Mann, Joyce in the Modernist Context*. Washington D.C.: The Catholic University of America Press, 2003.

Goldman, Harvey. *Politics, Death and the Devil: Self and Power in Max Weber and Thomas Mann*. California: University of California Press, 1992.

Gress, David. *From Plato to NATO: The Idea of The West and Its Opponents*. New York: The Free Press, 1998.

Hatfield, Henry. *From The Magic Mountain: Mann's Later Masterpieces*. Cornell University Press, 1979.

Heller, Erich. *The Ironic German: A study of Thomas Mann*. London: Secker & Warburg, 1958.

Kaufmann, Fritz. *Thomas Mann: The World as Will and Representation*. New York: Cooper Square Publishers, 1973.

Koch, Richard and Chris Smith. *Suicide of The West*. London: Continuum International Publishing, 2006.

Kontje, Todd. *The Cambridge Introduction to Thomas Mann*. Cambridge: Cambridge University Press, 2011.

Kontje, Todd. *Thomas Mann's World: Empire, Race and the Jewish Question*. University of Michigan Press, 2011.

Kord, Catherine. "The Magic Mountain by Thomas Mann: John E. Woods". *The Antioch Review* 54, no.3, (1996): 370.

Kowalik, Jill Anne. "Sympathy with Death': Hans Castorp's Nietzschean Resentment", *The German Quarterly* 58, no.1, (1985): 27-48.

Lehan, Richard. *Literary Modernism and Beyond: The Extended Vision and The Realms of the Text*. Louisiana State University Press, 2012.

Lehnert, Herbert H. "Fictional Orientations in Thomas Mann's Biography", *PMLA* 88, no.5, (1973): 1146-1161.

Mann, Thomas. *The Magic Mountain*. Translated by John E. Woods. Everyman's Library, 2005.

Mann, Thomas. *The Magic Mountain*. Translated by H.T. Lowe-Porter. London: Vintage Books, 1999.

Mann, Thomas. 'The Making of the Magic Mountain'. *Atlantic Monthly*, 1953.

Mann, Thomas. *Reflections of a Nonpolitical Man*. Translated by Walter D. Morris. Lorrimer Publishing, 1983.

Marck, Siegfried. "Thomas Mann as a Thinker". *Ethics* 67, no.1, (1956): 53-57.

Marcus, Judith. *Georg Lukács and Thomas Mann: A Study in the Sociology of Literature*. University of Massachusetts Press: 1987.

Marinoff, Lou. "Thus Spake Settembrini: A Meta-Dialogue on Philosophy and Psychiatry." In *Philosophy and Psychiatry* edited by Schramme, Thomas and Thome, Johannes. Berlin: Walter de Gruyner, 2004.

Miller, R.D. *The Two Faces of Hermes: A Study of Thomas Mann's Novel, 'The Magic Mountain'*. Harrogate: The Duchy Press, 1962.

Mulhern, Francis. *Culture / Metaculture*. London: Routledge, 2000.

Mundt, Hannelore. *Understanding Thomas Mann*. Columbia: University of South Carolina Press, 2004.

Neeno, Nancy. "Projections on Blank Space: Landscape, Nationality, and Identity in Thomas Mann's *Der Zauberberg*". *The German Quarterly* 69, no 3, (1996): 305-321.

Newsom, Jon. "Hans Pfitzner, Thomas Mann and The Magic Mountain". *Music and Letters* 55, no.2, (1974): 136-150.

Perry, Marvin., Myrna Chase. *Western Civilization: Ideas, Politics and Society*. Cengage Learning, 2008.

Reed, T.J. *Thomas Mann: The Uses of Tradition*. Oxford: Clarendon Press, 1974.

Schultz, H. Stefan. "On The Interpretation of Thomas Mann's 'Der Zauberberg'", *Modern Philology* 52, no.2, (1954): 110-122.

Spengler, Oswald. *Decline of The West*. ed. Arthur Helps and Helmut Werner, Translated by Charles F. Atkinson, Preface by H. Stuart Hughes. New York: Oxford University

Press, 1991.

Stock, Irvin. "The Magic Mountain". *Modern Fiction Studies* 32, no.4, (1986): 487-520.

Symington, Rodney. *Thomas Mann's The Magic Mountain: A Reader's Guide*. Cambridge Scholars Publishing, 2011.

Tedlock, E.W, Jr. "Thomas Mann and the Age of Unreason". *College English*, Vol.14, no.3, (1952): 140-144.

Walter, Hugo G. *Studies on Themes and Motifs in Literature: Space and Time on the Magic Mountain*. New York: Peter Lang Publishing, 1999.

Watts, Harold H. "Thomas Mann and The Earthly Crew." *The Sewanee Review* 54, no.3, (1946): 512-533.

Weigand, Hermann J. *The Magic Mountain: A Study of Thomas Mann's Novel Der Zauberberg*. Chapel Hill: The University of North Carolina Press, 1965.

York, R.A. *Strangers and Secrets: Communication in the Nineteenth-century Novel*. London: Associated University Press, 1994.