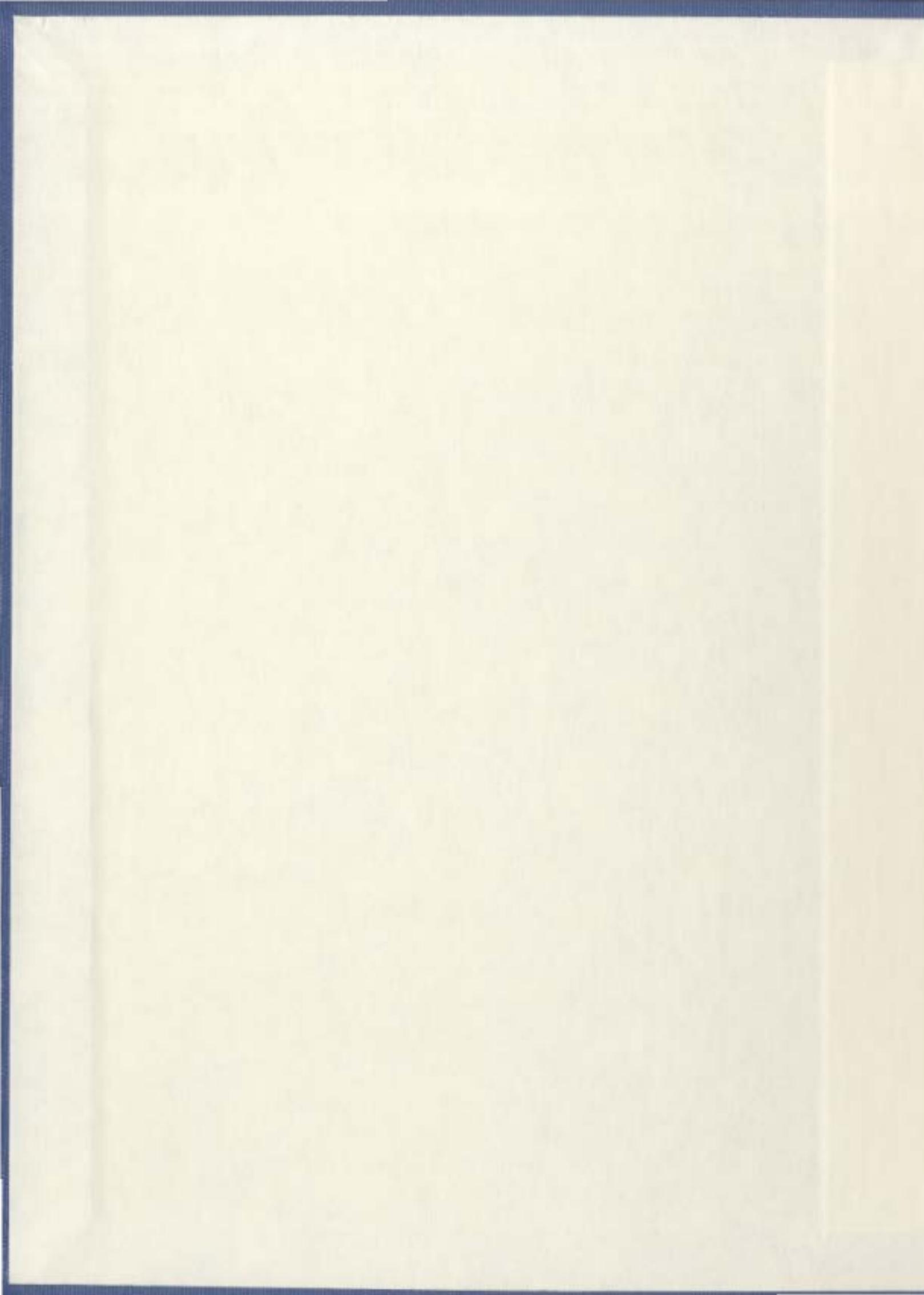


WRITING COOKBOOKS FOR THE KITCHENS OF THE
PASTPRESENTURE: A PRELIMINARY DYSTOPIAN
READING OF HERMANN HESSE'S
THE GLASS BEAD GAME

ERIN A. QUIBELL



**Writing Cookbooks for the Kitchens of the *Pastpresenture*:
A Preliminary Dystopian Reading of Hermann Hesse's
The Glass Bead Game.**

By
© Erin A. Quibell

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Abstract

The purpose of this thesis is to show that Hermann Hesse's The Glass Bead Game (1943) is a part of the dystopian tradition of the early 20th Century. Hermann Hesse's novel covers many of the same themes and ideas as We (1924) by Yevgeny Zamyatin, Brave New World (1932) by Aldous Huxley and 1984 (1949) by George Orwell. As these dystopias appear to set the standard for the genre, I would like to expound upon the themes and ideas that they discuss, in order to clarify the standard to which I will hold Hesse's novel. The thesis begins with an exploration of the life of Hermann Hesse and his contemporaries, and a look at the motivations behind each of the novels mentioned above. The discussion then expands into a thematic and comparative analysis of the ideas of thought control and propaganda, the treatment of the outsider, i.e., the protagonist, and the treatment of women in dystopian literature, as well as the function of science, technology and war in the genre. This is followed by an exploration of the function of history and the closed nature of the dystopian state. After proving the merits of seeing Hesse's novel as a part of the dystopian tradition, the thesis concludes with a brief discussion of what Hesse may have been criticizing in his novel, as all novels of the genre are a criticism of something in the author's present-day reality.

Acknowledgements

Endeavours of this nature demand countless hours of seclusion, but are never achieved in solitude. For this reason I would like to express my appreciation and gratitude to my supervisor, Dr. John Buffinga, who offered constructive criticism, saved me from my language quirks, kept my journalistic flair under control on a weekly basis, and went to bat for me when it was really needed.

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Others that are in receipt of my appreciation include Prof. Marcella Rollmann and Dr. Margaret Heukaeufer for taking the time to examine this work and provide me with valuable and constructive input. Mrs. Marjorie Mercer and the rest of the German department are also deserving of my thanks. As well, Dr. Stuart Durrant for clarifying some of the information pertaining to Yevgeny Zamyatin and Soviet literature and Prof. Pat Byrne for pointing me in the right direction with regard to dystopian scholarship. I am also greatly indebted to the librarians at the QEII, who go above and beyond the call of duty, and to Dr. H.E.A. Campbell for his support, encouragement, and advice.

One does not live in the vacuum of academia, and there is an army of people outside the ivory tower who humoured me when I was obsessing about my thesis, kept me smiling, and who were there every step of the way. When surrounded by such wonderful people, one cannot feel anything but gratitude.

St. John's, March 11, 2006, revised July 27, 2006.

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Preface: A Word from Our Sponsors...

...For although in a certain sense and for light-minded persons non-existent things can be more easily and irresponsibly represented in words than existing things, for the serious and conscientious historian it is just the reverse. Nothing is harder, yet nothing is more necessary, than to speak of certain things whose existence is neither demonstrable nor probable. The very fact that serious and conscientious men treat them as existing things brings them a step closer to existence and to the possibility of being born.

*-Albertus Secundus
tract. de cristall. spirit.
ed. Clangor et Collof. lib. I, cap. 28.¹*

Utopias are realizable. Life is moving toward a utopia. And perhaps a new age is beginning, an age in which the intellectuals and the cultivated class will dream of avoiding utopia and of returning to a society that is non-utopian, less 'perfect' but more free.

- Nicolas Berdiaeff²

¹ The motto from Hermann Hesse's The Glass Bead Game trans. by Richard and Clara Winston (New York: Henry Holt and Company, 1990) 9. As with all the primary sources used in this thesis, see Works Cited for original publication information.

² The infamous quote that prefaces Aldous Huxley's Brave New World (New York: Harper Perennial, 1989). It appears in French in this edition: the English translation of the quote was acquired from G. Beauchamp, "Technology in the Dystopian Novel," Modern Fiction Studies 32.1 (Spring 1986): 54.

Chapter 1: Lucy, You Got Some Explaining to Do: An Introduction³

Based on the title of this exercise one can surmise that I am attempting a dystopian reading of Hermann Hesse's last novel. However, how I am going to achieve this goal and many other things about this paper need a little clarification. I shall begin with the title of the work and move from there.

Karl Marx once defended his Communist Manifesto by stating that he was not "[writing] cook-books for kitchens of the future."⁴ By all accounts of history it would appear that Stalin, Trotsky, and many other Bolsheviks believed him. In the twentieth century, the age of industrialization and the modern man, we as a civilization began dabbling in the art of applied utopia. One could hypothesize that in the face of rapidly advancing technology and increased human comfort, perhaps that generation believed that the time of the futuristic paradise in Thomas Moore's Utopia and other likeminded works was upon us. The result of this experimentation was devastating. So devastating, in fact, that it spawned a new genre of literature—dystopia. Scholars claim that the Russian Yevgeny Zamyatin was the first to contribute to this new category of writing when he wrote his novel We, which was seen by scholars as a criticism of Stalin and the Bolsheviks. In turn, Zamyatin influenced Orwell, the author of one of the most blatant and disturbing accounts of totalitarian society, and many others that would follow. Aldous Huxley is also counted as one of the original dystopists of the last century.

Without getting too entrenched in the details of these works, as they will follow in the

³ A famous quote from Desi Arnez in the 1950's sitcom *I Love Lucy*.

⁴ K. Kumar, "Utopia and Anti-Utopia in the Twentieth Century," Utopia: The Search for the Ideal Society in the Western World, ed. R. Schaer et. al. (New York and Oxford: Oxford University Press, 2000) 251.

next chapter, one can state that time plays a significant role in these pillars of dystopian writing. The past, the present and the future are so interwoven as to create a net from which no one can escape. In light of this, I decided to modify Marx' original statement and add a dash of Günter Grass.

The *pastpresenture* is the correct English translation of a term coined by Grass in his novel Headbirths or the Germans are Dying Out (1980) in which he combines all three tenses—the past, present and future—into a fourth tense which he calls the *Vergegenkunft*. He explains that this fourth tense in which he is working is "why [his] form gets untidy."⁵ He goes on to say in this fourth tense "only chaos foments order. Here even holes are contents. And loose threads are threads that have been left radically untied. Here everything doesn't have to come out even."⁶ In Headbirths, Grass weaves together the storyline of a couple living in the future, his present writing of the novel and tour of Asia, and the German past. However, this description oversimplifies the political effect and plot of the novel. Suffice it to say, the novel emphasizes the ideas of the past and the dystopian effect of the future, while Grass attempts to influence the politics of his present. For this reason I decided to make use of his fourth tense in order to emphasize the importance of the role of time in dystopia. In effect, by setting their novels in the future, yet writing about the present and the way in which the past is manipulated and controlled, dystopian authors are highlighting the importance of objective history and collective memory in preventing such catastrophes in the future.

⁵ Günter Grass, Headbirths or the Germans are Dying Out, trans. R. Mannheim (New York: A Harvest Book, 1990) 103. See Works Cited for original publication information.

⁶ Grass, 103.

There is yet another motive behind the title of this exercise and the section titles that are found throughout the work. In Castalia, the members of the society embrace the cultural legacy that has been left to them by the intellectuals, artists, and prodigies of yesteryear. However, these dear Castalians turn their noses up at anything remotely twentieth century, that decadent and corrupt age of wars and crossword puzzles. The various titles that separate sections from each other are all taken from cultural and near historical references. Some may be timeless, like the universal language of the Castalians, others more temporal, but certainly all are quite clever in a Bead Game-esque manner. Each subtitle will be explained in a footnote at the start of the section.

With regard to the two quotes that preface this paper, one of them—if not both—should be immediately identifiable to most avid readers familiar with Hesse and Aldous Huxley. The first quote is, of course, an English translation of the holograph attributed to Joseph Knecht. I decided to place this at the start of the thesis in order to draw attention to it, for it is a part of Hesse's work that I have not seen mentioned in any great detail, and it deserves contemplation. Furthermore, when placed next to the famous quote by Nicolas Berdiaeff, which prefaces the pages of Huxley's Brave New World, some form of chemistry happens, and one can see that Berdiaeff's intellectuals and Hesse's "serious and conscientious men," may very well have been taken from the same mold. Most importantly, it makes my argument look more convincing.

Why all of this talk of Huxley and Orwell and Zamyatin? By using the works of these three authors for thematic and structural comparison, I intend to prove that Hermann Hesse's last novel is a dystopia. In scholarly circles Brave New World, We, and

1984 are considered to be the classics of this modern genre and thus have set the bar by which other novels can be compared. It is my intention to hold Hesse's The Glass Bead Game up to the dystopian standards of his contemporaries—for they all lived through the same horrific first half of the last century—and perform a thematic and structural comparison of the four novels. Furthermore, I will also be analyzing Hesse's novel from a rather cynical, dystopian standpoint. The themes that will be explored include thought control, surveillance, sexual behaviour, the place of women in Castalian society, the role played by history and the protagonist as an outsider, to name a few. Towards the end of the analytical section, I will also be looking at the last chapter of Hesse's novel through a dystopian lens. Finally, a discussion about what Hesse was criticizing—for all dystopias are critical commentaries on the present—and suggestions as to how this discussion can be expanded or learned from will follow my analysis of the novel.

In order to facilitate a better understanding of the three non-German authors, I have included a section that will give a brief yet sufficient background on each author and the ideology behind each respective novel. As well, an elucidation of the twelve-year publication history of The Glass Bead Game will round out that chapter. However, one must note that in the case of Russian names in that particular chapter—which follows directly on the heels of this one—there are spelling variations. This is due to the fact that some critics anglicized the names as much as possible and others did not. There are three different spellings for the name Zamyatin: the one I have just used, which is how I will be spelling his name, Zamjatin, and Zamiatin, which will appear only in quotations in order to preserve the accuracy of the citation. The name Dostoyevsky, for example, can also be

spelled 'Dostoyevskii', as can all Russian names ending with –sky. Again, I will be keeping with the anglicized version of the name and deferring to other spelling only when quotations are concerned. There will, of course, be no spelling issues with the English authors. However, with regard to George Orwell, there needs to be a little clarification. As this was the author's pseudonym—for his novels only, he published under his given name as well—and his name was never legally changed, some scholars refer to him by his actual name, Eric Arthur Blair, or some variation on this. I will be referring to him as George Orwell, except in cases involving citations from another source. With these explanations out of the way, I would now like to turn my attention to a brief discussion of the life of Hermann Hesse, to be followed by a bibliographical discussion of The Glass Bead Game.

Hermann Hesse was the second child of Marie and Johannes Hesse. He was born in the Black Forest in Calw on July 2, 1877. Throughout his childhood and adolescence, he was moved about between various schools and institutions, because his parents found his unusual behaviour too difficult to manage, thus preventing Hesse from ever gaining a sense of stability or security during this time. Of course, this dismissal of their son and his problems exacted its cost from him emotionally. In his childhood there were temper tantrums. These evolved into more deviant behaviour.⁷ During this time letters home to Johannes and Marie express Hesse's emotional upheaval, as he writes about

⁷ Hesse ran away from Maulbronn, attempted suicide at Bad Boll, and picked up smoking and drinking heavily at Cannstatt.

"uncharacteristic weakness,"⁸ his head being full of "rage and noise,"⁹ and various references to a revolver.¹⁰ After being shuffled from seminaries, gymnasiums and institutions for "retarded and epileptic children," Hesse finally managed to finish his studies. Unfortunately, due to the problems he had endured over the years, university would remain out of reach for him. It became "one of the painful burdens for Hesse during his younger years that he had been unable to achieve this aim."¹¹

Adult life did not begin smoothly for Hesse. However, when he began his third apprenticeship at Heckenhauer's Bookstore in Tübingen in the late summer of 1899, things began to change for the aspiring young author.¹² A growing sense of independence and self-reliance allowed Hesse to begin anew on his terms alone.¹³ It is during this time at the bookstore that Hesse begins to write seriously. The first work by Hesse to be published was a book of poems called Romantic Songs (1898), which came out while he was still working at Heckenhauer's.¹⁴ In the following year, Hesse moved to Basel and took a job at a bookshop, where his first collection of poetry was followed by An Hour Beyond Midnight (1899) and The Posthumous Papers of Hermann Lauscher (1901).¹⁵ Life was eventful in Basel. He began courting Maria Bernouilli, who would become his

⁸ T. Ziolkowski, Soul of the Age. Selected Letters of Hermann Hesse, 1891-1962 (New York: Farrar, Strauss and Giroux, 1991) 7. Letter is dated March 20, 1892.

⁹ R. Freedman, Hermann Hesse: Pilgrim of Crisis (New York: Pantheon Books, 1978) 51.

¹⁰ Ziolkowski, Soul of the Age, 11-12.

¹¹ Freedman, 53.

¹² L. Tusken, Understanding Hermann Hesse: The Man, His Myth, His Metaphor (Columbia: University of South Carolina Press, 1998) 35.

¹³ Freedman, 56.

¹⁴ R. Koester, Hermann Hesse (Stuttgart: Metzlersche Verlagsbuchhandlung, 1975) 27.

¹⁵ A. Otten, ed. Hesse Companion (Albuquerque: University of New Mexico Press, 1977) 16-17.

first wife, and his breakthrough novel Peter Camenzind (1904) was written and published while living in Basel.¹⁶ Hermann and Maria were married the same year and moved to Gaienhofen, where Hesse's literary production increased. He contributed to the magazines *Simplizissimus* and *März* and was co-editor of the latter. Beneath the Wheel was published in 1906 as he was working on the novels Gertrud (1910) and Knulp (1915).¹⁷ Gaienhofen was also the birthplace of his three sons: Bruno, Heiner, and Martin.¹⁸

In 1911 Hesse made a trip to India. Perhaps he was inspired to see the country where his parents and grandparents had spent so much time and in turn had influenced Hesse throughout his childhood. This idyllic vision of India was not long being deflated: he observed "the poor remnants of an ancient paradisiacal people, whom the West is corrupting and devouring; by nature these so-called primitive peoples are affectionate, good humoured, clever and talented, but our culture is finishing them off."¹⁹ Upon returning from his disappointing journey the Hesse family moved into the Welti house in the fall of 1912, just after Albert Welti and his wife had passed away.²⁰ The six years in Ostermündigen were turbulent ones and nobody in the Hesse clan would emerge unscathed. Rosshalde (1914), is a novel in which Hesse works through his unhappy

¹⁶ H. Ball, Hermann Hesse. Sein Leben und sein Werk (Frankfurt a. M.: Suhrkamp Verlag, 1977) 89.

¹⁷ Otten, 22.

¹⁸ Freedman, 132-148. Bruno was born December 9th, 1905, Heiner in 1909, and Martin on July 27th, 1911.

¹⁹ Ziolkowski, Soul of the Age, 67. Excerpt from a letter to Conrad Haussmann, end of November 1911.

²⁰ Freedman, 158.

marriage to his wife Maria.²¹ It was written and published while he was living at the Welti house, as Europe entered into the First World War. Despite the endless hours that Hesse spent and the countless resources he summoned in order to be of service to German prisoners of war, accusations of draft-dodging began to fly over the border from Germany.²² As a pacifist, he had ended his association with journals to which he had been a regular contributor, due to their support of the war.²³ Scholars all point to two reasons for the attacks on Hesse during the war. The first appeared in the form of an essay that was published in the *Neue Zürcher Zeitung* on November 3, 1914. In "O Freunde, nicht diese Töne," Hesse's ambiguity towards the war and his emphasis on peace and goodwill resulted in a deluge of anonymous, angry letters and indignant newspapers.²⁴ A year later Hesse published another essay in the *Neue Zürcher Zeitung* entitled "Wieder in Deutschland."²⁵ Two weeks later the *Kölner Tageblatt* published a polemic against Hesse, citing the first paragraph of "Wieder in Deutschland," and pulling it out of context in order to support their accusations of draft-dodging and their claim that

²¹ Ziolkowski, *Soul of the Age*, xiii. Ziolkowski comments on how the novel *Roßhalde* "eerily foreshadowed the circumstances of the disintegration of Hesse's own marriage."

²² Otten, 25.

²³ Freedman, 156.

²⁴ J. Mileck, *Hermann Hesse: Life and Art* (Berkeley: University of California Press, 1978) 71-72. See also Ziolkowski, *Soul of the Age*, xiii.

²⁵ Freedman, 172. The essay was published on October 10, 1915. However, Mileck claims that the essay was published in the *Frankfurter Zeitung* on this date (*Life and Art*, 73). Perhaps both papers published the essay simultaneously, but I thought it was worth pointing out the discrepancy.

[every] honest German must blush with shame when he hears that in the time of his nation's greatest need... {[he]} can actually boast of *shirking* [his duty] and of his *sly cowardice* and can actually make fun of his success in hoodwinking his country and its laws during this great time...²⁶

This article was then in turn reprinted in many of the major journals and newspapers in Germany, thus adding to the negative attacks and controversy that had begun the year before.²⁷ What all of these critics failed to point out was that the famous writer Hermann Hesse had been rejected by the army due to his bad eyesight and, as a consequence, made his services available to the German Embassy in Bern.²⁸ Hesse dedicated countless hours to the production of a weekly newspaper for prisoners of war, which he began in collaboration with Richard Woltoreck in 1915. A Sunday supplement appeared the following year. They organized a book-distribution center, edited two series of books for POWs, and Hesse spent the majority of WWI soliciting friends, family and anyone he knew for books and monetary donations for this cause.²⁹ Nevertheless, the damage had been done despite Hesse's attempt to defend himself, and "an author once widely esteemed became a smirking draft-evader, a cunning coward, and a renegade...too little troubled by his fatherland's ordeal."³⁰

What became known as the "Cologne calumny"³¹ was not the only controversy in Hesse's life during the war years. Illness struck Hesse's youngest son Martin in 1914,³²

²⁶ Freedman, 172-73. Taken from the article in the *Kölner Tageblatt*. The italicized words and the words in single brackets are original to the quote in Freedman, the words in double brackets are mine.

²⁷ Freedman, 174.

²⁸ Ziolkowski, *Soul of the Age*, xiii.

²⁹ Mileck, *Life and Art*, 70.

³⁰ Mileck, *Life and Art*, 74.

³¹ Ziolkowski, *Soul of the Age*, xiii.

and Johannes Hesse passed away suddenly in 1916.³³ Under great duress Hesse sought out Dr. Joseph Lang, a disciple and former student of Carl Jung. Hesse had more than 70 sessions with Lang between 1916 and 1917, and in this time he became very familiar with Jung's theories. According to Field, the novel Demian "was written in white heat under the immediate impact of the psychotherapy of Dr. Lang."³⁴ This time of crisis and recovery in Hesse's life marks a critical juncture in his writing. The final blow to the Hesse family came late in 1918, when on a trip home Maria fell ill and had to be institutionalized.³⁵ Hesse made arrangements for his three sons and moved to the Ticino region of Switzerland.

The second novel to appear after Hesse's rebirth was Siddhartha (1922). In this novel the reader encounters the ideas of "[e]nlightenment, service and suprapersonal wisdom,"³⁶ all of which became important thematic ideas in The Glass Bead Game. In 1923 Hesse's divorce from Maria Bernouilli was finalized, he gave up his German citizenship, and became a full Swiss citizen.³⁷ The brief marriage to Ruth Wenger in 1924 was officially dissolved in 1927, the year that marks the appearance of one of Hesse's

³² Ball, 118. There seems to be a discrepancy between the critics as to the nature of Martin's illness. Ball refers to it simply as a "mystische Erkrankung." However, Field claims in his biography of Hesse that the child was diagnosed with "cerebral meningitis" (Hesse, 43), Sorell calls it "a mental disease," (39) and Freedman refers to the illness as "a nervous disease" (164).

³³ W. Sorell, Hermann Hesse: The Man Who Sought and Found Himself (London: Oswald Wolff, 1974) 39.

³⁴ G. W. Field, Hermann Hesse (Boston: Twayne Publishers, 1970) 43.

³⁵ Ball, 140.

³⁶ Otten, 38.

³⁷ Otten, 44.

most popular novels, Steppenwolf.³⁸ It is here, according to Field, that Hesse successfully develops his counterpoint technique, which also became an important part of The Glass Bead Game.³⁹ Narcissus and Goldmund followed in 1930. Here, the theme of *vita activa* versus *vita contemplativa* is explored again, after first being explored in Siddhartha.⁴⁰ Also, the themes of service and sacrifice became more important after this novel. In 1931, Hesse married for the third time. Ninon Dolbin, nee Ausländer, would be Hesse's companion until the end of his life. That same year she and Hesse moved into a house built especially for them by a friend and patron in Montagnola, on Lake Lugano.⁴¹ The following year, The Journey to the East (1932) was published. It has been argued that this work can be seen as a prolegomenon⁴² to The Glass Bead Game, for they explore similar themes and structures and the latter work is dedicated to "The Journeyers to the East."⁴³

In the twelve years that Hesse took to write The Glass Bead Game, many things happened in his life and in the world, and these are reflected in the changes that the concept of the novel underwent in those years. It was a time of tremendous upheaval for Hesse, and so it is understandable that he claims that his final major work "enabled [him] to exchange all of that for a completely clean, completely free world which [he] could

³⁸ Koester, 41.

³⁹ Field, Hesse, 88.

⁴⁰ R. H. Farquharson, An Outline of the Works of Hermann Hesse (Toronto: Forum House, 1973) 19.

⁴¹ Otten, 56.

⁴² E. L. Stelzig, "Die Morgenlandfahrt: Autobiography and Prolegomenon to *Das Glasperlenspiel*," Monatshefte 79.4 (Winter 1987): 486-495.

⁴³ Field, Hesse, 142.

inhabit."⁴⁴ There were several deaths and illnesses throughout his circle of family and friends during these years. Hans, the youngest of the Hesse brood, took his own life in 1935 and Carl and Theo Isenberg, Hesse's step-brothers, died in 1937 and 1941 respectively.⁴⁵ His favourite nephew Carlo Isenberg died on the front in Russia in 1944; that same year in January Hans Sturzenegger, who had been his companion to India in 1911, passed away. Royalties from Germany stopped coming, making it a financially difficult time for Hesse as well. And, of course, there was another World War raging outside his refuge in neutral Switzerland, that had caught even those Hesse thought of as kindred spirits up in its nationalistic fervour. Once again, the question of his political position and the troubles that had plagued him during the First World War resurfaced and took on a renewed veracity in the guise of Will Vespers and Hans Habe.

In 1935 Hesse began writing book reviews for the Swedish journal *Bonniers Litterärä Magasin* and chose to showcase the works of Kafka and other writers that were being ignored by the Reich. Lily Biermer did not approve of Hesse's literary choices, feeling that a "grossly distorted picture of German literature was being spread abroad, that good Aryan writers were being belittled or totally neglected while [other questionable writers]...were being extolled."⁴⁶ Of course, Hesse replied to Biermer by stating that he was Swiss and therefore had no responsibility to the tastes of the Reich. This prompted the involvement of Will Vesper, who accused Hesse of writing reviews

⁴⁴ Ziolkowski, *Soul of the Age*, 230. From a letter to his son Martin, December 1943.

⁴⁵ Mileck, *Life and Art*, 345.

⁴⁶ Mileck, *Life and Art*, 250.

"for Jewish money,"⁴⁷ and of hiding behind his Swiss citizenship. It has been pointed out by many Hesse scholars, that Vesper had once written for the same Swedish journal prior to Hesse's appointment, but was fired for the pro-Nazi slant of his writing, thus suggesting that his attacks on Hesse were fuelled by jealousy.⁴⁸ However, not only was Hesse attacked for not being 'German' enough, he was also criticized by the émigré population that had left the country for continuing to contribute to the *Frankfurter Zeitung*, which was referred to as "the fig leaf of the Third Reich."⁴⁹ Finding himself in a no-win situation, Hesse stopped contributing to all journals and focused on his writing. Furthermore, Casa Hesse became a halfway house for friends, family and others trying to escape Nazi Germany.⁵⁰

In the first few months of the post-war period, one of Hesse's poems, "On Toward Peace," had been published without permission, and the last two lines of the poem had been left out. Hesse sent a letter of complaint to the editor of *Die Weltwoche*, and chaos ensued. Hans Habe, the German émigré who had joined the U.S. army and was responsible for that section of the journal, replied to Hesse in a most arrogant manner, first removing himself from accountability, because he was allegedly not at his desk the week in question. He then continued by stating that if he had been in the office, Hesse's poem would not have been published: due to his silence during the Nazi years, Habe charged that Hesse no longer had the right to a voice in Germany.⁵¹ This conflagration

⁴⁷ Ziolkowski, *Soul of the Age*, 98n.

⁴⁸ Ziolkowski, *Soul of the Age*, 251n.

⁴⁹ Freedman, 357.

⁵⁰ Mileck, *Life and Art*, 245.

⁵¹ Freedman, 378-79.

eventually died down, but not without first affecting Hesse's health. He had been ailing quite a bit during these years, as one can see from his correspondence with family and friends that he made trips to various spas and treatment centers throughout the war.⁵²

In 1942, The Glass Bead Game was sent to his publisher in Germany. The manuscript collected dust for about half a year before permission to publish was denied by Nazi authorities. It was instead first published in Switzerland in 1943, and then later in Germany in 1946. In the first year after the war, Hesse won the Goethe Prize—an esteemed award that perhaps implied that the Germans had forgiven him for his desertion of his country. The Nobel Prize followed in November, for which Thomas Mann and other authors had been nominating him for decades.⁵³ By this time, Hesse was becoming an old man—he was almost 70 when he was awarded the Nobel Prize—and his productivity slowed. The stress of the war and the Vesper and Habe episodes had all taken their toll on the author's health. He wrote poetry, some short fiction, and political essays. However, it was his correspondence with others that consumed the bulk of his efforts, one scholar estimating that he had written over 35,000 letters in his lifetime.⁵⁴

⁵² References to illness and treatment can be found in his correspondence with Thomas Mann and others. See A. Carlsson and V. Michels, eds. The Hesse/Mann Letters: The Correspondence of Hermann Hesse and Thomas Mann, 1910-1955 (New York: Harper and Row, 1975) and Ziolkowski's Soul of the Age for examples. Moreover, as per European custom the location and date where the letter was written is almost always included, thus allowing us to know when he was spending time at a spa, or similar resort.

⁵³ See Hesse's letter of November 19, 1946 to Mann, Hesse/Mann Letters, 105. He thanks Thomas Mann for "[his] part in bringing about the Stockholm decision."

⁵⁴ T. Ziolkowski, "Foreword," The Hesse/Mann Letters: The Correspondence of Hermann Hesse and Thomas Mann, 1910-1955 eds. A. Carlsson and V. Michels (New York: Harper and Row, Publishers, 1975) ix.

More honours found their way to Hesse: he was awarded an honorary doctorate by the University of Bern in 1947, the Wilhelm Raabe Prize in 1950, and the coveted Peace Prize of the German Book Trade in 1955.⁵⁵ Publications of note during this time include Hesse's Rigi Diary, the collection of political essays entitled War and Peace, two volumes of poetry, and a book of fairy tales called Dream Trail.⁵⁶ When his eyesight got too bad to write, he dictated his poems to his wife, which resulted in a volume of posthumous poetry. A heart condition prevented him from taking his yearly cure at Baden after 1952, and many of the friends and family members who had surrounded Hesse throughout his lifetime began to pass away. His sisters Adele and Marulla passed away in 1949 and 1953; Thomas Mann in 1955 and Peter Suhrkamp in 1959.⁵⁷

Hermann Hesse passed away during the night of August 9, 1962, from a brain hemorrhage. Ninon Hesse made it known after his death that he had suffered from a latent form of leukemia for years prior to his death, and that it had become acute only at the end of 1961. He was buried at S. Abbondio on August 11, 1962, as his popularity in Germany was waning, while, by contrast, it was waxing in the new world.

In the first decade after The Glass Bead Game (1943) was published, more than a thousand pages of scholarly criticism appeared in print.⁵⁸ However, as Mileck explains, at that point in time, in-depth analysis of the novel had scarcely begun.⁵⁹ Of course, Hesse scholarship in general continued to flourish after the publication of Mileck's first

⁵⁵ Mileck, Life and Art, 356.

⁵⁶ Koester, 65-69.

⁵⁷ Freedman, 387-389.

⁵⁸ J. Mileck, Hermann Hesse and his Critics: Half a Century of Criticism and Bibliography (Chapel Hill, University of North Carolina Press, 1958) 178.

⁵⁹ Mileck, Critics, 191.

bibliography of the author, and though Hesse has not attracted as much attention as Thomas Mann, Franz Kafka and more modern German authors in recent years, there is still a reasonable amount of work being done. Scholarship specifically regarding The Glass Bead Game hit a high point in the 1970s and 1980s, before it began to wane over the past decade and a half. For scholars and critics, this last major work from Hermann Hesse has been everything from a *Bildungsroman*, a *roman à clef*, a utopia, and as Field suggested, an *Alterswerk* comparable to Goethe's Wilhelm Meister. The novel has been lauded by most, condemned by a few others, and over sixty years after the novel appeared one must really question if the in-depth analysis of the novel has truly begun. There is, of course, evidence of deeper consideration of the novel and its qualities, especially as one approaches the peak years of Hesse scholarship. However, on the whole this does not appear to be a trend, particularly with regard to the genre of the novel, which is the focus of this discussion. To be sure, the idea that Hesse's last novel could be a dystopia has received little attention, garnering a mention here and there from the big names of the discipline. I would like to suggest that this avenue has not been explored based on the way we perceive Hermann Hesse. He is, in the minds of many, benevolent, saintly, and free of the negativity associated with Nazi Germany. Indeed, how could the man who wrote Siddhartha have anything but spiritual and altruistic motives? It is with this idea in mind that Durrani suggests that critics "of the novel have therefore been understandably reluctant to depart from 'utopian' readings in which Castalia figures as 'a splendid possibility' threatened only by 'the fallibility of man and the atrophy of time'—

thus Joseph Mileck, claiming that Hesse believed in a Castalia-like lay monasticism, and confidently accepting, as Ziolkowski has done, the 'better tomorrow of 2400'.⁶⁰

It is in the very earliest scholarship that the connection to utopia is floated.⁶¹ This is probably due to a response written by Hesse to the critic Robert Faesi, where he credits Faesi for correctly identifying the novel as a utopia, stating that "es [hat] mich sehr gefreut, daß Sie die Struktur meiner Utopie so richtig erkannt und es so gut formuliert haben."⁶² Moreover, he dismisses the more negative review by R.J. Humm, his tone suggesting that he is insulted by the reviewer, even though "die Nationalzeitung z.B. hat Dümmeres und Schlimmeres darüber gesagt als Sie."⁶³

Along with this utopian idea about Hesse's novel came a plethora of other comments and value judgments. As Mileck indicates, the majority of the thousand pages written between 1943 and 1957—when his bibliography in honour of Hesse's 70th birthday was completed—are mostly book reviews and brief summaries of the novel. However, he continues his analysis of this scholarship by fleshing out more significant pieces—there are seven that merit Mileck's attention—and by giving the reader a better understanding of the trends in interpretation.⁶⁴ Outside of the diatribes written by Kohlschmid and von Schöfer, most scholars of this earlier period seem to have a great

⁶⁰ O. Durrani, "Hermann Hesse's Castalia: Republic of Scholars or Police State?" Modern Language Review 77.3 (July 1982): 658.

⁶¹ Durrani, Police State, 655. For full copies of the articles mentioned, see V. Michels, ed. Materialien zu Hermann Hesses *Das Glasperlenspiel*. Zweiter Band (Frankfurt a.M.: Suhrkamp Verlag, 1974). Robert Faesi's "Hermann Hesses *Glasperlenspiel*," can be found on 7-25 and Robert Jakob Humm's "Hermann Hesses *Glasperlenspiel*," on 25-29.

⁶² V. Michels, ed. Materialien zu Hermann Hesses *Das Glasperlenspiel*. Erster Band (Frankfurt a.M.: Suhrkamp Verlag, 1973) 232.

⁶³ Michels, Erster Band, 235.

⁶⁴ Mileck, Critics, 178-79.

deal of praise for the work, some comparing it to—and suggesting it is superior to—Goethe's Wilhelm Meister.⁶⁵ Genres are tossed around, praise for the spiritual tone of the novel permeates these fledgling reviews and, of course, there is considerable effort and emotion invested in figuring out the significance of Knecht's death.⁶⁶

In a relatively short period of time, The Glass Bead Game had received more attention than any other of Hesse's novels. However, Hesse scholarship in the 1960's appears to be divided between a number of the author's works, probably due in part to his increasing popularity in North America during this decade. The 'hippies' and other members of the counter-culture of the 60's embraced Hesse's earlier novels, such as Siddhartha (1922), Demian (1919), Steppenwolf (1927), and Journey to the East (1932), as they seemed to reflect "their infatuation with Eastern mysticism, pacifism, the search for personal values, and revolt against the establishment."⁶⁷ However, as Ziolkowski points out, "Castalia has more than a little in common with the intellectual and cultural institutions of the sixties...to the extent that they have become autonomous empires cut off from the social needs of mankind."⁶⁸ For this reason, Hesse's last novel may not have been as appealing to those who identified with an anti-establishment mindset, but the scholars still continued with their work. Several publications of a broader scope appeared during this decade, taking the form of comprehensive studies of Hesse's novels and his life. In Ziolkowski's thematic and structural study of Hesse's novels, he suggests affinities

⁶⁵ Mileck, Critics, 179.

⁶⁶ Mileck, Critics, 183.

⁶⁷ T. Ziolkowski, "Foreword," The Glass Bead Game, 1943, Hermann Hesse, Eng. trans. 1969, Richard and Clara Winston (New York: Henry Holt and Company, 1990) xi.

⁶⁸ Ziolkowski, Glass Bead Game, xviii.

between The Glass Bead Game, Thomas Mann's Doktor Faustus and Hermann Broch's The Sleepwalkers, not to mention Goethe's Wilhelm Meister's Travels.⁶⁹ A little further on, he indicates that the introduction which is dedicated to "The Eastern Wayfarers," and the motto that prefaces the novel—and this thesis—that "has given rise to the mistaken notion that The Glass Bead Game is a utopian novel." Although Ziolkowski then qualifies his statement by indicating that "the introduction of 1934 is utopian."⁷⁰ It is probably because of the unusual amount of time Hesse took in writing this novel that scholars have latched on to the idea that this somehow interfered with the consistency of the novel, thus forwarding claims that Hesse's perspective shifted over time. Typically, Hesse took relatively little time to complete a novel: Siddhartha took only months to finish. When the twelve years that it took for The Glass Bead Game to ripen are compared to Hesse's established pace, then it is quite understandable why scholars took hold of this with zeal and included it in the scope of study. Ziolkowski's study mentions some of the details surrounding the timeline and history of Hesse's work, but towards the late 1960s and the early years of the next decade, several articles appeared, dealing specifically with the genesis, metamorphoses and timeline of The Glass Bead Game.⁷¹ Other ideas that surfaced during the 1960s included articles comparing Hesse's Glass Bead Game and Goethe's Wilhelm Meister's Travels, Hesse's and Goethe's poetry, and

⁶⁹ T. Ziolkowski, The Novels of Hermann Hesse: A Study in Theme and Structure (Princeton, NJ: Princeton University Press, 1965) 284-85.

⁷⁰ Ziolkowski, Novels, 294.

⁷¹ G.W. Field, C. Schneider and J. Mileck are some of the critics who took on this facet of Glass Bead Game scholarship. See Bibliography.

the characters of Josef Knecht and Wilhelm Meister.⁷² As well, Mark Boulby advanced the idea that the key to the novel was in the fourth and unpublished *Lebenslauf*.⁷³

Judging by the number of secondary works, it appears that interest in The Glass Bead Game and its author began to peak in the 1970s. Topics of study are obviously more varied in this fourth decade after the novel's publication. It is also during this decade that several full-length studies on the novel emerge, some of the most important and insightful being the volumes of Volker Michels Materialien and his study of the *Einleitungen*. Joseph Mileck returned with a two-volume biographical and bibliographical work on Hesse, and Freedman brought out his biography of the author.⁷⁴ Edmund Remys argued that Hesse's final novel was actually a "concealed defense of the mother world,"⁷⁵ Ursula Chi explored the influence of Chinese wisdom on Hesse while writing the novel, and Roger Norton focused on the "futuristic idealism"⁷⁶ inherent in the works of Hermann Hesse.⁷⁷ It is in Norton's work that one can find further comments concerning the utopian nature of The Glass Bead Game. Norton states that The Glass Bead Game "has aroused a greater variance of critical opinions than any other of Hesse's works, much of it centered upon the problem of whether it actually is what it purports to

⁷² See Bibliography for full citations.

⁷³ M. Boulby, "'Der vierte Lebenslauf' as a Key to *Das Glasperlenspiel*," Modern Language Review 61 (1966): 635-646.

⁷⁴ See Bibliography.

⁷⁵ E. Remys, Hermann Hesse's *Das Glasperlenspiel*: A Concealed Defense of the Mother World (New York: Lang, 1983). It was published in the 80's but is based on a dissertation that was completed in 1975.

⁷⁶ R. Norton, Hermann Hesse's Futuristic Idealism: *The Glass Bead Game* and its Predecessors (Bern and Frankfurt a.M.: Lang Verlag, 1973).

⁷⁷ See Bibliography.

be—a futuristic, utopian novel."⁷⁸ Norton explores what various critics have had to say on the topic, as well as what the author had said at different times, the majority of critics disagreeing with Hesse's claim. However, if one reads the comments by these critics that Norton has offered up in his work, it is very plain that none of them does so outright. Perhaps this indecisiveness of the early critics is a reflection of their inability to acquire a decisive answer from the author.⁷⁹ It is not entirely clear to me whether or not Norton believes that Hesse's novel is a utopia. However, he states at the end that the motivation behind Hesse's *Castalia* was to have a source of ideas to which one could return for "refreshment of spirit and for the winning of personal perspective,"⁸⁰ which could aid in bringing the vision of the future and actuality closer together. Ziolkowski also appears to take a similar, multi-faceted approach to the utopia question in his 1965 study, claiming that of the three stages of *Castalia*, only the one found in the introduction is utopian.⁸¹ G.W. Field does not seem to be able to make a decision on the matter either. In his 1970 work on the author he describes the novel as simultaneously utopic and dystopic.⁸² Yet again, in another work by Robert Farquharson, the potential utopian aspect of the novel is broached and once more the author of the work toes the line without crossing it.

However, Farquharson mentions two points in order to explain why he cannot side with a utopian verdict. He concurs that there are utopian qualities in the novel, but also points

⁷⁸ Norton, 73.

⁷⁹ As Durrani indicates in his article, with regard to the utopian question, "Hesse himself gives us scant assistance in resolving this dilemma," *Police State*, 656. Furthermore, he indicates that "Hesse himself did much to deter critics from probing into this question," *Police State*, 657.

⁸⁰ Norton, 78.

⁸¹ Ziolkowski, *Novels*, 303.

⁸² Field, *Hesse*, 152.

out that a utopia would never be so exclusive as Castalia; it would be for everyone. As well, he focuses attention on Knecht's departure, arguing that a "true utopia will never suffer abandonment."⁸³ I am not certain I can agree that these are valid reasons for his argument, but I do believe that they are great reasons for my dystopian argument.

As mentioned, the focus of articles in this decade varied. However, as we move the spotlight onto the 1980s and beyond, one can see that the trends originated in the 1970s. Ideas about the philosophical side of the novel began to emerge here with a study of Platonism, the importance of music moved to the front, as did character analysis. Comparative studies continued, but took a turn from a strictly German scope to a more inclusive pattern.⁸⁴ In the 70s there is a definite shift from the general to the specific. There are too many works that came out of this decade to mention all of them. To be sure, it is the scholarship of the 1970s that comprises the solid foundation of knowledge upon which most Hesse scholars now depend.

In the 1980s Glass Bead Game scholarship was at least as vigorous as in the previous decade. What began with Ursula Chi's study of Eastern influence blossomed into a more encompassing study of Hesse and the East, the philosophy of Plato continued to be explored and, at last, scholars began focusing on the utopian—and dystopian—question posed by The Glass Bead Game. Again, as with the 1970s, there is far too much material for one not to be selective, so I will be focusing only on works of this decade that pertain to utopia and dystopia.

⁸³ Farquharson, 92.

⁸⁴ I. Molina, "Vita Activa and Vita Contemplativa: Buero Vallejo's *El Tragaluz* and Hermann Hesse's *Magister Ludi*," Hispanofila 53 (1975): 41-48.

Barbara von Belhalfaoui, Marko Pavlyshyn and K.D. Verma are a few of the names that emerge when looking at the utopian aspect of Hesse's work. Belhalfaoui suggests that Hesse's utopia is "static and dynamic at the same time," and that it is an "idea based on Plato and continuous striving."⁸⁵ Verma's article focuses on the quest for the ideal in Hesse's novel, and thus has a utopian undertone. There are, in turn, at least three works that suggest that Castalia is far from being the paradisiacal land we once thought it to be. Perhaps this shift in perspective was due in part to the year 1984 looming on the horizon. Whatever the case may be, as these three articles are the only ones that seem to approach my argument, a more in-depth focus is warranted.

Mark E. Cory spends very little time on Hesse's novel in his article "Dark Utopia: 1984 and its German Contemporaries."⁸⁶ This, however, is of no consequence. The fact that he even suggests outright that the novel is a dystopia—albeit difficult to see as such—and compares it with Franz Werfel's Star of the Unborn (1946) and Ernst Jünger's Heliopolis (1949) is evidence of a moving away from the indecision seen in scholarship of past decades. One could suggest that he spends so little time trying to convince his reader of the dystopian nature of Hesse's novel because he has nothing to go on, and all of the preceding criticism swayed in another direction. However, I believe that this departure from the norm should be applauded, no matter how subtle his inference.

⁸⁵ B. von Belhalfaoui, "Utopisches *Glasperlenspiel*...oder ist Hesses Roman eine Utopie," Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte, 55.1 (1981): 119.

⁸⁶ M. E. Cory, "Dark Utopia: 1984 and its German Contemporaries," The Orwellian Moment: Hindsight and Foresight in the post-1984 World eds. R. L. Savage et. al (Fayetteville: University of Arkansas Press, 1989) 69-83.

Furthermore, Osman Durrani gives readers more than enough reasons to become suspicious of both Castalia and of Hesse's narrator.

In "Hermann Hesse's Castalia: Republic of Scholars or Police State?"⁸⁷ Durrani expands on many reasons why we should see the province of the mind in a not so beatific light. He claims that no interpretation of the novel would be successful "in the absence of a thorough investigation of the political framework,"⁸⁸ of Castalia. Like other critics, he gives a run down of what other critics have said on the matter, pointing out inconsistencies in their arguments. He proceeds from there to point out the questionable qualities of Castalia and the Bead Game itself: both the province and the game are in a state of decline, the annual game becomes shorter by the year and many now see it as empty of value, our narrator cannot gain access to the 'secret archives' and thus causes the reader to question his credibility, and Knecht's posthumous poetry is rife with change and flux.⁸⁹ Durrani continues at length, bringing everything from the nature of the research in Castalia to surveillance policies of the province into question, leaving the reader with more than a modicum of doubt about Hesse's 'utopia'.

A year before Durrani was discussing the totalitarian qualities of Castalia he was undermining the narrator of the novel. In "'Cosmic Laughter' or the Importance of Being Ironic: Reflections on the Narrator of Hermann Hesse's *Glasperlenspiel*,"⁹⁰ the author

⁸⁷ Modern Language Review 77.3 (July 1982): 655-669.

⁸⁸ Durrani, Police State, 655.

⁸⁹ Durrani, Police State, 656.

⁹⁰ O. Durrani, "'Cosmic Laughter' or the Importance of Being Ironic: Reflections on the Narrator of Hermann Hesse's *Glasperlenspiel*," German Life and Letters 34.4 (July 1981): 398-408.

takes a look at the commentary that has accumulated about the rather unusual narrator of Hesse's work. To summarize, Ziolkowski thinks that since the narrator does not really understand his subject, "an ironic tension is produced between the [his] limited perspective and the fuller vision that he unwittingly conveys to the reader."⁹¹ Martin Swales is of the opinion that the narrator actually evolves and develops over the course of the novel.⁹² Mark Boulby finds the narrator to be "professorial and self-ironizing," as well as inconsistent.⁹³ Durrani suggests that the narrator is in fact the pawn of the state and is not oblivious to his subject. Examples put forward to support this notion include the way in which the narrator "lavishes his transparently ironic encomium on the members of the 'elite' and on their political machinations,"⁹⁴ how he dilutes his speech in order to cover up the "blatant example of tyranny,"⁹⁵ of Knecht being refused permission to visit his friend Plinio at his family home, and how he portrays Knecht's indifference to the duplicity of the "Machiavellian elite"⁹⁶ during the Bertram episode. Durrani's final verdict is that the narrator's behaviour "is made necessary by his somewhat delicate position in Castalia, where...he is writing under the constant threat of exposure as a heretic or rebel."⁹⁷ Nevertheless, these two articles, plus the inference of dystopia by Cory are enough to make one wonder about the nature of The Glass Bead Game.

⁹¹ T. Ziolkowski, Glass Bead Game vii.

⁹² M. Swales, "Hesse: *The Glass Bead Game*," Hermann Hesse, ed. H. Bloom (Philadelphia: Chelsea House Publishers, 2003) 147.

⁹³ M. Boulby, Hermann Hesse : His Mind and Art (London, Cornell University Press, 1967) 299.

⁹⁴ Durrani, Laughter, 401.

⁹⁵ Durrani, Laughter, 401.

⁹⁶ Durrani, Laughter, 404.

⁹⁷ Durrani, Laughter, 407.

Interest in Hesse's final novel began to wane in the decade and a half that followed. The 1990s saw not even half of the scholarship that was produced in the 1970s and 80s, and since we are only halfway through the first decade of the new millennium, I shall be incorporating the two. There were several comparative studies involving various German and non-German authors, including Hermann Broch, James Hilton, and Thomas Mann. There is indication that more foreign-language articles are appearing during this time as well. By foreign language I mean articles that are not in German or English. Perhaps this is just due to increased accessibility, but I felt it nonetheless worthy of note. The role of Hegel's philosophy in The Glass Bead Game is explored by John Krapp, utopia shows up as a subject in three other articles and the ideas of masculine and feminine, game structures and music all emerge during this period. The most recent work I have been able to acquire is a collection of essays edited by Harold Bloom, who has also compiled such collections about Aldous Huxley and George Orwell. The essays are not exclusively about The Glass Bead Game, and the two that are come from works by Martin Swales and Theodor Ziolkowski.

As mentioned, interest in Hesse's The Glass Bead Game began to decline in comparison to the scholarship concerning his other more accessible novels, such as Siddhartha and Steppenwolf. In recent years more research is done on Hesse's contemporaries such as Thomas Mann and Franz Kafka than on Hermann Hesse, perhaps because the latter authors speak more clearly to the turn of the millennium society. However, since the scholarly literature on Hesse's dystopian Castalia is sparse, I have relied more heavily on the vast array of scholarship on utopian and dystopian fiction in

general. In the decades since We, Brave New World and 1984 were published, there has been a steady flow of scholarship, and these classics of the dystopian genre still enjoy scholarly attention to this day. One can scarcely find an article that does not at least mention one of the three novels. Dystopia is alive and well in our post-modern, skeptical society. Thus, my reasons for choosing this topic are varied. As indicated, not only has there been little to no attention paid to the dystopian qualities of the novel, there has been less attention paid to the novel in the past 15 years. Moreover, perhaps if it is established that the novel is indeed a dystopia, then it may enjoy some of the limelight that the dystopian genre has been enjoying for quite some time. And finally, after I had read The Glass Bead Game for the second time, just after finishing We and Brave New World, I honestly could not see Hesse's novel in any other way and felt compelled to write this thesis, in this way.

Chapter 2: Dystopia for Dummies.⁹⁸

Alexandra Aldridge states in her book, The Scientific World View in Dystopia, that dystopia "is a singular generic category issuing out of a twentieth-century shift of attitudes toward utopia."⁹⁹ One need not look any further than the tumultuous start of the last century to see what caused this shift in perception. With the publication of Zamyatin's We in 1922 a new category of literature was born, as Booker informs us that it is "often considered to be the first genuine modern dystopian text."¹⁰⁰ George Orwell was influenced by and had finished writing a review of Zamyatin's novel just eight months before starting in on his own classic dystopia, 1984.¹⁰¹ Although Aldous Huxley claims that he never read Zamiatin's work until after Brave New World had been published in 1932¹⁰², We is considered by critics and scholars as "not merely the predecessor of such... anti-Utopias as Huxley's Brave New World and Orwell's 1984; it also set the pattern which they have followed."¹⁰³ In discussing and arguing the merits of a dystopian reading of The Glass Bead Game, it seems justified to see how Hesse's last novel stands up against the classics of dystopia. Moreover, the importance of their status

⁹⁸ This is a reference to the popular series of books, which take on subjects from computers to Dachshunds and make them accessible to the masses. In the spirit of this idea, the purpose of this chapter is to inform the reader of the basics on the authors of the three secondary dystopias I am using in my analysis, as well as the publication of The Glass Bead Game.

⁹⁹ R. Russell, Zamyatin's We (London: Bristol Classical Press, 2000). Russell quotes Aldridge in his discussion of the novel, 12. Original can be found in her book, ix.

¹⁰⁰ M. K. Booker, The Dystopian Impulse in Modern Literature: Fiction as Social Criticism (Westport, Conn.: Greenwood Press, 1994) 25.

¹⁰¹ R. Russell, 13.

¹⁰² A. M. Shane, The Life and Works of Evgenij Zamiatin (Los Angeles: University of California Press, 1968) 140.

¹⁰³ G. Woodcock, "Utopias in Negative," Sewanee Review LXIV (1956): 83.

within the classification is not the only thing to be taken into consideration; the fact that these three works are contemporaries with Hesse's novel plays a significant role as well. Keeping this in mind, I will be exploring various themes that are common to the four works in order to show that, thematically, Hesse's novel has much in common with the classics of this twentieth-century genre. However, before going into this thematic analysis, I would like to first give a brief background on the novels being applied and their authors, in order to shed some light on the motives and ideologies that went into the making of these works. I shall be keeping these in chronological order. However, as we have previously been informed of the life of Hermann Hesse in the introduction, only the genesis of—and the motivations for—The Glass Bead Game will be discussed at the end of this section.

Yevgeny Zamyatin was born on January 20, 1884 in Lebedjan, Russia. After finishing his studies at the gymnasium in Voronezh, he moved to St. Petersburg to attend the St. Petersburg Polytechnic Institute in 1902, where he studied naval architecture.¹⁰⁴ During this time in Petersburg he was arrested on a number of occasions for involvement in revolutionary activities and spent the winter of 1905-06 in prison before being exiled back to Lebedjan.¹⁰⁵ However, he did not remain in his hometown for long and returned to St. Petersburg illegally, making his way to Helsinki by mid-summer. As the Sveaborg

¹⁰⁴ Shane, 6, 8.

¹⁰⁵ Shane. Zamyatin was caught in a surprise raid by police in the fall of 1905 "bent over battle plans and a cache of arms," 9-10.

Revolt was gaining momentum in Finland—a phenomenon that was "triggered by the October Manifesto"¹⁰⁶—Zamyatin returned to Petersburg, *incognito*.¹⁰⁷

Back in St. Petersburg, Zamyatin once again took up his studies and his political involvements and continued to evade the local authorities for five years. It was not until 1911 that he was caught by the police and exiled. Shane tells us that by then "he had finished his studies at the institute, was a practicing naval engineer, and had written a few short stories."¹⁰⁸ After this exile, Zamyatin spent a great deal of time traveling and practicing his trade, even spending some years in England overseeing the construction of Russian icebreakers. He returned to his homeland just before the start of the October Revolution.¹⁰⁹ Though at one point Zamyatin had been a Bolshevik and reveled in the heresy of the Revolution, he had quit the party at the end of his time as a student. Furthermore, due to his ideology he found himself writing and publishing political articles and fables against the very party he had supported only years before. It is here that Zamyatin begins to run into problems. In February of 1919 he was arrested for his political activities once again, but managed to avoid prison. He continued writing and before his next arrest by the Cheka in 1922, his novel We had been completed.

Zamyatin spent the 1920's involved with various literary organizations, including the SDXL—known in English as the Union of Practitioners of Imaginative Literature—and World Literature, a publishing house in St. Petersburg. It is through his time with the

¹⁰⁶ Shane, 10.

¹⁰⁷ Shane tells us that "Zamiatin witnessed the outbreak of the Sveaborg Revolt, but before the fortress had been subdued he was on his way back to Petersburg in a disguise complete with pince-nez," 11.

¹⁰⁸ Shane, 11.

¹⁰⁹ Shane, 13.

publishing house that he became acquainted with the works of H.G. Wells, who would become a considerable influence on Zamyatin. In 1920 he joined the newly created VSP, or All-Russian Union of Writers, and was a member of the board of directors for some years. The early 1920s in Russia were marked by the New Economic Plan, thus it was a time when Zamyatin, though still facing criticism and arrest, could actually still publish his work here and there. However, finding places to publish his work became increasingly difficult as the Bolshevik years wore on. He had been branded a "bourgeois writer and inner émigré," and endured criticism and attacks from the proletariat writers for this reason.¹¹⁰ Of course, Zamyatin had earned this label, as he was not shy about his opinions concerning the political landscape around him. He increasingly immersed himself in editorial work and teaching in the 1920s, moving away from prose production and into more non-fiction and drama. However, by the end of this decade his critics had begun a campaign against him that would increasingly limit his activities as a writer. The reasons for such an attack lie in the incompatibility of Zamyatin's world-view with that of the Communists, a topic that will be discussed below. By the start of the next decade Zamyatin's hands were tied, his reputation ruined, and he was denounced by his fellow writers in the VSP. In a letter to Stalin, Zamyatin bravely announced the incompatibility of his views with those of the regime and of his peers, and requested permission to leave the country. Somehow, this request was granted and in 1931 Zamyatin left Russia forever. He spent the last five years of his life in France, unwell and impoverished due to the fact that his former colleagues refused to send him his Russian honoraria. Yevgeny

¹¹⁰ Shane, 40.

Zamyatin died of a heart attack on March 10, 1937, never seeing the first Russian publication of We.

The first Russian edition of Zamyatin's novel was published in New York in 1952,¹¹¹ despite the fact that he had written it some thirty years previous. I would now like to focus briefly on the genesis of Zamyatin's novel and its peculiar publication history. This is to be followed by a discussion of Zamyatin's world-view and how his ideology comes to life in the novel We.

Although Shane states that Zamyatin wrote We in 1920, Russell argues that the author had actually started a first draft of the novel in 1919, and the completion of this work occurred later than previously thought.¹¹² This is expressed in a letter that Zamyatin wrote to Kornei Chukovsky in July 1921 where he tells his friend that he has " a duty to finish the novel. I am ill with it at present."¹¹³ The novel was sent to various Russian publishers between 1921 and 1924 and plans for its publication were announced. However, none of these plans came to fruition. According to Kern, Zamyatin's novel has the honour of being the first book ever banned by the Glavlit, a censorship board that had been established in 1922.¹¹⁴ The first publication of the novel actually occurred in New York in 1924, courtesy of a translation by Gregory Zilboorg and Dutton Publishing

¹¹¹ G. Kern, ed. Zamyatin's We: A Collection of Critical Essays (Ann Arbor: Ardis, 1988) 10. This first Russian edition was brought out by the Chekhov Publishing House in New York.

¹¹² Shane, 37. Gary Kern also states that Zamyatin's novel was written in 1920 in the Introduction to Zamyatin's We: A Collection of Critical Essay, 9.

¹¹³ Russell, 3.

¹¹⁴ Kern, 9.

House.¹¹⁵ A Czech and a French translation followed in 1927 and 1929 respectively. However, it was the work of Marc Slonim that caused the author a great deal of trouble. Slonim, knowing that a Czech translation of the novel was being prepared, altered the Russian manuscript for publication in *Freedom of Russia*, a Prague-based journal.¹¹⁶ This did not bode well for Zamyatin. A press campaign was launched against him, alleging that he was the catalyst for this "anti-Soviet [work] to be published abroad by the enemies of Soviet power."¹¹⁷ As mentioned, the first Russian edition was published in 1952. However, the first publication of Zamyatin's We in Russia did not occur until 1988.¹¹⁸ Prior to this it probably would have been impossible for this publication to happen. Zamyatin was mostly ignored by Russian scholars between the 1920s and the late 1980s, due to the deviation of his ideas from those of the established order.¹¹⁹ In 1985 Mikhail Gorbachev introduced the policy of *glasnost*, thus loosening the government's control on the media and allowing such works as Zamyatin's We to be published.¹²⁰ However, Zamyatin did receive some negative attention from his counterparts during this time. As Kern states, the treatment of Zamyatin's novel in the Soviet Union is "unfortunate, but instructive."¹²¹ Furthermore, what later critics had to say about the novel was basically a repetition of what the critic Alexander Voronsky had said. "They, in effect, implied that it

¹¹⁵ C. Brown, "Introduction," We, 1924, Yevgeny Zamyatin, Eng.trans.,1993, Clarence Brown (London: Penguin Books, 1993), xi.

¹¹⁶ Russell, 1-2.

¹¹⁷ Russell, 2.

¹¹⁸ Russell, 3. This Russian edition was published by Kniga in Moscow

¹¹⁹ Russell, 8.

¹²⁰ "Soviet Union." February 13, 2006. Wikipedia.

http://en.wikipedia.org/wiki/Soviet_Union

¹²¹ Kern, 14.

was proper for Voronsky to read and interpret the work in his time, but no one afterwards should dare touch the poisonous thing."¹²² Russell criticizes Kern's limited point of view, which emphasizes the negative criticism rather than giving a broader sense of "the variety of contemporary criticism published in the Soviet press."¹²³ However, even Russell begins his survey of Zamyatin's critics with Alexander Voronsky, Viktor Shklovsky, and other nay-sayers, thus in some way also emphasizing the negative comments over the positive, which take second place in his book. As well, Kern had assembled his collection of essays for publication in 1988, a mere three years after *glasnost*, while Russell is speaking from the new millennium, a post-Soviet time. Perhaps—and this is just conjecture—Kern did not have access to as much material as Russell, due to the Iron Curtain that was drawn between east and west during the Cold War. This is merely a glimpse of the critics and their work. However, as Zamyatin's ideas are more relevant to the topic at hand than the opinions of his critics, I would now like to move in that direction. To set the tone for an exploration of his world-view, I would like to highlight what he once said of being a Bolshevik:

"To be a Bolshevik in those years meant following the path of greatest resistance, so I was a Bolshevik then."¹²⁴

Throughout his whole life, Zamyatin took the path of greatest resistance: from choosing to be an engineer, because he found math difficult, to enduring arrests and beatings, because of his political involvements and opinions. He believed in the need for

¹²² Kern, 14.

¹²³ Russell, 5.

¹²⁴ Shane, 9.

heresy and conflict, for if all heretics were silenced, then mankind would cease to progress. He loathed dogma and stagnation and was an advocate of unending revolution. Shane summarizes in the following manner: "Two of Zamjatin's basic theses—unending movement forward and the rejection of the present in the name of the distant future—were fundamental to his view of the Hegelian dialectic as the true representation of man's historical progress."¹²⁵ Like Hermann Hesse, Zamyatin was an ardent believer in Hegel's idea and this emerges in the text of We. In fact, it is this novel which is the "summation of Zamjatin's philosophy."¹²⁶ I would now like to explore some of the facets of his philosophy by making reference to the text of We.

First one must consider the title of Zamyatin's novel. Dolgoplov and Doronchenkov point out two somewhat different factors that could have inspired this title. Zamyatin's disdain for the "Proletkul't model of an egalitarian society which, as a matter of principle, excludes the concept of individual worth and free individual art," is what fuelled the creation of We, according to Doronchenkov.¹²⁷ As Collins explains, the Proletkul't was a large group of proletarian writers, who rejoiced in the ideas of collective labour and modern machinery. Furthermore, it was a smaller group within the Proletkul't that celebrated the fact that 'We' had conquered 'I', and in doing so also inspired the title

¹²⁵ Shane, 22.

¹²⁶ Shane, 139.

¹²⁷ Russell, 9. For the full article in Russian: I. A. Doronchenkov, "Ob istochnikakh romana E. Zamiatina *My*," Russkaia literatura 4 (1989): 188-202.

of Zamyatin's novel.¹²⁸ However, Dolgopolov suggests that the title was inspired by the poem *150,000,000* by Mayakovsky¹²⁹, in which he writes:

The Proletcultists never speak
of "I"
or of the personality.
They consider
the pronoun "I"
a kind of rascality.
...
But in my opinion
if you write the petty stuff, you
will never crawl out of your lyrical slough
even if you substitute We for I.¹³⁰

Furthermore, as Shane points out, the "ancestors of the Single State in his novel were the Christians who had taught that 'we' came from God and 'I' from the devil and who had reverently deferred to entropy as to God."¹³¹ This is reflected in Record 20 of Zamyatin's novel, where D-503 compared the individual, or 'I', to a gram and 'We' to a ton. He writes, that "to assert that 'I' has certain 'rights' with respect to the State is exactly the same as asserting that a gram weighs the same as a ton." Ergo, D-503 comes to the conclusion that:

To the ton go the rights, to the gram the duties. And the natural path from nullity to greatness is this: Forget that you're a gram and feel yourself a millionth part of a ton.¹³²

¹²⁸ C. Collins, *Evgenij Zamjatin. An Interpretive Study* (The Hague: Mouton, 1973) 42.

¹²⁹ Russell, 8. E. J. Brown (see FN 130) also points to Mayakovsky's poem as a source of satirical inspiration for Zamyatin.

¹³⁰ E. J. Brown, "Brave New World, 1984 and We: An Essay on Anti-Utopia," *Zamyatin's We: A Collection of Critical Essays* ed. G. Kern (Ann Arbor: Ardis, 1988) 222. For the full poem in Russian: V. Maiakovskii, *Polnoe sobranie sochinenij* (IV, Moscow, 1957) 122.

¹³¹ Shane, 144.

¹³² Zamyatin, 111.

In his choice of title, Zamyatin tells his reader of his commitment to the idea of the individual, the heretic that prevents humanity from becoming stagnant. As mentioned before, Zamyatin was also very attached to his belief in unending revolution. He adopted Hegel's dialectic as a part of his own philosophy, but he was also influenced by the philosophies of Friedrich Nietzsche and Fyodor Dostoyevsky, the latter's influence being seen heavily throughout the pages of We.¹³³

Critics have pointed out that Hegel's influence on Zamyatin can be found in the speech given by I-330 in Record 30, what Clarence Brown refers to as the "philosophical core of the book" in the introduction to his own translation of Zamyatin's work.¹³⁴ Furthermore, he points out that this speech was also the foundation of a later essay entitled "On Literature, Revolution, Entropy and Other Matters."¹³⁵ The speech in question deserves to be cited in full.

I-330 begins this scene by asking D-503 the following,

My dear, you are a mathematician. You're even more, you're a philosopher of mathematics. So do this for me: Tell me the final number.

To which D-503 replies:

The what? I...I don't understand. What final number?

I-330 coaxes him further:

You know—the last one, the top, the absolute biggest.

¹³³ Many of Zamyatin's critics will point out this connection to Dostoyevsky, especially the similarities between We and Notes from the Underground. However, for a specific reference, one can see Shane's discussion of We, to be found on 139-146 of his book. Russell dedicates some pages to a discussion on Dostoyevsky's influence as well, 30-32.

¹³⁴ C. Brown, xxii.

¹³⁵ C. Brown, xxii.

And of course, being a mathematician, D-503 replies:

But, I-330, that's stupid. Since the number of numbers is infinite, how can there be a final one?

I-330 replies, true to Zamyatin's world-view:

And how can there be a final revolution? There is no final one. The number of revolutions is infinite. The last one—that's for children. Infinity frightens children, and it's essential that children get a good night's sleep.¹³⁶

This unending number of revolutions of which I-330 speaks, is the foundation of Zamyatin's beliefs: an unending cycle of thesis, antithesis and synthesis throughout existence. Russell also makes use of Barratt's scholarship on the matter to highlight the fact that Zamyatin's idea of eternal revolution is anticipated by Nietzsche's ideas about eternal recurrence. Furthermore, he states that "both Zamyatin and Nietzsche link their non-teleological theories of constant movement to the principle of conservation of energy."¹³⁷ As a final comment on the topic, I would like to bring up the fact that Shane connects Zamyatin's philosophy of revolution to the "Faustian spirit of infinite development,"¹³⁸ something that was also on Hermann Hesse's mind when he was writing The Glass Bead Game.

As infinite as the revolutions Zamyatin advocated are, the ideas inherent in his novel We could indeed fill and have filled infinite pages. However, as he is not the focal point of this exercise, the brief summary of Zamyatin's ideas just discussed should make for an adequate primer. Furthermore, as giants like Dostoyevsky, Nietzsche, and H.G.

¹³⁶ Zamyatin, 168.

¹³⁷ Russell, 33. For an account of the Barratt article in question, see his "Introduction," and "Notes to the Text," in E. Zamyatin, We (London: Bristol Classical Press, 1994).

¹³⁸ Shane, 142.

Wells influenced Zamyatin, so did Zamyatin influence other authors to write about dysfunctional, futuristic worlds. One such author was George Orwell, who will be dealt with a little further on. However, before there was 1984, Aldous Huxley wrote his dystopia Brave New World. According to a plethora of critics, Huxley has sworn up and down that he never read Zamyatin's novel until after his own was completed.

Nevertheless, as these three authors are always cited together, and are the foundation of my analysis of Hesse's Glass Bead Game, we shall not disqualify Huxley on the grounds of having a different reading list.

Aldous Huxley came from a long line of educators and academics. The grandson of T.H. Huxley, an esteemed biologist and ardent supporter of Darwinism, Aldous was born in Surrey, England on July 26, 1894.¹³⁹ He was a loner as a child and remained so throughout his years at Eton, Oxford, and for the rest of his life. During his youth he suffered a rather serious case of *Keratitis punctata* in his eyes that left him almost completely blind for three years.¹⁴⁰ On the illness he once commented:

I was educated at Eton, which I left at seventeen owing to an affliction of the eyes which left me practically blind for two or three years, an event which prevented me from becoming a complete public-school English gentleman. Providence is sometimes kind even when it seems to be harsh.¹⁴¹

This kindness that he claims Providence bestowed upon him via his limited vision manifested itself in the fact that "at a distance of more than four or five yards he was

¹³⁹ A. Henderson, Aldous Huxley (New York: Russell and Russell, 1964) 9.

¹⁴⁰ P. Thody, Aldous Huxley: A Biographical Introduction (London: Studio Vista, 1973)

7. *Keratitis punctata* is a type of *staph* infection.

¹⁴¹ A. Huxley, Brave New World, 268.

'blissfully unaware of the full horror of the average human countenance.'"¹⁴² Huxley's inner conflict between intellectualism and emotionalism that followed him through his life is one of the apparent themes in his novel, as is his preoccupation with the effect of the flesh on the spirit.¹⁴³ He was by nature and due to his upbringing very intellectual and cerebral about the world around him. However, through his friendship with D.H. Lawrence—who had quite a profound influence on Huxley—he was able to balance out this pure intellectualism with the primitivism of Lawrence.¹⁴⁴ The two authors met at Garsington Manor, which belonged to Lady Ottoline Morrell and was popular among the *literati* of the time.¹⁴⁵ The tone of their friendship was set at this first meeting, during which Lawrence had somehow persuaded Huxley to join him in Florida, where he planned to establish a "colony of escape."¹⁴⁶ Of course, these plans did not come to fruition, as Huxley did not move to the United States until the late 1930s, well after Lawrence's death. However, Huxley and Lawrence developed a lasting friendship over the years, the former having a feeling of great admiration for the latter, perhaps due in part to their differences. Atkins comments that Lawrence "wouldn't accept anything that he didn't feel in his solar plexus."¹⁴⁷ This devotion to his instinct and feelings is perhaps what drew the rational, scientific Huxley to Lawrence. Lawrence's influence kept Huxley's feet on the ground and taught him that despite our potential for greater things,

¹⁴² J. Atkins, Aldous Huxley: A Literary Study (New York: Orion Press, 1968) 15.

¹⁴³ Thody, 7.

¹⁴⁴ Thody, 34. Lawrence believed in listening to one's instincts rather than one's intellect, for according to him the flesh was wiser than reason.

¹⁴⁵ H. H. Watts, Aldous Huxley (New York: Twayne Publishers, 1969) 21.

¹⁴⁶ Atkins, 136.

¹⁴⁷ Atkins, 136.

we are still animals.¹⁴⁸ However, they also state that Lawrence's influence over Huxley dwindled after the author's death in 1930, and thus is not as significant during the writing of Brave New World.

The disease that had taken his eyesight, coupled with the traumatic death of his mother from cancer in 1908, and the suicide of his brother Trevenen in 1914,¹⁴⁹ can be found at the root of his preoccupation with the flesh, and, as Lawrence once wrote to Huxley, "[his] almost pathological obsession with physical suffering."¹⁵⁰ Had this *staph* infection not taken his eyesight, Huxley would have become a man of science like his grandfather and brother, Julian.¹⁵¹ Instead, the flesh would have its way with the spirit and Aldous would go on to graduate from Oxford with a first class degree in English Literature. He became a schoolmaster at Eton in 1918, counting George Orwell among his pupils.¹⁵² In 1919 he married Maria Nys—whom he had also met at Garsington Manor—and their son Matthew was born the following spring.¹⁵³

The early years of Huxley's married life were filled with the stress of trying to provide for his family with his writing. He wrote endlessly, his work appearing in the *Westminster Gazette* from 1920 onwards, in *Vanity Fair*, *House and Garden*, and *Vogue*, where he was a sub-editor for the magazine.¹⁵⁴ Critics have commented that it was his

¹⁴⁸ K. B. Ramamurty, Aldous Huxley: A Study of his Novel (Bombay: Asia Publishing House, 1974) 138.

¹⁴⁹ Thody, 8,12.

¹⁵⁰ Thody, 38.

¹⁵¹ Atkins, 14. Huxley originally wanted to be a doctor before his vision was taken by the infection.

¹⁵² Watts, 22.

¹⁵³ Thody, 16.

¹⁵⁴ Atkins, 14.

literary overproduction during this time that prevented him from being seen as a serious artist.¹⁵⁵ Nevertheless, Huxley continued to produce vast quantities of prose, poetry, and journalistic works, and by 1925 he was in a financially stable enough position to afford a trip around the world with his wife, and at least one volume of his *Encyclopedia Britannica*.¹⁵⁶ It is during this time that he witnesses the chaos and squalor of India, with its over abundant population, and its religiosity, commenting that: "One is all for religion, until one visits a really religious country. Then one is all for drains, machinery and the minimum wage."¹⁵⁷ When faced with the relative primitivism of India, Huxley runs straight in Henry Ford's direction. However, this opinion was not to last. This trip around the world in 1925 was a life-changing experience for Huxley, and a shift from the aesthetic to the issue of conduct as the center of his thought—as well as a growing social consciousness—can be seen at this time.¹⁵⁸ It was during his trip that Huxley also saw California for the first time, a place he would come to call home a little more than a decade later, when he moved to the Mohave Desert with his wife in 1937.¹⁵⁹

In seeing the continual progression of science and technology around him and being concerned about the effect that this would have on society, Huxley follows the convention in Brave New World that "all things logically possible are also technically feasible,"¹⁶⁰ in order to postulate the effects of this science and technology on a fictional

¹⁵⁵ Thody, 18.

¹⁵⁶ Thody, 32.

¹⁵⁷ A. Huxley, Jesting Pilate: The Diary of a Journey (London: Chatto and Windus, 1948) 214.

¹⁵⁸ Atkins, 27.

¹⁵⁹ Watts, 24.

¹⁶⁰ Thody, 52.

'future' society, which pits God against comfort.¹⁶¹ The effects of all that applied science can be found in chapter 16, which many critics have pointed to as the ideological core of the novel.¹⁶² Like his grandfather T.H. Huxley, he too had a biological obsession with human reproduction, believing that "the combination between natural fertility and human ingenuity has sprung a trap more devilish than disease itself."¹⁶³ Perhaps it was the overpopulated slums that he saw in India that reinforced this preoccupation with human reproduction and led to his belief that overpopulation of the planet and our ability for humanity hung on opposite sides of the same scale. Thus, it comes as no surprise that we enter into brave new London—in a rather detached manner—via the Central London Hatchery and Conditioning Centre, and become privy to the reproductive and conditioned nature of the society well before any action occurs in the novel.

Huxley had finished Brave New World, "except for a few final touches," by August 1931,¹⁶⁴ and it appeared in print in 1932, fourteen years after the end of the First World War and as the "specter of fascism was...beginning to raise its head in Weimar, Germany."¹⁶⁵ Writing in England for the *Westminster Gazette* among other publications, Huxley would have also seen and felt the effects of the 1929 stock market crash and the Great Depression that followed. His environment, like Zamyatin's and Orwell's, was proving bleaker by the day and thus the impetus to write such an account of society was

¹⁶¹ Henderson, 88.

¹⁶² Henderson, 105.

¹⁶³ Thody, 48.

¹⁶⁴ P. E. Firchow, "The End of Utopia: A Study of Aldous Huxley's *Brave New World*," Aldous Huxley's *Brave New World*, ed. H. Bloom (Philadelphia: Chelsea House Publishers, 2003) 108.

¹⁶⁵ Booker, 47.

probably heavily influenced by quotidian events of the present. Like his contemporaries, his 'futuristic' novel is a novel about his everyday.¹⁶⁶ Several of the ideas and themes that appear in Huxley's Brave New World have already been touched upon. However, I would like to briefly point out a few more key ideas and themes found in the novel.

Akin to Zamyatin's We, Huxley's ideas about history inform Brave New World. He was vocal about his uneasiness with historical methods—i.e., the ways in which the past is studied and interpreted—and also about the route history appeared to be taking. He believed that history took place in an unending series of "undulations," complete with troughs of decadence and decay, and crests of "cultural vigor."¹⁶⁷ Baker suggests that the Marquis de Sade's ideas about erotic practice were also integral to Huxley's ideas of history. His claim is based on the numerous references to the Marquis de Sade and the fact that sadism plays a significant role in Huxley's satirical pieces from the end of the 1920s and through to 1939. Baker makes reference to what Huxley referred to as "the nihilist revolution, cultural decadence, and a final historical period of complete moral bankruptcy," as the impetus for this fascination with the Marquis and his ideas.¹⁶⁸ This decadence and moral bankruptcy—one of the 'troughs' of the unending cycle of historical undulations—was then projected into Huxley's society of the future. However, there is a catch. Huxley's World State is disengaged from history. As Booker comments, the denial of history in dystopia is quite a common practice, for it prevents a "lack of meaningful

¹⁶⁶ G. Woodcock, Dawn and the Darkest Hour. A Study of Aldous Huxley (New York: Viking Press, 1972) 74.

¹⁶⁷ R. S. Baker, "Brave New World: Huxley's Dystopian Dilemma," Aldous Huxley's Brave New World, ed. H. Bloom (Philadelphia: Chelsea House Publishers, 2003) 94-95.

¹⁶⁸ Baker, 99-100.

dialogue with the past," which then "paradoxically plays an important role in the impoverishment of the future."¹⁶⁹ In fact, the entire society appears to subscribe to Ford's own rejection of history; as Mustapha Mond reminds the students at the D.H.C., "History is bunk."¹⁷⁰ Surprisingly, Mustapha Mond is right, at least according to Huxley, who shared the same point of view as his World Controller.¹⁷¹ That is not to say that history was not of any importance to Huxley. However, as Watts points out, Huxley's satirical works—Brave New World included—were based on the hypocrisies of his elders, whose values found their origin in Victorian and Edwardian England. Huxley felt a great deal of rage towards this outdated system, and in his satires of the 1930s he sought out a way to come to terms with his disdain.¹⁷²

Despite his claims that he had not read Zamyatin before writing his own dystopia, the works have much in common. Henry Ford, the supposed founder of this brave new world—who takes on the role of God (with the occasional help of Sigmund Freud) in this future society—was himself influenced by the ideas of Taylor, the same ideas upon which Zamyatin's OneState is founded.¹⁷³ As stated before, both OneState and the World State exist within some form of historical stasis, where the citizens are "unable to formulate any notions of genuine political change that might threaten the existing system."¹⁷⁴ Like Zamyatin, Huxley had on numerous occasions warned against fixed systems of thought, which treated human beings as if they were "only one kind of

¹⁶⁹ Booker, 63.

¹⁷⁰ Huxley, Brave New World, 34.

¹⁷¹ Baker, 102.

¹⁷² Watts, 32.

¹⁷³ Booker, 48.

¹⁷⁴ Booker, 65.

animal."¹⁷⁵ It is also very interesting to note that all four authors in question planted their stories in the bosom of the middle class. That is, the characters that have been created for our consumption all come from the middle ranking of the society—the bourgeois milieu, loosely put. Bernard Marx, Helmholtz Watson and the rest of the characters we meet in Huxley's novel all are Alphas and Betas—with the exception of the Savage—and thus one step down from being management. Orwell's Winston and Julia are members of the Outer Party, right in the middle between the Inner Party and the Proles. Zamyatin's Numbers are all important members of OneState: rocket builders, poets and doctors. And Hesse's pampered princes are nonetheless dependent on the state for their daily bread, despite their nobility of the mind. Speaking specifically about Huxley's novel—yet I contend that it can be applied equally to all four works—M. Keith Booker relates Pêcheux's "Munchausen Effect" to the bourgeois society found in Brave New World. Booker summarizes this by stating that the "bourgeois subject is convinced that he is his own cause and creator, being totally unaware that he is the result of ideological forces beyond his control."¹⁷⁶ This bourgeois oblivion that exists in Huxley's novel—and the various incarnations that occur in the other three novels being discussed—is once again reinforcing the idea of comfort over God and the decadence of the pleasure seekers that existed in the author's daily reality. There are many other ideas that these novels have in common and that they share with Orwell's 1984 and Hesse's The Glass Bead Game as well. However, these will be highlighted in the analysis section, which follows.

¹⁷⁵ Watts, 33-34.

¹⁷⁶ Booker, 56.

Huxley's Brave New World is also about what is referred to as "noble savagery," or in layman's terms, intellectualism.¹⁷⁷ The author himself was such a noble creature, tempered only by the influence of D.H. Lawrence. Along with the belief that we are a part of the animal kingdom, with our instincts and base urges, Huxley saw that there was the downside; unlike animals, humans are alienated by their own minds, hence our 'nobility'.¹⁷⁸ Ironically, it is through John the Savage and not through the socially advanced characters such as Bernard Marx and Lenina Crowne that we see our own humanity. Or, perhaps this is exactly what Huxley had planned. By prefacing his novel with that ever-famous quote from Nicolas Berdiaeff, one could imply that this is the case. It is the Savage alone who chooses God over comfort, again a commentary on Huxley's own time.

In 1931, while he was writing Brave New World, Aldous Huxley became aware of a Dr. W.H. Bates, who had developed a method of retraining one's vision. After many years of having to carry around a plethora of glasses, monocles and special lenses, as well as the eye strain that came from what one can only assume to be endless hours of writing—not to mention his reading habits—whatever vision Huxley had was rapidly disappearing. This progressive loss of vision, coupled with his wife's ill health, became the driving force behind the Huxleys to move to California in 1937. Two years after his arrival in California, Aldous went through a process of retraining his eyes with the help of Dr. Bates.¹⁷⁹ That, along with the bright sun of the California desert, made for

¹⁷⁷ Henderson, 88.

¹⁷⁸ Thody, 32.

¹⁷⁹ Woodcock, Dawn and the Darkest Hour, 45.

significant improvement in his vision, so much so that he could read without glasses after he learned this method.¹⁸⁰

The Aldous Huxley that moved to California was not the same man that had spent the 1920s zipping around Europe in a motorcar.¹⁸¹ Around the time that his friend D.H. Lawrence had passed away, this outward looking man began to turn inwards. In the years between 1930 and 1936, Huxley experienced a period of growing self-awareness and personal development.¹⁸² By the end of this period, Huxley had become a pacifist and a profoundly spiritual man, dedicating himself to something called the "Perennial Philosophy."¹⁸³ Likening the development and the nature of man to a frog's life-cycle, Huxley contended that man is not one, but three beings at the same time: an animal with instincts, a social being, conscious and living according to the rules of his society, and, lastly, a "creature of 'air' or spirit who is responsive to the 'ground' or divine principle that supports or informs all existence, human or otherwise."¹⁸⁴ This 'Perennial Philosophy' to which Huxley adhered is akin to Hesse's own ideas about man and his development.¹⁸⁵ This is the Aldous Huxley that moved to California in the late 1930s and consequently became interested in hypnotism, drug induced spiritual journeys—supervised by his friend, Dr. Humphry Osmond—and the Vedanta Society of Southern California, a group

¹⁸⁰ Thody, 72.

¹⁸¹ Watts, 23.

¹⁸² Atkins, 34.

¹⁸³ Atkins, 164.

¹⁸⁴ Watts, 34.

¹⁸⁵ Ziolkowski, *Glass Bead Game*, xiii. Ziolkowski points to an essay by Hesse entitled "A Bit of Theology," where he outlines a three-stage process of human development.

interested in spreading the wisdom of the East.¹⁸⁶ Huxley continued to write during his years in the Mohave Desert: a work entitled The Perennial Philosophy appeared in 1946, and The Doors of Perception, a novel which had a profound influence on the hippie generation of the 1960s and inspired the name for a famous musical act of the same generation, appeared in 1954.¹⁸⁷ In 1955, Maria (Nys) Huxley died of cancer, and in the following year Aldous married again, this time to the Italian violinist Laura Archera.¹⁸⁸ In this last decade of his life, Huxley continued to write, give lectures on pacifism and experiment with hallucinogenic substances. On November 22, 1963, Aldous Huxley succumbed to the cancer, which had been diagnosed three years previously.¹⁸⁹ Though his Brave New World was thought to be a utopia by its first readers—and rightly so in some ways if one takes into consideration the discord of those first few decades of the twentieth century—it is in the crystal clear vision of our twenty-first century hindsight a less than perfect world. Since its publication it has been widely read and highly influential on our culture, not unlike the final effort of George Orwell, to which we now turn our focus.

Eric Arthur Blair, more commonly known to his readers as George Orwell, was born in India in 1903.¹⁹⁰ He returned to England with his mother in 1904, while his father

¹⁸⁶ Watts, 24-26.

¹⁸⁷ Watts, 12. Of course, Huxley produced more than these two works during his time in California. However, for the sake of brevity I chose only to point out these two, mainly because the former is integral to Huxley's thought in the later period of his life and the latter is perhaps most well known to North Americans, next to Brave New World.

¹⁸⁸ Woodcock, Dawn and the Darkest Hour, 264.

¹⁸⁹ Watts, 27.

¹⁹⁰ I. Slater, Orwell: The Road to Airstrip One (Montreal: McGill-Queen's University Press, 2003) 19.

finished his time with the Imperial Opium Department in India.¹⁹¹ At the age of eight he was enrolled at St. Cyprian's boarding school, and in his later years he was never short on negative commentary about the five years he spent there. Due to the fact that Orwell was from a middle-class background, his family could not afford to send him at the full rate. However, the school agreed to accept him at half the regular fee, and the young Orwell felt that this was hung over his head by the proprietor of the school for the duration of his years there.¹⁹² After graduating from St. Cyprian's, Orwell began to attend Wellington College until a place became open for him at Eton, where he was actually taught by Huxley at one point.¹⁹³ At Eton, Orwell became incredibly slack with his work habits. Some scholars suggest, based on evidence that Orwell has given, that this turnaround in his habits can be attributed to the pressure he had felt at St. Cyprian's.¹⁹⁴ However, Shelden points out in his biography of the author that his father was against the idea of him going on to university, and suggests that since Orwell knew this, he did not bother to work hard at his studies.¹⁹⁵ He finished out his time at Eton in December of 1921.¹⁹⁶

Due to the mingling of his middle-class background and the upper-crust environment at the boarding school and Eton, he developed an obsession to conform and felt the pressure of this into his adult life.¹⁹⁷ However, this internal pressure that he felt,

¹⁹¹ M. Shelden, Orwell: The Authorized Biography (New York: Harper Collins Publishers, 1991)14-17.

¹⁹² B. Crick, George Orwell. A Life (London: Secker & Warburg, 1980) 27.

¹⁹³ D. J. Taylor, Orwell: The Life (New York: Henry Holt and Company, 2003) 47.

¹⁹⁴ Slater, 22.

¹⁹⁵ Shelden, 79-80.

¹⁹⁶ Taylor, 56.

¹⁹⁷ Slater, 21. He was on scholarship at St. Cyprian's and was reminded of his reduced-fees status at the school by the administrators, and thus probably felt the pressure to work

coupled with his father's disapproval, did not prevent him from bypassing the route to Oxford—a typical choice for graduates of Eton in those days—in favour of entering the British Foreign service. In 1922 he signed on with the Indian Imperial Police force and was stationed in Burma. During his time in Burma he was moved about quite frequently from station to station. Woodcock and other critics have claimed that this is due to the fact that his peers saw him as an eccentric, who chose to use his knowledge of the Burmese language to speak with the people he was supposed to police and oppress.¹⁹⁸ However, Shelden indicates that this was not entirely the case. Upon joining the Imperial Police, Orwell received a year of training at the academy in Mandalay and a further probationary year beyond that, where he traveled around Burma to learn about the different regions. Furthermore, Orwell rose through the ranks quickly, thus necessitating his movement around the country.¹⁹⁹ Unfortunately, Orwell contracted a case of Dengue fever that was quite a blow to his health. In 1927 he was given an eight-month leave so that he could recover fully from his illness. Orwell took the opportunity to head home to England. During the five years that he had spent in Burma, Orwell had seen the squalor of the Imperial jails, the cruelty with which the natives were treated, and the overall Imperial oppression of the country. Despite his elevated rank—and salary—in Burma, Orwell decided that he could not return to that inhumane life. He resigned from his post towards the end of his leave in January 1928 and began to write on an essentially full-

harder than the boys from wealthier backgrounds in order to fit in. His enrollment at Eton depended on good grades and the achievement of a scholarship to pay his fees.

¹⁹⁸ G. Woodcock, *Orwell's Message: 1984 and the Present* (Madeira Park, B.C.: Harbour Publishing, 1984) 59.

¹⁹⁹ Shelden, 96.

time basis.²⁰⁰ That winter he moved to London and began spending time in the east end of the city, disguised as a tramp, in order to acquaint himself with the poor and the working-class. Eventually he expanded this activity to the outskirts of London and then to Paris, where he moved later that year. The high unemployment rate and bleak economic situation of the working-class in England moved to the forefront in his thoughts and writings. The stock market crash of 1929 and the Great Depression served to intensify these thoughts.²⁰¹ It was his time with the poor and the working class in the late 1920s, which inspired his first novel, Down and Out in Paris and London.²⁰² He also managed to get his work published in various journals and magazines, such as *G.K.'s Weekly*, *Monde*, *Adelphi* and *Le Progrès Civique*.²⁰³

In the early 1930s, we find Orwell back in England: first in Southwold with his parents, and by 1932 he had taken a teaching job in order to supplement the likely meager income from his writing. By this time he had contacted the literary agent Leonard Moore and was in the process of selling his first novel to a publisher. It was also at this time that he chose the pen name George Orwell to appear on his novels, even though he was still publishing in journals and magazines under E.A. Blair.²⁰⁴ He taught at The Hawthorns High School and the following year moved on to teach at Frays College. By late 1933, he was back in hospital with respiratory troubles, something that would occur continually throughout the rest of his life. In 1934 he abandoned teaching in favour of working in a

²⁰⁰ Woodcock, Orwell's Message, 63.

²⁰¹ Slater, 51.

²⁰² Taylor, 92.

²⁰³ Taylor, 95.

²⁰⁴ Shelden, 165.

bookstore. Booklovers' Corner was located in Hampstead, and unlike his work schedule as a teacher, this job allowed him time to devote to his writing. At first he lived in a room above the bookshop, but in time this room was rented to someone else and Orwell moved into a flat with two women. It is through his flat-mate Rosalind that he met his future wife Eileen in 1935.²⁰⁵

It was not long before Orwell was on the move again. His preoccupation with the poor and the working class had not faded out after writing Down and Out in Paris and London, and between the end of 1935 and the spring of 1936 Orwell went north to a mining town. His two months among the miners in this little town reinforced the feeling, which both his time in Burma and his time among the poor of London had left with him. The lack of decency towards the underdog of society, the conditions in which they lived, and his need to comment upon it grew further, and it is due in part to these factors that Orwell moved closer to the ideas of socialism in the mid-1930s.²⁰⁶ By the spring of 1936 Orwell had given up his job at the bookshop and moved to a place called Wallington, where he opened a grocery shop in May and married Eileen a month later.²⁰⁷

At the end of 1936 we find Orwell in Spain fighting against the fascists as a member of the POUM, or the Workers' Party of Marxist Unifications. His wife Eileen followed not long after and landed a job working in the POUM office. After five months on the front, Orwell was shot in the neck and rushed to hospital. Shortly after this they

²⁰⁵ Crick, 172.

²⁰⁶ Sheldon, 229.

²⁰⁷ Taylor, 186.

had to flee from Spain, as their lives were in danger from the fascists.²⁰⁸ He and Eileen arrived back in London in June of 1937.²⁰⁹ After his experience in Spain during the civil war, Orwell's political views solidified. As Woodcock indicates, Orwell learned during his time in Spain that "there was nothing to choose between the Communists and the Fascists."²¹⁰

In 1938 Orwell was once again in the hospital with respiratory problems. Eileen's brother, a renowned Pulmonologist specializing in tuberculosis and other respiratory diseases, treated Orwell and suggested that they move somewhere warmer if he wanted to prevent further deterioration of his health. After a lengthy stay in hospital, Orwell and Eileen moved to Morocco that autumn.²¹¹ However, after six months they were back in England as war was breaking out and Richard Blair, Orwell's father, lay ill and dying. Unable to deal with the isolation of Wallington, Eileen moved to London and found work. Out of loneliness, Orwell followed his wife to London eight months later and began writing for the publication *Time and Tide*.²¹² One can only imagine the difficulty of the war years in London: the Blitz, the air raids, lack of food and other rations. These years brought tragedy and joy to the Orwell family. Eileen was faced with the death of her dear brother at Dunkirk in the summer of 1940 and that of her mother the following year. These losses resulted in deep depression that lasted throughout the rest of the war. Orwell's mother also died two years later in 1943. But there was a silver lining on this

²⁰⁸ Crick, 225.

²⁰⁹ Crick, 227.

²¹⁰ Woodcock, Orwell's Message, 74.

²¹¹ Shelden, 300.

²¹² Crick, 228.

cloud. Eileen and Orwell adopted a baby boy in 1943 and named him Richard Horatio Blair.²¹³

Along with the personal tragedy and joy of the war years, Orwell also had to submit to working for the BBC. He was a talks-assistant for a show that was broadcast to India. Despite the fact that nobody in warring Europe would ever hear these broadcasts, he was subject to strict censorship, at times being taken off the air by a person sitting in an adjacent room.²¹⁴ Orwell was a very observant man, and what he saw of the BBC and other media during the war years appalled him. Above and beyond the rigid censorship of ideas, the fact that opinions and perspectives flip-flopped so readily left much to be desired for Orwell. For all the commentary and criticism the Bolsheviks and Russia received prior to Hitler breaking his pact with Stalin, one was not allowed to whisper such a thing as soon as Stalin became an ally at the end of the war. It was as if Stalin and Churchill had been the best of friends all along. This behaviour that permeated England during World War II, along with his prior experiences in Burma, northern England, and Spain all informed his final novel, 1984. But by far, a lot of the devices used in Oceania as a means of surveillance and thought control come out of his time as a journalist for the BBC.²¹⁵ Surprisingly for the influence the BBC had on Orwell, he only worked for them for roughly two years. He resigned from his job in September of 1943 and began working for the *Observer*.

²¹³ Sheldon, 363.

²¹⁴ Sheldon, 348

²¹⁵ Slater, 209.

After the war had ended, Orwell took it upon himself to make a tour of war-shattered Europe. While away, Eileen discovered that she had uterine tumours. Not wanting to make a fuss about her health, she wrote to her husband about her condition only at the last minute, to receive permission for surgery. From the letter she was writing to Orwell just before the operation, it appears that she was not nervous and her letter has a rather calm and pleasant tone: she spoke of her hospital room and the view of the garden from her window.²¹⁶

Eileen could not have known that she was going to have a reaction to the anaesthesia. Before the surgeons could complete their job, she died of heart failure on the table. A cable was dispatched to Orwell, who was still on his tour of Europe, and he returned home, shocked, for the funeral.²¹⁷ Oddly, Orwell found someone to take care of Richard not long after his wife's death and he returned to finish his tour of Europe, as he felt it was the only way to come to terms with this sudden tragedy.²¹⁸ When he finally returned to England, he took up the task of finding someone to help him with Richard and the household so that he could get back to his writing. In July Susan Watson, a twenty-eight year-old divorcee with a daughter away at boarding school, moved into the Orwell's Canonbury Square apartment in London.²¹⁹

Due once again to his failing health, Orwell decided to move from London. He found himself a place situated on the Hebrides island of Jura in 1947.²²⁰ His housekeeper,

²¹⁶ Sheldon, 381.

²¹⁷ Taylor, 347.

²¹⁸ Taylor, 347.

²¹⁹ Sheldon, 386.

²²⁰ Crick, 352.

not being able to handle the rough terrain of the area because of a limp, eventually had to leave the island, and Orwell's sister Avril became Richard's caretaker. By this time he had begun writing 1984, and by the end of the year in Jura the first draft of the novel had been completed.²²¹ The island was good for his health as were perhaps the various visitors that came calling. However, Orwell had been pushing himself too hard and he became ill with respiratory problems again. He was diagnosed with Tuberculosis in November of 1947.²²² The doctors gave him a round of the latest treatment for the disease, and he responded well enough that he was allowed to return home. Pushing at a feverish pace to complete his final novel, his illness flared up again and he landed in a sanatorium at the start of 1949, a month after his manuscript of 1984 had been sent off to London for publishing.²²³ Orwell spent his last year in hospital, marrying his second wife Sonia, just three months before his death. He died on January 21, 1950.²²⁴

George Orwell wrote about his own experiences rather than pulling his fiction out of thin air, and like Zamyatin's We and Huxley's Brave New World, Orwell's novel is also about the things he saw happening around him in his own time. Hence, all of his novels are informed by a lifetime of experience: what he read, where he worked and traveled and the socio-political movements of his time. There is no doubt that the two World Wars, the rise of Hitler and Stalin—and consequently fascism and totalitarianism—all had a profound effect on Orwell and inspired the brutality inherent in his last novel. However, there is more to 1984 than cruel men with funny mustaches.

²²¹ Taylor, 395.

²²² Sheldon, 424.

²²³ Sheldon, 426.

²²⁴ Slater, 249.

Orwell had a fascination with 'utopia books'—as he liked to call them—all his life. Like Zamyatin and Huxley, he too had read the works of H.G. Wells and was inspired by them. As Steinhoff asserts, all of the political and social characteristics of 1984 can be found in the works of H.G. Wells, pointing specifically to a passage from Emmanuel Goldstein's book, which, he argues, epitomizes Wells' vision of utopia.²²⁵ The excerpt in question states that in "the early twentieth century, the vision of a future society unbelievably rich, leisured, orderly and efficient—a glittering antiseptic world of glass and steel and snow-white concrete—was part of the consciousness of nearly every literate person."²²⁶ However, unlike Wells, who believed that mechanical progress would bring about a greater sense of justice and liberty, Orwell held fast to his convictions that more science did not necessarily mean more progress.²²⁷ In fact, Orwell perceived that the belief in so-called progress was attached to a resigned acceptance of tyranny, as if the two were inexorably linked. Nevertheless, he saw that it was the "practical men [who had] led us to the edge of the abyss," in their striving for power and progress and suggested that perhaps it was time to reconsider the idea of progress.²²⁸ Wrapped up with his questions about the nature of progress, one also finds questions about the class system and an increasing disdain and mistrust of the *intelligentsia* within society. In Orwell's experience, these things are all connected to one another in that the intellectuals of

²²⁵ W. Steinhoff, George Orwell and the Origins of 1984 (Ann Arbor: The University of Michigan Press, 1975) 5-6.

²²⁶ G. Orwell, 1984 (New York: Penguin Books, 1990) 196. Of course, when Wells' influence on Zamyatin is taken into consideration, one can see where the author of We got some of his ideas for his OneState.

²²⁷ Steinhoff, 8. One can also assert that the same holds true of Huxley's beliefs.

²²⁸ Steinhoff, 62.

society were becoming more and more interested in the acquisition and maintenance of power. Considering that intellectuals tend to be at the forefront of progress and innovation, Orwell feared that the line between progress and power would become blurred, and the poor and the working-class would be exploited in this dash for the throne. Add to this the intellectuals' attraction to the "hypertrophied sense of order,"²²⁹ of socialism and their fascination with Hitler,²³⁰ and one can understand why Orwell felt that the intellectuals had "betrayed their trust and repudiated their obligation to think."²³¹ Furthermore, due to his time 'tramping' about the working-class neighbourhoods of London and northern England and his time in Burma, Orwell had already seen the effects of the exploitation of the weak and the poor.

His dislike for the *intelligentsia* extended into the war years, as it coincided with the disgust Orwell felt for the press during his time as a journalist with the BBC. As mentioned above, throughout his time as a talks-assistant for the BBC, Orwell came under stringent censorship. However, it was also shifts in information, the flippant attitude towards the past and the "quotidian distortion of events,"²³² which led him to believe that objective truth had become a thing of the past. In 1943 Orwell stated that,

²²⁹ Steinhoff, 7.

²³⁰ Steinhoff, 220.

²³¹ Steinhoff, 62.

²³² Woodcock, Orwell's Message, 79.

Nazi theory indeed specifically denies that such a thing as "the truth" exists. There is, for instance, no such thing as "Science." There is only "German Science" and "Jewish Science," etc. The implied objective of this line of thought is a nightmare world in which the Leader, or some ruling clique, controls not only the future but *the past*. If the Leader says of such and such event, "It never happened"—well, it never happened. If he says that two and two are five—well, two and two are five.²³³

Orwell was obsessively concerned about the past, in the sense that history is a sort of bastion for truth. If invaded, this stronghold would become yet another fungible resource for the ruling elite. Mutable history, the perversion of facts and the extinction of objective truth that he saw around him during wartime London all found a home in Orwell's Oceania at the Ministry of Truth: after all "Ignorance is Strength."²³⁴ If one reflects on the contents of The Glass Bead Game, one can see that Hesse concerned himself with these issues as well. Writing during Hitler's reign in Germany, yet having the objective distance to see the truth of what was happening, Hesse mirrored what was happening to objective truth and history in Germany in his fictional province of the mind, Castalia. The gestation period for Hesse's last novel lasted almost as long as the Nazis, something that has struck most scholars as highly unusual due to Hesse's traditional pace. With this in mind, I would like to veer the discussion towards an outline of the genesis of The Glass Bead Game.

Hermann Hesse put a great deal of work into this novel, his efforts enduring over a period of a dozen years. Moreover, they were twelve years during which Hitler came to power in Germany and nationalism and brutality thrived. As Ziolkowski indicates,

²³³ G. Orwell, "Looking back on the Spanish War," Such, Such Were the Joys (New York: Harcourt, Brace, 1953) 141-142.

²³⁴ Orwell, 1984, 6.

Hesse's intentions towards the novel had changed over time, as the influence of the historian Jacob Burckhardt entered his sphere of consciousness. Moreover, Ziolkowski states that, "the horrors of Nazism in Germany had opened [Hesse's] eyes to the futility of purely aesthetic ideas in the world of reality: like many of his contemporaries he became convinced of the necessity for the existential engagement of the individual."²³⁵ War had broken out when Hesse was entering more or less the home stretch of his novel. With this in mind I would like to suggest that holding Hesse's schedule of production and publication of various sections of The Glass Bead Game up against a chronology of events that were occurring concurrently in the Third Reich might produce some interesting results. I realize that Hesse claimed that his final novel was a refuge from Hitler and the atrocities of the war years. However, there are a few peculiarities in the genesis of the novel that deserve closer scrutiny, specifically the changes made to the introduction and the intention behind Chapter 11, "The Circular Letter."²³⁶ Unfortunately, this task moves beyond the scope of this discussion, as it is only a preliminary investigation into the merits of reading The Glass Bead Game as a dystopia. Instead the focus shall remain on the formation of the novel and its publication history.

The inception of Hermann Hesse's last novel may be found in the late 1920s.

From approximately 1927 onwards, Hesse was thinking about and working on The Glass

²³⁵ T. Ziolkowski, Hermann Hesse (New York: Columbia University Press, 1966) 42.

²³⁶ In a letter to Thomas Mann, written mid-July 1933, Hesse writes to his contemporary: "I am rather sorry that I didn't overcome my diffidence when you were here and show you the introduction to the book I have been carrying in my head for the last two years. It was written more than a year ago and predicts the present spiritual state of Germany so accurately that I was almost frightened when I reread it the other day." A. Carlsson and V. Michels, eds. Hesse/Mann Letters, 23.

Bead Game, his *magnum opus*.²³⁷ Reminiscing about the novel in a letter to Rudolph Pannwitz in 1955, Hesse writes:

I had the first glimmerings when I began to think of reincarnation as a manifestation of stability amidst flux, of continuity in tradition, even of intellectual life tout court. One day, several years before I began trying to write anything down, I suddenly envisioned an individual life that transcended time: I imagined a person who lives through the great epochs of human history in several reincarnations.²³⁸

For a man with writing habits more akin to a feverish sprint, The Glass Bead Game would be his marathon.

The Glass Bead Game was originally conceived as a series of novellas, strung together structurally by a protagonist that is repeatedly reincarnated into the various golden ages of civilization. Over time this original idea transformed into the novel that we have come to discuss today. Like Hesse's intended hero, the plot and structure endured several incarnations.

According to Joseph Mileck, among others, one can find the first outline for the Bead Game on the back of a letter from Gebr. Fretz AG, dated April 30, 1931. The plan laid out in this version had a total of five biographies.²³⁹ In this rough outline written during two separate occasions,²⁴⁰ the first of the five has been identified as "The

²³⁷ Field, Hermann Hesse, 149.

²³⁸ Ziolkowski, Soul of the Age, 312.

²³⁹ J. Mileck, "Das Glasperlenspiel: Genesis, Manuscripts and History Publication," Hesse Companion, ed. A. Otten (Albuquerque, University of New Mexico Press, 1977) 193.

²⁴⁰ C. Schneider, "Hermann Hesse's Glasperlenspiel: Genesis, Structure, Interpretation," Hesse Companion, ed. A. Otten (Albuquerque: University of New Mexico Press, 1977)

Rainmaker," the third reminds one of the story of "The Father Confessor," and the fifth is assumed by critics to be the story of Josef Knecht, although the hero is only called "X" at the time this outline was written.²⁴¹ As for biographies numbers two and four, they were at that time too vague to determine their ultimate direction.²⁴² Two months later in another version of the outline, "X" is named Josef Knecht and other details are filled in.²⁴³ Of the five original biographies planned, the story of Knecht became the focus of Hesse's final work from a very early stage. Between January and July of 1933, Hesse wrote three versions of the introductory chapter of the Knecht biography. To this point, there is no mention of the other biographies in this introduction, and it can be assumed that they were still considered separate entities until September 1934, when they were added to a fourth rendering of the introduction and attributed to the hero.²⁴⁴ "The Rainmaker" had already appeared in print in May of 1934, which could only imply that Hesse's intentions were solidified much earlier than the fall of 1934.²⁴⁵ It was also around this time that Hesse was reading about 18th century Pietism and learning music theory and history from his nephew, Carl Isenberg, in preparation for another one of Knecht's

223-224. Schneider states that the first glimmerings of the novel are to be found on the back of a letter dated April 30, 1931. Modifications were added two months later in June.

²⁴¹ Mileck, *Genesis*, 192-3.

²⁴² Mileck, *Genesis*, 193.

²⁴³ Schneider, 224.

²⁴⁴ Mileck, *Genesis*, 195. For copies of the four different introductions and commentary, see V. Michels, ed. *Hermann Hesse. Von Wesen und Herkunft des Glasperlenspiels: Die vier Fassungen der Einleitung zum Glasperlenspiel* (Frankfurt a.M.: Suhrkamp Verlag, 1977).

²⁴⁵ V. Michels, ed. *Materialien zu Hermann Hesses Das Glasperlenspiel. Erster Band* (Frankfurt a. M.: Suhrkamp Verlag, 1973) 36-7. The author mentions that it was just after "Der Regenmacher" appeared in *Die Neue Rundschau* that Hesse begins working on the fourth and final version of the introduction to the novel, which he completes in June.

Lebensläufe, which subsequently never became a part of Hesse's novel.²⁴⁶ "The Father Confessor," the second of Knecht's lives, appeared in *Die Neue Rundschau* in July 1936 and "The Indian Life" followed about a year later. It was not until after Hesse had completed Knecht's posthumous writings that he started in on the main body of the novel. Chapters one through six were written between April 1937 and September 1940.²⁴⁷ Chapters seven through ten followed between the fall of 1940 and late 1941 and, unlike the first six chapters, none was published separately from the finished novel. The first version of Chapter 11, "The Circular Letter," was finished as early as 1938. However, this chapter was revised numerous times right up until publication in 1943.²⁴⁸ The final chapter was originally started in 1931, but was put aside and not completed until the end of April 1942, shortly after which it appeared in *Die Neue Rundschau*, surprise ending withheld, of course.²⁴⁹ The poems attributed to Knecht's schooldays were written between December of 1932 and May of 1941 and were published in various clusters between December of 1934 and June of 1942.²⁵⁰

The manuscript was sent to Suhrkamp, Hesse's publisher, in May of 1942. It sat in Berlin for the rest of the year, waiting to be approved by the German authorities. This approval did not materialize and Hesse was declared an "undesirable author."²⁵¹ Peter Suhrkamp made the trek to Montagnola to return the manuscript to Hesse, at which time

²⁴⁶ Michels, *Erster Band*, 36.

²⁴⁷ Mileck, *Genesis*, 204.

²⁴⁸ Schneider, 227.

²⁴⁹ Michels, *Erster Band*, 48. The first part of "Die Legende" appeared in July and the second part in August.

²⁵⁰ Mileck, *Genesis*, 206.

²⁵¹ Freedman, 368.

he agreed to return the foreign rights to the author, thus allowing the Swiss publishing house Fetz and Wasmuth to publish The Glass Bead Game.²⁵² It appeared in print in Switzerland in 1943, just as Hesse was being banned in Germany.²⁵³

Hermann Hesse perhaps had many reasons and motivations for writing his last novel in the way he did. The overall view that one gets of Hesse scholarship is that we still have this apolitical view of the author, "Saint Hesse among the Hippies,"²⁵⁴ as Ziolkowski once called him. Hesse has always been seen as a more gentle and intuitive author, focusing on the spiritual and personal development of his characters rather than making overt proclamations against this or that. This is perhaps why the early critics saw this novel in such a positive and encouraging light and compared it to Goethe's Wilhelm Meister, saw it as the exultation of the collective spirit of a civilization, and could not understand why Hesse decided to drown his protagonist so suddenly and tragically at Belpunt. Heaven forbid that our Hermann Hesse write something political. Admittedly, this is also the impression that I carried around with me for a very long time. However, I came to realize that Hesse was a very political writer all along: the inner politics of his characters has reflected his opinions about the world around him and how he interacts with that world. Beneath the Wheel and Roßhalde are certainly examples of this. Scholars from Mileck and Ziolkowski to Field and Michels have made efforts to show the connections between places and characters in The Glass Bead Game and Hesse's life and

²⁵² Michels, Erster Band, 48.

²⁵³ Freedman, 369.

²⁵⁴ T. Ziolkowski used this as the title of an article that appeared in the American-German Review 35.2 (1969): 19-23.

relationships. Hesse writes about what he sees around him: the difference lies in the fact that Hesse has always made it about the individual, not the institution. The Glass Bead Game veers from that tradition, and I believe that since Hesse has been in some ways 'typecast' by his readers, we have not allowed ourselves a good look at the possibility that the intentions behind this novel transformed into something far more critical and negative over time. After all, Hesse had a bird's-eye-view of what was happening in Germany, and as Leon Feuchtwanger asserted in his novel Die Geschwister Oppermann, it is much easier to see the forest for the trees if one is standing on the edge of the wood. Of course, Hesse would have never made his criticism blatant: that was not his way. Add to the typical subtlety of Hesse's art the threat of death at the hands of the Nazis—whether that be through financial difficulties, because his German royalties be cut off, or because of the fate that came to those who put up political opposition²⁵⁵—and the danger it posed to Hesse's family still living in Germany, and one can understand why he would have masked his political opinions so intentionally. Yevgeny Zamyatin also made similar efforts to veil his criticism, since he was also within grasp of a totalitarian government when he wrote We. Conversely, Orwell and Huxley set their stories in futuristic London, as they were out of the reach of such menacing regimes and could afford this artistic decision. Hesse, like Zamyatin, chose to set his story in a made up place, which could not be pinpointed, and like Zamyatin's work, it was not published in his native country until *after* the fascists had been removed, nor was he free to publish in Germany after the authorities had rejected The Glass Bead Game. I mention all of this in the hopes that we

²⁵⁵ Here I am referring to the 1941 Nazi decree of *Nacht und Nebel*.

can move beyond what Hesse has said directly about his last major work—like the much quoted letter to Pannwitz—and focus on what he may have been saying indirectly, through an analysis of the text and his opinions as they were expressed in his actions, letters and commentary during the Nazi period. Let us begin with an analysis of the text.

Chapter 3: *The Outsider: Stranger in a Strange Land*.²⁵⁶

Due to his individuality, the protagonist of the dystopian novel often faces friction within himself and in the society of which he is a part. As the dystopian society is based upon communal values and the good of the whole, individuals have a very difficult time in these societies and are perceived by the reader to be outsiders. The habit of making the protagonist an outsider in the society is not limited to the dystopian genre, of course. In fact, it has been a popular method, used widely in literature of the early 20th century to represent the alienation of man from his new, mechanized world. Franz Kafka used this idea habitually to represent his feelings of alienation from his family—especially his father—among other things. However, in dystopia the method is used to single out the protagonist from the society—i.e., everyone else—so that the reader can in the course of reading the novel develop his or her own doubts and questions regarding the society in which the protagonist lives, and ultimately the society in which he or she lives. In the three classics, the protagonists take the reader through their processes of self-actualization and doubt, which begin with the blind faith of a child and end with the suffering and breaking of the adult. The only exception to this is Orwell's Winston Smith.

When we meet Winston Smith at the beginning of Orwell's 1984, he is already on the road to rebellion.²⁵⁷ However, in the other two novels that I am using for comparison,

²⁵⁶ An accidental reference to a novel by Robert A. Heinlein on my part. After I had decided on the title for this section, my roommate pointed out that it was also the title of a sci-fi novel from the early 1960s.

²⁵⁷ This rebellion presumably started eleven years earlier, when he came upon the picture of Jones, Aaronson, and Rutherford, in the Minitrue. Moreover, O'Brien reveals that he has been watching Smith for seven of those years, so who is to say if the seeds of

the protagonists go through a process, which begins with a blind faith in their society and is followed by a process of self-realization, contemplation and doubt, resulting in rebellion and a break with the *status quo*. D-503, for example, is a model citizen of OneState when he begins to write the journal that is to accompany the Integral when it blasts off on its mission to take over other worlds. But in the course of the novel he goes through this process of doubt and contemplation, seen in the dreams and soul sickness he develops, until finally he tries to steal the Integral and breaks with the society. In the final entry of his journal, we learn that he has met his undoing in the form of the "Great Operation."²⁵⁸ John Savage is fascinated with London in Huxley's Brave New World at first, until he realizes the true nature of the society. His friends, Helmholtz Watson and Bernard Marx, also rub against the natural grain of the current state of affairs; Watson's feeling that he could express more in his writing—something just out of his reach—and Marx' inability to enjoy Community Sings and *Soma* make it difficult for them to have relations with their peers and function within the accepted norms of London, 632 A.F.

Like his dystopian counterparts, Joseph Knecht is also an individual. He, too, experiences a process within himself that begins with blind faith in the Castalian system, and proceeds into a period of doubt, awakening and an eventual awareness of self and society, which leads to his rebellion against the Order and his break with Castalia. In this section, I would like to explore Knecht's process of awakening, and as well look at the

rebellion were not planted in Smith by the Party, or whether he was a model member of the Party prior to this.

²⁵⁸ Zamyatin, We. The Great Operation has been described as a kind of lobotomy and is used to eliminate the imagination of the Numbers of OneState. There is some great in-text propaganda about this, 172-173.

friction he encounters within his little world due to his individuality, thus reinforcing the dysfunctional nature of Castalia and the dystopian nature of The Glass Bead Game.

Knecht begins his love affair with Castalia blindly, as we can see from the narrator's comments leading up to the first meeting with the Music Master, while Joseph is still at the school in Berolfingen. We are told essentially that he considers the Music Master to be one of the twelve deities that sit on the Board of Educators in Castalia, a place likened to paradise. When he learns that he has been chosen to join the ranks of the elite, Knecht is overjoyed. He enters Castalia as if floating on a cloud, and adjusts to the life there quickly. The narrator tells us that from "the very first Joseph felt at ease in the place," and that he "gaily fell in with Oscar's tone and showed only the slightest trace of bashfulness, although he naturally regarded this older boy, who had obviously been at home in Castalia for a long time, as something of a demi-god"(68).²⁵⁹ Moreover, we are told that his years at Eschholz pass peacefully and happily and that "no important events...have been recorded"(68). However, the beginnings of Knecht's process of awakening can be seen during his years at Eschholz.

At the beginning of chapter one, "The Call," the narrator tells us that some of the boys that become a part of the elite have a hard time adjusting and this "in some cases transforms young people into problem personalities"(47). Due to this and other issues, some of these young people are let go and forced to return to the outside world. When this happens, we are told that Knecht "was more than subdued. For days on end he

²⁵⁹ From this point, in-text citations refer to The Glass Bead Game.

seemed to be distraught"(71). According to the narrator, Knecht related his feeling about these events later in his life, stating that when

a pupil was sent back from Eschholz and left us, I felt as if someone had died. If I had been asked the reason for my sorrow, I would have said that I felt pity for the poor fellow who had spoiled his future...and that there was also an element of anxiety in my feeling, fear that this might possibly happen to me some day (71).

Furthermore, it was a reminder to him that "the 'world' out there, from which we *electii* had all come once upon a time, had not abruptly ceased to exist" (71). Indeed it appears at first glance that this upheaval in Knecht is caused by his fear of getting the boot from Castalia, for he loves being there and does not want to leave. However, at the end of his Eschholz days during his trip to Monteport, he and his traveling companion stop to take a break on a peak above their school. During this conversation they become nostalgic about the boys who had been let go from the elite school, and Knecht comments that he wishes he "too will be able to free [himself] and leap, only not backward into something inferior, but forward into something higher" (76). His traveling companion does not quite get the full meaning of Knecht's statement, and replies rather obtusely that Eschholz "was one step, the next will be higher, and finally the Order awaits us" (77). The deeper and perhaps not quite cognitively understood comment about leaping, his sympathy for "problem personalities," and his awareness of the world outside of Castalia constitute, I believe, the foundation of Knecht's break with the society many years and hierarchical leaps later.

If his years at Eschholz were uneventful, the years at Waldzell were anything but. It is here that he makes the acquaintance of Plinio Designori, and becomes the defender

of Castalia. Plinio, a guest pupil from the outside world, enjoys shocking the younger Waldzellers with his tirade against Castalia and his praise for his native soil. Knecht is very much attracted to this deviant. However, he does not know how to proceed. Under the tutelage of the Music Master, he undertakes the role of defending Castalia against Plinio's attacks. This task serves various purposes. First of all, the responsibility of defending Castalia entails knowing all there is to know about the pedagogical Province, thus giving the Music Master a means by which to fill Knecht's head with all things Castalian and to keep the aberrant suitor—Plinio Designori—at a distance. However, by learning all there was to know about Castalia, he is no longer blind to the system and the history of the Province and the Order. The blind faith that was fuelled by the propaganda of the schoolmasters in the world becomes replaced by knowledge.²⁶⁰ Moreover, the process of debating with Plinio allows Knecht to gain the ability of critical thought. Therefore, the Music Master may have thought it a good idea at the time to curb Knecht's waywardness by inundating him with Castalian ideas, but in the end it works against its original purpose. While debating with Plinio, a friendship developed, thus also giving Knecht a different perspective than that of Castalia. As we have seen in the three other dystopias, the appearance of another perspective is usually enough to put the protagonist on the road to rebellion and individuality: for D-503 this manifests itself during his first excursion outside the Green Wall, while for Bernard Marx it was his vacation to the Pueblo with Lenina, and for Winston Smith, this shift of perspective lies within the glass

²⁶⁰ It is suggested in a later section that since all of the schoolmasters in the outside world are also members of the Castalian Order, this is where Knecht must have gotten the information on which to base all of his pre-conceived notions about the Province and the Board of Educators. Hence, the word 'propaganda' is used.

paperweight that he acquires at Mr. Charrington's shop. In fact, we are told that Knecht begins to write poetry at this time in his life, an activity that the Castalians consider to be "the most impossible, ridiculous, and prohibited of conceivable acts"(106).²⁶¹ Hence, by day he is the defender of Castalia, and by night the errant poet. With Plinio's departure from Waldzell, Knecht withdraws into a more private and anomalous phase, using his years of freedom for dubious purposes.

In a letter to his friend Fritz Tegularius, he speaks about his doubts regarding the Glass Bead Game during his years of free study, concerned that it "was merely a formal art, a clever skill, a witty combination, so that it would be better not to play this Game, but to occupy oneself with uncontaminated mathematics and good music"(120). Due to these doubts, he set out in his years of free study to deconstruct a Game that he had once constructed in one of his courses into the language of its original disciplines. This apparently took a great deal of time, as he tells Fritz that he "[has] already finished the first part, and it has taken [him] two years," and that it will "cost [him] quite a few years more" (120). This costly activity of his, of course, meets with disapproval from his superiors, something that did not come as a surprise for Knecht, as he states at the end of his letter to Tegularius that he is "familiar with the objections to such a procedure"(121).

The first of these objections arrives in the form of a "rather lengthy piece of friendly admonition," from the Music Master, who reminds him that the "task of the

²⁶¹ In all of the three classic dystopias, writing is a prohibitive act, because it is the act of the individual. As Robert M. Philmus indicates, the "'anti-social' act of recording one's thoughts in a diary can eventuate in outright defiance of the dystopian social order," 76. R. M. Philmus, "The Language of Utopia," Studies in the Literary Imagination VI (Fall 1973): 61-78.

teacher and scholar is to study means, cultivate tradition, and preserve the purity of methods, not to deal in incommunicable experiences which are reserved to the elect—who often pay a high price for this privilege"(122). It appears that this is enough of a warning to get Knecht back on the Castalian straight and narrow, temporarily speaking. The second tap on the wrist comes from Magister Ludi, Thomas von der Trave, as Knecht is being prepared for the Order. The Magister says to Knecht,

One more word, just by the way. Probably you too sometimes incline, as most good Glass Bead Game players do in their youth, to use our Game as a kind of instrument for philosophizing...The philosopher Kant—he is little known today, but he was a formidable thinker—once said that theological philosophizing was 'a magic lantern of chimeras.' We should not make our Glass Bead Game into that (141).

In both instances, Knecht's critical thought about the Game is quashed by Masters of the Order. Again, this is only a temporary fix against a growing problem. After each of these caveats is uttered, Knecht is put in a position where he can potentially become even more of an individual, and so he does. After the letter from the Music Master, Knecht departs for the college of Far Eastern Studies where he makes the acquaintance of Elder Brother, yet another rebel within the Castalian system.²⁶² Furthermore, just after his friendly warning, Magister Trave sends Knecht packing to the Benedictine monastery, Mariafels. Here he meets the historian and statesman, Father Jacobus. Both Elder Brother and Jacobus play a large role in Knecht's personal and cognitive development. Due to this, I believe that these two episodes mark turning points in Knecht's development.

²⁶² Elder Brother can be compared to the Proles of Orwell's novel: living within the system, yet ignored by the regime because they are not a threat to power.

From Elder Brother, Knecht learns about the *I Ching*. However, it is also during this period that Knecht experiences what he calls the "beginning of my awakening," the narrator clarifying for the reader that the meaning of awakening shifts away from the idea of "vocation" and toward "self-knowledge"(132). His doubts about the Game are not deflected, despite his deeper study of the Game upon his return to Waldzell. In fact, it is here that he becomes aware of "other forces within himself, a certain inner independence, a self-reliance which by no means barred him or hampered him from serving, but demanded that he serve only the highest master"(135). The narrator also tells us that this independent force within Knecht "also affected the outside world"(135). He therefore questions the validity of the Glass Bead Game yet again, the narrator citing an "old conflict between aesthetics and ethics," at the root of his doubt (136). Moreover, the narrator tells us that the question

never fully expressed but likewise never entirely suppressed, was the very one that had now and then erupted, dark and threatening, from beneath the surface of the schoolboy poems he had written in Waldzell. That question was addressed not just to the Glass Bead Game, but to Castalia as a whole (136-137).

As we can see, Knecht is continually increasing his awareness about the nature of his doubts, as the narrator now tells us that it reaches beyond the scope of the Game, and into the very society in which Knecht lives. The time he spends with Father Jacobus at Mariafels—and away from the continuous influence of Castalia—helps Knecht to clarify these doubts and thoughts further.

From the old Benedictine, Knecht learns about history, a very important notion in dystopian literature.²⁶³ As the narrator tells us, Knecht "acquired an overview of the methods of historical knowledge and the tools of historical research," things generally not learned within the realm of the Order (192). Moreover, because he is in the outside world, Knecht gains a perspective to which not many Castalians are privy.²⁶⁴ In one of his conversations with Father Jacobus, Knecht is informed that Castalia would do well to attain "a real doctrine and real knowledge about the human race," as Castalians, "do not know man, do not understand him in his bestiality and as the image of God," due to the fact that they are closed away in their own world and only know "a special product, a caste, a rare experiment in breeding"(188). As well, in teaching Jacobus the history of the pedagogical Province and the inner working of the Order, Knecht rehashes all of the information he had amassed about Castalia for his debates with Plinio so many years prior, and sees them from his newly awakened standpoint. Due to these conversations with the Benedictine father, and his time with Elder Brother, Knecht has at this point in his journey already chosen a path that will lead him out of Castalia.

Just as this "eccentric"(299) instrument of the Order returns to base, tragedy and skullduggery strike in the heart of Castalia. It is here that Knecht's status as an outsider becomes crystal clear.

²⁶³ Booker, 40-44.

²⁶⁴ As Laurent Gereveau states in his article, "The circle is utopia's first figure. The utopian island is round and closed, doubly hemmed in by water and walls. Utopia stands apart. It protects itself from the world. It is an enclosure for secret societies." L. Gereveau, "Symbolic Collapse: Utopia Challenged by its Representations," Utopia: The Search for the Ideal Society in the Western World, eds. R. Schaer et. al. (New York and Oxford: The New York Public Library/ Oxford University Press, 2000) 357.

Joseph returns to Castalia just in time for the annual *Ludis sollemnis*, only to find that Magister Trave has fallen gravely ill. His Shadow, Bertram, appears incredibly tense, yet Knecht does not understand this fully until after the final movement of the Game. As Knecht participates in the annual Game as a mere "spectator,"(206) we are told by the narrator that he "had been away from Waldzell too long to know how well founded Bertram's anxiety was"(207). After the end of the Game, the *lusores* all donned mourning for the deceased Magister, and it is at this time that Knecht rebukes Fritz for the way the Players had treated Bertram, and suggests that they should make up for this upon his return from vacation. To this, Fritz replies that Bertram "knows his sacrifice was necessary and will not attempt to undo it"(215). It is only here that Knecht fully understands the intensity of Bertram's anxiety in their meeting and the true nature of his "sacrifice." With this revelation comes another; that he had grown apart from the Players, and that "little of his former intimacy with the elite had remained, and during the period of the conclave he was made more painfully aware of it"(216). Knecht had become an outsider in his own world: a stranger in a strange land.

A whirlwind of activity follows this tragic return to Castalia. Joseph is named Magister Ludi, and after his investiture he is swept up and consumed by the duty to subdue the elite. Moreover, there are two representatives of the Board at his side at all times. Hence, even if he had a moment for a deviant, individual thought, it would have been deflated by meditation before it ever surfaced. It is after this trying time as the new Ludi Magister that Knecht enters his final phase of doubt and contemplation about

Castalia and the Glass Bead Game. As in the classic dystopias, this is the breaking point that leads to the act against the society, and ultimately, the protagonist's undoing.

Appropriately named "The Two Poles," Knecht finally faces the polarities that have encumbered him all of these years. It is here that the narrator states that "it would seem to us misleading, and out of keeping with our subject, if we failed to take account of the duality, or call it polarity, in the revered Master's life and character, even though it was so far known to no one but Tegularius"(264). The seeds that Father Jacobus and Elder Brother had planted in him years before are now pushing through to the surface. The narrator tells us that he again takes up his historical studies after things in Waldzell have calmed down. Due to these studies and his awareness of Castalia, Knecht "did not participate in its life thoughtlessly and unsuspectingly, as did the great majority of his fellow Castalians, for he knew about its origins and history, and was conscious of it as a historical entity, subject to time, washed and undermined by time's pitiless surges"(265). Throughout the chapter, the narrator expounds on all of the complaints and doubts that fuel the Magister's impending departure, including his worries about the decadence that had already taken root in the Province, the real potential for Castalia to be one day full of "Tegulariuses," (272) and for the ever-increasing distance between them and the world which sustains them. The Music Master passes away as well, thus leaving no one to keep Knecht in line with the rules of the Order. The situation is rife with deviance, and like a gas leak, it only needs the spark of opportunity to ignite into something more.

The final act is a movement in two parts. As fate would have it, it is just at this time that Plinio Designori resurfaces in Castalia, as a delegate of the world outside.

Opportunity knocks. Knecht begins spending a great deal of time with Plinio and the Designori clan, in and outside of Castalia. Fritz, of course, gets jealous and so Knecht gives him the task of compiling notes for a petition to the Board, which would release him from his duties as Ludi Magister. After leaving the Province, Knecht is to take a position as tutor to the young Tito Designori. Tegularius, due to his contempt for the upper echelons of the hierarchy, loves the idea of Knecht flinging his job in the face of the Board—read authority—and is more than eager to help. Hence, Knecht finds a vehicle for his concerns, a way out of Castalia, and a new job. In his interactions with Plinio and Fritz, we can see that the individual has now totally surfaced, unshielded by disingenuous courtesies and no longer subdued by meditation exercises.

The circular letter makes its way to the Board of Educators, basically outlining for them what the narrator has told us in the previous chapter, "The Two Poles." By even admitting to all of these concerns, Knecht is putting himself in a rather precarious position, and in a way is implying the failure of the Castalian system to recognize Knecht's individuality. He has essentially had to spell it out for them, in the form of his petition. Despite making it very clear to the reader that he is not happy with the way things are going in Castalia, that he is indeed leaving, the Castalians do not appear to get it. This is apparent in the way Alexander quickly escapes into emergency meditation measures, when he finally clues in to Knecht's intentions in the final chapter. The President of the Order is less than pleased to discover that Joseph Knecht, the Magister Ludi, the man he had trained himself in the art of meditation, is a deserter, and above all, an individual.

As Knecht tries to explain his reasons for leaving and the path that brought him to his imminent break with the Order, Alexander is flabbergasted, and articulates the charge that Knecht has "an excessive sense of [his] own person, or dependence on it, which is far from the same thing as being a great personality"(396). A little further into the discussion, Alexander erupts in disbelief once more, telling Knecht that he "really had no idea that a Castalian of your rank could see himself and his life in such a light"(398). His final condemnation comes toward the end of their meeting, suggesting that it is more reasonable to think that perhaps Knecht had been impaired by some "psychic illness"(402), that made him believe that he was a good Castalian, even though he was no longer, than to believe that despite the two polarities in him, he struggled and overcame and was in reality a good Castalian. It would seem that the only time Alexander gets animated during this final conversation is when Knecht speaks like an individual. He appears completely prepared to overlook Knecht's warnings and heresies with regard to the Order and the Province. However, when Knecht begins speaking like a man instead of a Magister, things proceed in a downhill manner until his departure, and soon thereafter, his death.

The focus in the preceding pages has been on Knecht's individuality and the consequences of such behaviour in dystopian society. However, one must also take into consideration how the protagonist's interaction with others around him informs the reader about the society itself in order to get a fuller understanding of the author's intentions.

Chapter 4: The Protagonist and the Peer: How Character Interaction
Informs the Audience of the Values of the Society and Reinforces the
Idea of the Protagonist as an Outsider.²⁶⁵

Secondary characters in dystopian literature tend to be flat and less developed, for a very specific purpose. These characters are the personification of an ideology or value that the author is trying to convey to the reader. The secondary characters inform the reader of the values of the society of which the character is a part, and, in some cases, help to highlight the deviance of the protagonist from these values. Some critics of The Glass Bead Game have complained that the secondary characters in Hesse's final major work are flat and undeveloped.²⁶⁶ However, they do not delve into the issue any further. It is my understanding that these critics see the lack of character development as a flaw in Hesse's work, even though the practice of presenting secondary characters as types was a very popular one at the time. One only has to look at the highly influential Expressionist movement in literature, which carried over into the film industry during the 1920s as well as the film noir movies of the post-war era, to see examples of this technique. The use of types is not exclusive to the dystopian genre, either, as this method was widely used by authors even before it was picked up by the film industry. However, the characters that I will be exploring, the Music Master, Fritz Tegularius, Plinio Designori and Father Jacobus, will inform us, via their interaction with Knecht, of two things: the nature and

²⁶⁵ A play on the fairy tale "The Princess and the Pea," except in this case it is the protagonist who is the irritant of his peers, like the pea that sits under countless mattresses, and still manages to keep the precious princess awake.

²⁶⁶ Field, Hermann Hesse, 157.

values of Castalia and how these values contrast with those of the World, thus reinforcing the idea of Knecht as an outsider. They will also show us that Castalian values fall in line with Airstrip One, OneState and London, 632 A.F., as Knecht's colleagues have qualities similar to those of O'Brien, I-330, Bernard Marx and the rest of the dystopian clan. I will be discussing all of the aforementioned characters separately, in order to extract their function in the society and, as well, explore how this fits into the dystopian recipe.

The Music Master plays a very large role in Knecht's formative years, and is in close contact with Knecht for most of the novel until his death. On various occasions, Knecht, either directly or through the voice of the Narrator, refers to the Music Master as a "king," a "demi-god" (51), a "sorcerer" (58), and his very own "guardian angel" (96). Knecht is right in feeling this way, for the Music Master never seems to be too far away in a moment of crisis or doubt. For this reason, and others I am about to expand upon, I believe that the Music Master conveys to the reader the ideas of surveillance and control, both prominent themes in the dystopia.

Knecht's first encounter with the Music Master is of the utmost importance, in a manner similar to the importance of the first five minutes of a film; it gives the reader all of the information needed to comprehend what follows in the plot. First impressions are everything, for they are the only point in time when a bias cannot exist. This first meeting is prefaced by the narrator telling us about Knecht's excitement and his preconceived notions of the Music Master. After this preamble, the reader is somewhat shocked that this supposed demi-god turns out to be a "very old man, it seemed to him at first, not very tall, white-haired, with a fine, clear face and penetrating, light-blue eyes" (52-53). Not

quite what we had in mind. There is certainly nothing overtly sinister about this little old man, but the key to Hesse is in the subtleties.

In this first encounter between the Music Master and Knecht, which runs about three pages, there are numerous references to the Music Master's eyes. We are told the "gaze of those eyes might have been frightening, but they were serenely cheerful" (53). The narrator informs us that Knecht is enchanted by the eyes, that while making music, the Music Master keeps them half-closed and that, although his eyes are cheerful, they are at the same time piercing. It would appear to me that Hesse is trying to tell us something. Since references to the Music Master's eyes continue throughout the novel until his death, it is conveying to the reader that Knecht is being watched. This technique is used in films and other novels during this time.²⁶⁷ The sinister nature of this surveillance is conveyed by Hesse's choice of words, in particular the use of the words "frightening," "penetrating," and "piercingly."²⁶⁸ He assures the reader that there is also cheerfulness in those eyes, but the potential for the sinister is there. Further, his half-closed eyes are mentioned twice within the same brief paragraph. Since the eyes are the windows to the soul, this could imply that the Music Master is keeping things from Knecht. In this first short passage the ideas of surveillance and duplicity have already been established.

²⁶⁷ A great example of this technique can be found in Fritz Lang's Metropolis (1927), where a montage of eyes is used to convey the idea that the evil Maria is being watched, and lusted after by the men of Metropolis. Films from the later propaganda era, such as Friedemann Bach (1941), also use this gaze to imply surveillance and watching.

²⁶⁸ Yevgeny Zamyatin describes the eyes of 'S', the Guardian in We, as being like drills. Orwell also makes use of this technique with regard to O'Brien in 1984.

The playing of music also plays a large role in this first passage. What stands out most is the effect that the music has on Knecht and the Music Master. "The boy and the old man ceased to think of anything else; they surrendered themselves to the lovely, congenial lines and figurations they formed as their parts crisscrossed" (54). At the end of their first meeting, the Master tells Knecht, that "music is the best way for two people to become friends. There is none easier" (55). Music is said to soothe the savage beast, and it is used in both 1984 and Brave New World to subdue the masses.²⁶⁹ In the context of my argument, I believe that music in The Glass Bead Game often symbolizes the idea of propaganda or thought control. This is further enforced by the fact that the Master chooses to introduce Knecht to a fugue. In creating this fugue, he extracts his theme from another song, thus pulling it out of context, and proceeds to wrap it in embellishments and many layers (54-55).

The ideas of thought control, propaganda and surveillance are established in this first encounter with the Music Master and they occur throughout the novel. New ideas associated with the Music Master will also be introduced.

As mentioned earlier, the Music Master seems to appear every time Knecht is having a crisis. This is rather curious, considering that he is in charge of music for the entire country, teaches classes to advanced students of music in Monteport, and also has his administrative duties on the Board of Educators. He appears by all accounts to be a very busy man, but can curiously make frequent visits to Eschholz to keep "an eye on the

²⁶⁹ In Orwell, music made by machines is used to keep the Proles in line and to carry the ideals of the state. Similarly in Huxley's effort, the Community Sings are used to subdue and distract the population.

more talented of the music pupils, and Knecht was among the honored recipients of his paternal friendship" (72). The Music Master appears more frequently during Knecht's impressionable years; he introduces him to the art of meditation, instructs him on how to proceed in his friendship with Plinio, and puts him back on the path of the straight and narrow when the duty of defending Castalia during his Waldzell years causes imbalance. One can see in each of these instances how the Music Master is using his influence over the young Knecht in order to condition him for the Order. In teaching him meditation, he introduces Knecht to the idea of restricting the self. His defense of Castalia in his debates with Plinio requires that he become very familiar with all aspects of Castalia and believe in his defense of the Province. When the task of defending Castalia becomes too heavy a burden on Knecht and his questions and doubts begin to surface, the Music Master manipulates an uncooperative Knecht into speaking and then sets him back on a path of meditation and self-restraint. Again the idea of thought control and conditioning come into play with this character, as the idea of the restriction of the self or the individual is implied in the teaching and reinforcing of meditation. This brings us to another Castalian ideal that is embodied in the Music Master.

In other encounters, the Music Master and Knecht engage in very interesting and informative conversations. One such conversation happens at Knecht's graduation from Eschholz. Knecht asks the Master about the idea of "free professions," (73) which had been previously introduced in a speech by the headmaster. In his reply, the Music Master tells Knecht, and consequently the reader, that the term free profession is used ironically, and that free in this particular case meant simply that the student in the outside world was

free to choose his profession. However, a "rigid curriculum," and a slavery to "base powers," are what follow this freedom (73-74). In contrast, the Castalian does not choose his own profession; that is decided by his teachers and superiors who know what is best for the student. Consequently, in "the midst of all of this seeming unfreedom every *electus* enjoys the greatest imaginable freedom" (74). This passage about free professions *versus* the Castalian way is rather suspicious, in that it is basically saying, 'let us control your life and you'll never have to worry', as this is better than making your own choices and growing as a person. In fact, one could suggest that the whole passage is a double irony, or a case of Castalian *doublethink*, in that what the Music Master is describing as freedom within Castalia is more akin to slavery. Furthermore, the Music Master tells us that with regard to professions in the outside world, Castalians utilize the term free in an ironic manner. This emphasizes the ideal of population control within the Province, which is further reinforced by the passage that the Music Master chooses for Knecht's contemplation upon entering the Order:

If the high Authority appoints you to an office, know this: every step upward on the ladder of offices is not a step into freedom but into bondage. The higher the office, the tighter the bondage. The greater the power of the office, the stricter the service. The stronger the personality, the less self-will (142).

The final Castalian ideal that the Music Master embodies is that of hierarchy. The ideas of unity and harmony are implied by the title Music Master and, as I have shown above, the unity and harmony of the Castalian hierarchy seem to be built on the ideas of control and suppression of the individual. The impressions of the Music Master at Knecht's investiture as Magister Ludi speak volumes;

Never before had this boy Joseph seemed to him as dear and pleasing as he was today, when he had almost ceased to be Joseph and was beginning to be no more than the wearer of robes and the keeper of an office, a jewel in a crown, a pillar in the structure of the hierarchy (224).

It is interesting to note that it is at this point that he is proudest of Joseph. Of course, there is the logic that he would be proud because he had attained such a position, but it seems that the reason he is so proud is because he has melded into the hierarchy, and ceased to be an individual.

To summarize, the Music Master's purpose in the novel is to keep Knecht in line with the values of the Province. The ideals that are conveyed by this character appear to be no better than the motivations of Mustapha Mond or O'Brien.²⁷⁰ He embodies the ideas of propaganda, thought control and restriction of the self, for the greater good, for the unity and harmony of the hierarchy. His influence over Knecht is quite significant. However, it is when the Music Master is not being his ubiquitous self that Knecht's doubts and individuality seem to surface, only to be put in check by a visit or a letter from the Music Master. It is not until after the death of his patron that Knecht begins to contemplate seriously the nature of Castalia and his doubts. Furthermore, the fact that there is no mention of the Music Master when Knecht is in Mariafels under the influence of Father Jacobus is also rather interesting.

In a way, the character of Plinio Designori can be seen as the counterpoint to the Music Master, just as I-330 and Julia represent the ideological counterpoints to The Benefactor and Big Brother. These characters act as the antagonists in their stories, and

²⁷⁰ As Mark E. Cory indicates, it is very difficult to imagine the Music Master in a sinister light due to the fact that he appears to be the "beatific, almost too perfect counterforce to Big Brother," 73.

represent everything that is not the society. They in turn shed light on the flaws and problems in the society for the reader, and lead the protagonists towards their break with that social order.

Plinio Designori is what the Castalians call a "hospitant" (91). He is from the world, but his family did a big favour for Castalia at some point and so he gets to be a guest at the school in Waldzell. This is where Knecht meets Plinio, and is by the narrator's account very nervous about becoming friends with him, despite his attraction to the world. He is described by the narrator as "a talented young man, particularly brilliant in talk and debate, fiery and somewhat restive in temperament" (92). Everything we are told about Plinio in this first encounter assures us that Plinio is an individual and his way of thinking runs counter to that of Castalia. As Knecht has been previously conditioned to run to the Music Master whenever he encounters tension, he again calls upon his patron for what becomes another lesson in 'How to be a good Castalian.' In the Music Master-sanctioned debates that follow, Knecht becomes the instrument of the state, and Plinio the ambassador from the world. These debates tell us how the outside world stands in contrast to Castalia, and how the outside world perceives the pedagogical Province. For instance, Plinio is quick to point out the sterility of Castalian life, where the "priestly caste," of the Masters and the "eunuchs," of the elite schools fail to create anything of their own (96-97). Moreover, as Knecht reflects on the nature of the world that Plinio represents, he sees that the "majority of human beings in the globe lived a life different from that of Castalia, simpler, more primitive, more dangerous, more disorderly, less sheltered" (100). The natural life is pitted against the life of the mind again later on in the

chapter, as Plinio points out to Knecht that one is just as dangerous as the other (107).

Keeping both of these ideas in mind, Plinio tells us at the end of his time at Waldzell, that even though he is "infatuated," (107) with the Castalian hierarchy, he feels that remaining among the elite for the rest of his life would constitute an escape (108).

The debates during their Waldzell years are only a taste of what is to come. Plinio and Knecht reunite several times in the course of the novel, and as a result of these reunions the reader learns about the negative impact the Castalian lifestyle has on Plinio in the outside world. His meditation exercises alienate him from his peers, and he has a very difficult time in university, as he does not want to commit to a course of studies and prefers to have the universality and flexibility that the Castalian system offered (297-98). He eventually has to reject what he has learned from the Order, so that he can get on with his life in the world. This, along with the fact that Joseph and Plinio feel that they are speaking a different language and are repelled by the other at their first reunion, shows the reader the incompatibility of the Castalian way of life with that of the outside world. To take the explanation a little further, I would like to draw attention to what I believe is Plinio's biggest charge against Castalia:

There were times when I looked up to you...with such reverence, such a sense of inferiority, and such envy that you might have been gods or supermen, forever serene, forever playing, forever enjoying your own existence, forever immune to suffering. At other times you seemed to me either pitiable or contemptible, eunuchs, artificially confined to an eternal childhood, childlike and childish in your cool, tightly fenced, neatly tidied playground and kindergarten... Isn't it an artificial, sterilized, didactically pruned world, a mere sham world in which you cravenly vegetate, a world without vices, without passions, without hunger, without sap and salt, a world without family, without mothers, without children, almost without women? (310-311).

The charge continues at length. However, this is the section pertinent to my argument. Like the inhabitants of London in Brave New World, Castalians have been sheltered from the "filth of the world" (311). As a result, they are mere children in the face of strife. Castalian meditation does not work in the outside world, because ignoring or repressing a problem in the real world does not make it go away. And following a flexible and universal course of study is not possible in the real world, because in the real world there are decisions that cannot be avoided. Finally, there is the language barrier that is wedged between the two friends, because Knecht speaks a language that Plinio spoke in his youth, but Knecht is not as familiar with the language Designori now speaks (293). Simply put, Knecht still speaks in the innocent and overly sheltered tone of a child, while Designori has had to adapt to the language of the real world where difficulty and suffering abound. This can also be compared to the language barrier in Brave New World, where the Shakespearian tone of John's English tends to confuse the inhabitants of London. Language is one of the ways societies in dystopian novels limit the thoughts and behaviour of the population.²⁷¹ I speak, therefore I am. Along with the language limitations, we are shown that shielding oneself through meditation is not compatible with life in the world, and avoiding decisions is also not an option. Plinio acts as a guinea pig for the reader in this experiment with applied Castalianism, and he shows us that this way of living is dysfunctional.

Plinio's other task as the antagonist in the novel is to lure Knecht away from Castalia and into the real world. Although the antagonists in our other dystopias are all

²⁷¹ Philmus states that dystopian societies will "tolerate only a language of assent," 64.

female, and they tend to use sex to lure the protagonist into aberration, Plinio still fits the bill. In reference to the nature of Knecht's relationship with Designori, Cory highlights that the "seductive nature of [this] relationship is as real as in the [case] of Winston [and] Julia."²⁷² He is from the real world, with, as is mentioned numerous times, mothers and sisters and women. The real world calls for the natural life, and the instinctual rather than the rational and artificial. Hence, he is the representative of the "motherworld" (297). In our first encounter with Plinio during their Waldzellian schooldays, the narrator tells us that during his diatribes against Castalia, he was the "center of attention," and that "he always exerted an attraction so strong that it was akin to seduction" (94). Knecht initially behaves towards Plinio, as Winston Smith behaves towards Julia and D-503 towards I-330, that is, he has noticed, and is attracted, but is also repulsed at the same time.

In the end, it is the bridge into the real world as represented by Plinio Designori that allows Knecht to break with Castalia. However, there are issues that must be resolved before his departure, and he calls on Fritz for help.

Fritz Tegularius is a very dear friend to Knecht during his time in the Game Players Village. The narrator does not anticipate him in the same way as Jacobus, Plinio and the Music Master; he just simply appears in the story (118). Like Plinio, he is also the product of applied Castalianism; the only difference being Fritz' lack of exposure to the world. Fritz' job in the novel is to convey to the reader the epitome of Castalian life, the Castalian view of history, and what happens to the dysfunctional genius in the dystopian society. Fritz is also a brilliant Glass Bead Game player, hence a lot of what we learn

²⁷² Cory, 74.

about the nature of the Bead Game comes to us through the interaction of these two characters.

With regard to history, Tegularius confirms for us in greater detail the disdain the narrator has already expressed at the start of the novel.²⁷³ In a conversation with Knecht about history, Tegularius comments that entertaining oneself by talking about the philosophy of history is as engaging and interesting as discussing any other philosophy and thus finds it acceptable. However, history in itself is "nothing but an endless, dreary account of the rape of the weak by the strong" (277-78). Moreover, he believes that associating such banality with "the timeless history of the Mind...is in itself a betrayal of the living spirit" (278). He believes that the history of ideas, art and music have nothing to do with the wars and conflicts that happened around them and hence were not influenced or inspired by them. The problem with this belief is that it eliminates context. Certainly, a work of art, a philosophical tract or any other creation of the mind can be appreciated by any generation. However, by removing these creations from their historical context, and superimposing them onto another age without any regard for the details of inception and impetus, the meaning can be lost, devalued or misinterpreted. To make it clearer, I would like to use the title of Hesse's novel as an analogy to my argument. Originally, the novel we are discussing had the title *Perlenspieler*, or, bead-game player. It was later changed to *Glasperlenspiel*, or, glass bead game.²⁷⁴ Although one thinks of transparency when thinking of glass, glass also has the ability to distort an

²⁷³ According to the narrator, "the writing of history—however dryly it is done and however sincere the desire for objectivity—remains literature. History's third dimension is always fiction," 48.

²⁷⁴ Schneider, 224.

image. By looking at these timeless creations through the glass beads with which they play, the creations somehow are distorted. This idea will also play a part in my later discussion of the role of history in the dystopian novel.

Tegularius is a rather peculiar character. Scholars have suggested that Hesse was paying homage to the philosopher Friedrich Nietzsche.²⁷⁵ It is the description and the portrayal of this "arch-Castalian" (269) that informs us of some of the unusual ideals of the society. We are told by the narrator that this "eccentric was utterly Castalian. His whole mode of existence, inconceivable outside the Province, was so entirely consonant with its atmosphere and level of culture" (269). In a memo that the narrator attributes to Knecht during his time as Magister Ludi, Tegularius is described as "the most brilliant Glass Bead Game player I know" (146). However, despite his brilliance, Knecht also tells us of his "deficiency," which "takes physical form in states of low vitality, periods of insomnia and nervous aches, psychologically in spells of melancholy, a hunger for solitude, fear of duties and responsibilities, and probably also in thoughts of suicide" (147). This is quite a curious tribute to a man who had such an influence on Hesse's younger years. Returning to the narrator's description, the problem that Fritz has is described as "primarily a vice, a character defect, a form of rebelliousness." Furthermore, he was profoundly unhierarchical, totally individualistic in his attitudes and his conduct." This conduct problem, according to the narrator, came about because of a "neglect of meditation" (270).

²⁷⁵ Farquharson, 91.

Essentially, "Tegularius was a portent of the Castalian as he might someday become unless the life of Castalia were rejuvenated and revitalized by new encounters, new forces" (271). I find it curious that one so utterly Castalian is not tolerated by those in his community. The society complains of his lack of conformity and sense of hierarchy, scolds him for his neglect of meditation, and yet he is the poster boy for Castalia. Durrani makes the comment that Fritz' "many problems and his incipient neurosis follow from the basic fact that Castalian society is hostile to the individual; the words with which the narrator condemns him could have come straight out of the records of a psychiatric hospital in a totalitarian state."²⁷⁶ He is the result of the over-cultivation of the mind. It is rather ironic that a society whose main priority is cultivation of the mind and abstraction of the arts through a game of marbles in a blissful *vita contemplativa* also expects the members of the Order to conform and not think for themselves. They reject what they have created, yet are not willing to accept that they are the creators of this "arch-Castalian," (269) nor are they willing to rejuvenate the Province in order to "keep Castalia from becoming a dream-ridden realm populated entirely by Tegulariuses" (272).

Tegularius is also somehow reminiscent of Bernard Marx in Huxley's novel Brave New World and Syme in Orwell's 1984, in that all of these characters have some form of defect and are too smart for their own good in a society that frowns on eccentricity. Syme is too enthusiastic about the destruction of language and with it *thoughtcrime*. He fails to show up for work one day. Marx, with his jar mix-up in the Hatchery and his over-abundant brain is also a little too zealous and gets shipped off to an island. Tegularius,

²⁷⁶ Durrani, Police State, 667.

although neurotic, is indeed a genius. However, the narrator tells us that "but for the stout protection and guidance of his prudent friend he would probably have been destroyed very early" (270). Therefore, through Tegularius we also see how a society bent on perfection deals with personality flaws, many of which, according to Durrani, are "the tensions that result from his virtual enslavement to an institution that cannot view his 'individualism' other than as a character defect."²⁷⁷ Thus we learn that Castalia is not only blind to history, but also to itself.

Father Jacobus, however, is certainly not blind to the process of history. During his time at Mariafels, Knecht makes the acquaintance of this Benedictine scholar and diplomat. The political role played by Jacobus in the novel will be discussed later. For it is his knowledge and understanding of history and how he imparts it to Knecht that has the greatest effect on our protagonist.

To put the matter succinctly: from Father Jacobus he learned history. He learned the laws and contradictions of historical studies and historiography. And beyond that, in the following years he learned to see the present and his own life as historical realities (167).

Knecht's interaction with Jacobus also offers the reader an opinion that contrasts with the Castalian view of history, via Tegularius. As Tegularius is a tribute to Nietzsche, the historian Jacob Burckhardt—a man who influenced Hesse in his later years—is the inspiration behind the character of Father Jacobus.²⁷⁸ Since this was Hesse's last novel and his most mature work, it is rather apt—in a reflective and nostalgic manner—to see Father Jacobus as the counterpoint to Fritz Tegularius.

²⁷⁷ Durrani, Police State, 667.

²⁷⁸ Ziolkowski, Glass Bead Game, ix.

When Knecht arrives in Mariafels under the pretext of teaching the monks about the Bead Game, he has no idea what an influence his time at this monastery will have. He is *naïve* to politics and history, and still utterly Castalian. He spends his time initially teaching some of the Brothers about the Bead Game, teaching Abbott Gervasius about *I Ching*, and being admired by the young initiate, Anton. It is through Anton that he makes the acquaintance of Father Jacobus. The narrator tells us that Knecht did not notice him in the library at first, "so modest was his appearance" (161). As the story proceeds, we learn that this modest looking monk is a rather influential historian and politician within the Benedictines and the Church. Knecht and Jacobus' relationship develops under the auspices of mutuality, each learning from and instructing the other. The ubiquitous position of the reader is beneficial during these exchanges as well. From Jacobus we hear the charge that Castalians "have distilled a kind of world history," which is "bloodless and lacking in reality," and "in which nothing but laws and formulas exist, no reality, no good and evil, no time, no yesterday, no tomorrow, nothing but eternal, shallow mathematical present" (168). Jacobus also couches his critical view of the Castalian Order in the fact that he perceives them as "a blasphemous imitation since the Castalian Order had no religion, no God, and no Church as its basis" (164). I feel that it is important to highlight that the dystopian societies being used for comparison also distill their history, live in a "shallow mathematical present," and have no God. A further discussion about the closed nature of the dystopian society will address these concerns in more detail. What is relevant at this point in time is that a character from the world outside of Castalia, but nonetheless from an Order, has shed light on these problems for

Knecht, and as a result of their interaction, Knecht experiences another one of his awakenings. Knecht learns from Jacobus that we "are the product of growth and change. We are ourselves history and share the responsibility for world history and our position in it" (352). It goes without saying that this idea runs counter to that of Castalia.

Another important idea that is conveyed to Knecht and the reader comes from Jacobus' fascination with the history of the various Christian orders and other age-old orders like the Platonic Academy and the Confucian system (170). Although this idea may seem less relevant or correct in our 21st century outlook, one must see it through the eyes of the early part of the last century. The basis of Jacobus' fascination with the nature of religious orders, I believe, lies in their ability to rejuvenate themselves when they are no longer relevant to the world that has changed around them (174). It is their foundation in something higher than themselves, i.e., God, that supposedly allows for this institutional rejuvenation. If one takes into consideration Jacobus' earlier charge of Castalian blasphemy, one can deduce that perhaps Castalia is not capable of such spiritual healing, and is in turn susceptible to stagnancy and decay. The problem with dystopian society is that the all-important hierarchy occupies the same space as God, or a supreme being.²⁷⁹ As there is no room for loyalty to both, God is ousted and the hierarchy reigns.

Knecht also learns a thing or two about politics from Jacobus. Upon arriving at Mariafels, Knecht like most other Castalians had disdain "for current events, politics, newspapers...and went to some lengths not to let anything cloud the rarefied atmosphere of their scholarly and artistic existence" (193). His political awakening occurs when he

²⁷⁹ Booker, 71.

tries to teach Jacobus about the genesis and constitution of Castalia. In doing so, Knecht realizes how inadequate his education on the history of—and the system within—Castalia is. Through their "intensified collaboration," Father Jacobus helps Knecht "see many aspects of this history in the proper light for the first time" (194).

Like the Music Master, Jacobus can also be seen as a sage-like influence on Knecht. And even though his character seems to play counterpoint to Tegularius with respect to history, we are told that Knecht feels a love and reverence for Father Jacobus that is akin to his feelings for the Music Master (161). It is difficult, however, to find Jacobus' complement in any of the other dystopias. This could perhaps be attributed to the lack or deficit of an outside world in the other dystopias. However, the old Prole in the bar in 1984, the Mephi in Zamiatin's We, and the native inhabitants of the Pueblo in Brave NewWorld can be seen as having a similar influence on the protagonist.

From Knecht's interaction with these characters, the reader can deduce some of the ideals and values of Castalia. However, these ideals are not exclusively linked to the characters and show up throughout the novel. Interaction with these characters has given the reader and Knecht a primer in what to expect from the dystopian society. Each of the ideas that I have discussed in relation to these characters—history, surveillance, thought and population control—can be seen as a mark of the society and deserve further attention. However, before delving any deeper into these issues, I would like to contend with other matters that arise in dystopia; specifically the role and treatment of women, aspects of the feminine, creativity, and sex.

Chapter 5: Sex and Love in the Dystopian City: How the Ideas of Creativity, Women's Societal Roles, and the Feminine Aspect are 'Manhandled' in the Closed, Patriarchal Society of the Dystopian Genre.²⁸⁰

In all of the novels being discussed, the feminine aspect—whether that be the societal role of women, creativity, sexual reproduction or nature—tends to get subdued and repressed by the patriarchal society. Zamyatin's Numbers have "Maternal norms," which dictate who can reproduce and who cannot.²⁸¹ Moreover, sexual conduct in OneState dictates that one has to register as the sexual partner of another Number, yet that Number is not consulted in order to attain his or her consent. As Booker puts it: "Instead of being *forbidden* to have sex, citizens of the One State may in fact be *compelled* to do so."²⁸² The inhabitants of Brave New World find the word "father" humorous and the word "mother" obscene and offensive, as they are all born of test tubes.²⁸³ In Orwell's 1984 reproduction is something done as a duty to the state and to Big Brother.²⁸⁴ In all cases, women really have no say in how children are raised and thus their traditional role in society is abolished or at the very least diminished. By traditional role, I am referring to the role that women were perceived to play in society at the time when these works were written. As Orwell's novel was the last to be written and published in 1949, one can assume that even though women were then entering the workforce, they were still primarily perceived as mothers and homemakers. Even sex, the

²⁸⁰ A play on the title of the Television series, "Sex in the City."

²⁸¹ Zamyatin, 6. Record 2 mentions that O-90 is 10 centimeters short of the maternal norm.

²⁸² Booker, 34.

²⁸³ Huxley, Brave New World, 152-154.

²⁸⁴ Orwell, 1984, 70.

natural process by which all is created, is controlled and used for the purposes of the state; it is regulated, exploited, and in the case of 1984, vilified. Booker claims that the dystopian state makes use of sex in this way because it acts as a pillar that supports the regime. To clarify, he points to Foucault: "Pleasure and power do not cancel or turn back against one another; they seek out, overlap, and reinforce one another."²⁸⁵

Moreover, anything considered to be creative is frowned upon or forbidden by these societies. Writing is one of the greatest infractions one can commit in OneState and in Oceania. In Brave New World, the citizens are so conditioned and subdued that writing seems like a horrid pastime, with the exception of Helmholtz Watson, that is, and he gets shipped off to an island.²⁸⁶

Admittedly, there are no significant female characters in Hesse's The Glass Bead Game, but I believe that we can still apply this classical dystopian formula to the novel. More importantly, the idea of creativity in this land of scholars really takes a beating, and its absence in society is one of the most frequent charges brought against the pedagogical province. Sex, although mentioned in an extremely limited manner, is also used in a way that is beneficial to the Castalian hierarchy. In the following pages, I will be discussing the treatment of all things feminine in Castalia, in contrast to their treatment in the outside world, courtesy of the Designori clan. By doing so, I hope to show how Castalia fits into the formula of the classic dystopia in its imbalance and dysfunction. As well, I would like to discuss the infamous death scene and its relevance to the feminine, thus

²⁸⁵ Booker, 12.

²⁸⁶ Huxley, Brave New World, 235.

perhaps offering up some new insight that would help this controversial ending make sense.

Women are mentioned only a few times in the main body of The Glass Bead Game. One of the *Lebensläufe*, *The Rainmaker*, is set in an ancient matriarchal society and is the only place where women play an important role in the novel. However, as this paper is primarily concerned with the dystopian nature of Castalia, I feel that the *Lebensläufe* and other posthumous writings reach beyond our scope. Hence, I shall only be dealing with the ideas of women within Castalia, and by contrast, women in the world, i.e., Mrs. Designori.

There is one passage in the novel that is highly informative about the notions of women and sex in this province of the mind. We are told by the narrator that there is very little chance that a young Castalian will encounter the "danger of wasting himself on women" (112). The narrator continues by telling us that, as far as women are concerned,

the Castalian student is not subject to the temptations and dangers of marriage, nor is he oppressed by the prudery of a good many past eras which imposed continence on students or else made them turn to more or less venal and sluttish women (112).

The passage continues to the bottom of the page, but I would like to handle this in smaller sections due to the fact that it is really the only mention of women and marriage within Castalia. Furthermore, I believe that an in-depth analysis of this passage will generously inform us of the Castalian perceptions of women, marriage and sex.

The first thing I would like to highlight are the words chosen by our narrator. In the first four lines of the passage he uses the word "danger" twice. I think that it is safe to assume that the Castalian Order considers the pursuit of women and marriage to be a

dangerous endeavour. However, our narrator does not make it clear to us *why* this is so. The other interesting choice of words concerns the adjectives used to describe women: "venal and sluttish." To me it appears that the Castalian view of women is akin to the portrayal of women that we find in Weimar film, for example, where there are but only two options: the virgin and the vamp. However, it would seem that in Castalia only one of these options is perceived. The narrator continues his commentary on matrimony, telling us that since "there is no marriage for the Castalians, love is not governed by a morality directed towards marriage" (112). As for the limited female population in Castalia, the narrator tells us that it is

customary in the Province for the daughters of the citizenry not to marry early, and in the years before marriage they look upon the students and scholars as particularly desirable lovers... In Castalia the sweetheart of a student does not ask herself: will he marry me? She knows he will not (112).

This "no marriage for Castalians" comes from the fact that they make a vow of Bachelorhood to the Order, something that I will discuss a little later. This part of the passage informs the reader that the hierarchy sees nothing wrong with promiscuity within its ranks. Moreover, it also reinforces the fact that the Order objectifies women of the Province, and sees them as a way to sate the base urges that could distract them away from their game of marbles. In this promiscuous, non-committal version of Castalian relations, there are no deeper feelings, no responsibility to the feelings of the other, and no feelings of loyalty to that other. Again, the pampered Princes of Castalia escape the perils of being grown-ups. As well, this part of the passage reinforces the idea of women being dangerous and sluttish, disregarding their feelings by assuming that these women are as cold and detached as the Castalians with whom they copulate. As in other

dystopian novels of this time, the woman's role as mother and nurturer is abolished, thus taking away her power within the society. Lastly, the women in Castalia are the daughters of the inhabitants of the Province, and thus are probably perceived to be from a lower caste than the *lusores* of the Game Village and the Board of Directors. One could also interpret this as the exploitation of a marginalized group.

In contrast to the woman's plight within Castalia, we are shown what it is to be a woman in the outside world by way of Mrs. Designori. Although she too is mentioned only briefly, we may note the differences. The narrator tells us that upon his first visit to Plinio in the outside world, Knecht finds the Designori home "presided over by a stately, highly intelligent and reserved lady" (327). The narrator continues by telling us that she "was dominated by her handsome, cheeky, and rather ill-behaved son who seemed to be the center of everything here and who had apparently taken over from his mother a supercilious and rather insulting attitude toward his father" (327-28). In this passage we can see that Mrs. Designori is perceived as the farthest thing from being a farmer's daughter. We are told earlier in the chapter that she is the daughter of the politician Veraguth, of whom Plinio became a disciple. In the way that she is described, she can be seen as an equal, or even greater in authority than her husband. When discussing why Tito was never sent to the elite schools, the narrator tells us that she "would not have been able to part with her child, since he was all that made her life worth living" (329). From our 21st Century point of view, one could understand this comment as slightly backwards and sad. However, by stating how important her son is to her, she is also affirming the importance of her role as mother, something that does not happen in the

dystopian world. Thus, through Mrs. Designori we are shown that in the real world things are still in order and it is the Castalian way of thinking that is dysfunctional. Plinio's attack on Castalia during a conversation with Knecht also reinforces this point:

Isn't it an artificial, sterilized, didactically pruned world, a mere sham world in which you cravenly vegetate, a world without vices, without passions, without hunger, without sap and salt, a world without family, without mothers, without children, almost without women? (311).

Plinio's charge against Castalia does address its dysfunctional and almost misogynistic view of women quite succinctly. However, it also addressed Castalia's problems with creativity, an idea that I now would like to explore further.

We are informed by Knecht during a conversation with Fritz about works from past eras, that "Castalians live almost entirely by them; the only creativity we have left lies in preserving them" (279). The sterility of the Castalian lifestyle also comes under fire at several points in the novel, including during one of Plinio's polemical speeches about Castalia in the Waldzellian schoolyard. We learn of the details of his charges in a letter that Knecht writes to the Music Master, telling him that Plinio has called the Masters a "priestly caste," and the pupils "spoon-fed eunuchs," and he "declares that our resigned sterility proves the worthlessness of our whole culture and our intellectual attitudes" (96-97).

In truth, Castalians do not create anything of their own, with the exception of the *Lives* written by students during their years of freedom after their period of studies and before entering the Order. We are told by the narrator that these *Lives* "provided a legitimate channel for the creative urge of youth." He continues by explaining to the reader that although

serious creative literary work had been frowned on for generations, and replaced partly by scholarship, partly by the Glass Bead Game, youth's artistic impulse had not been crushed. In these Lives, which were often elaborated into small novels, it found a permissible means of expression (115).

Basically, the narrator is telling the reader that the *Lives* were a way for the hierarchy to control the creative urge of youth that could not be *crushed*. And indeed creative literary endeavours were frowned upon, including Knecht's poetry writing during his years as a student at Waldzell, which "helped him to carry out his role and to withstand the many tests of those critical years" (106). Take, for example, the narrator's commentary on poetry:

For while Castalia has in general renounced the production of works of art (even musical production is known and tolerated there only in the form of stylistically rigid composition exercises), writing poetry was regarded as the most impossible, ridiculous, and prohibited of conceivable acts (106).

In contrast to this Castalian sterility, we are shown the creative contrast of the outside world, again, through the Designori's. While cozying up to Father Jacobus in Mariafels, he suggests to Knecht after Fritz' departure that "all of [his] friends are difficult to get along with" (199). To Knecht's surprise, he finds out that Jacobus is talking about Plinio Designori and making reference to a "political polemic" that he had written against Jacobus and the clergy (199). Here we have an example of someone in the outside world thinking for himself and writing and publishing something of his own creation. Another example of creativity in the outside world comes from Plinio's son Tito. During their first full day at the cottage in the mountains, Knecht walks outside as the sun is rising to see Tito dancing:

The boy, filled with the solemn beauty of the moment and the glorious sensation of his youth and strength, stretched his limbs with rhythmic arm movements, which his whole body soon took up, celebrating the break of day in an enthusiastic dance and expressing his deep oneness with the surging, radiant elements. His steps flew in joyous homage toward the victorious sun and reverently retreated from it... kneeling, he seemed to pay tribute to the earth mother (421).

Once again we see a character in the outside world being creative. Moreover, his sudden dance is paying tribute to nature, something always attributed to the feminine, as is emphasized by Hesse's use of the term "earth mother" in this passage. As we have already been told that Tito prefers his mother to his father, we can conclude that he is in touch with the feminine and his creative side, in contrast to the everyday Castalian.

As the dystopian state seems intent on suppressing any form of creativity or the feminine aspect, one must wonder what the purpose behind the suppression could be. It is all very simple: control.

Although there is no female antagonist in Hesse's work, in the three classics it is the woman who leads the protagonist into deviance and selfhood and away from the patriarchal state. This patriarchal state totally comprehends the power inherent in the feminine and knows that it must stay suppressed and subdued in order for the *status quo* to remain. Simply put, it is all a matter of loyalty. By making sexual promiscuity the norm, the state eliminates the loyalty that could exist between lovers. By relegating reproduction to few, if any at all, and leaving the raising of children to the state, the urge towards loyalty between parent and child is also done away with. By forbidding creative endeavours, the state is discouraging self-knowledge and thus loyalty to the self. Hence,

in eliminating any other competition for loyalty, the state remains in control, and that is why they love the leader: they are not allowed to love anyone else.

The final point of discussion with regard to the feminine and its subdued place in the dystopia comes into play with Knecht's death scene in the mountains. This ending has been debated and discussed and criticized by scholar after scholar. I must admit, the first time I read the Glass Bead Game, I was completely taken aback and left with a very uneasy feeling—the same uneasy feeling that I experienced at the end of each of the three classics—and thus, can understand why so many have made a point of talking about Knecht's death. Inasmuch as the critics claim that the death scene is disappointing and inconsistent, I believe that if seen in the context of the dystopian genre and the importance of the treatment of the feminine in this genre, the purpose of the death scene becomes clear; it is a final balancing of accounts, and comparable to the end of Goethe's Faust, where salvation occurs via the eternal feminine.

After watching the spectacle of Tito's pagan dance, Knecht is challenged to a swimming race by the young boy. The narrator tells us that Knecht felt the "summons was stronger than the warning, his will stronger than his instinct" (424). Knecht plunges in after the boy, and his very own dance begins: the dance with death.

He had steeled himself for a thorough chilling, but not for this fierce cold which seemed to surround him with leaping flames and after a moment of fiery burning began to penetrate rapidly into him (424).

His encounter with the frigid waters of the mountain lake seems rather violent and unpleasant, and perhaps it is. Regardless, if one looks at this scene as Knecht's first true encounter with the feminine—no less in its most powerful incarnation—one can

understand that at least some of the difficulty he is having is that he is in an element alien and foreign to him. The scene continues and we are told that he "felt bitterly assailed by this icy, wild, hostile element," which also enforces the idea that he is struggling with this unfamiliar force. No amount of rationalization or meditation—aspects of the male world from which he comes—can help him in this situation. At the end of the passage, we are told that Knecht is fighting for the boy's soul, even though "he was already fighting with Death, who had thrown him and was now holding him in a wrestler's grip." The reader is told that the end comes when,

Fighting with all of his strength, Knecht held him off as long as his heart continued to beat (424).

Death is usually personified as male, and is therefore of no consequence to my argument. However, it is his assailant—nature and thus the feminine aspect—in which I am interested.

Knecht's death comes about after he jumps into a body of water, which is normally attributed to the feminine aspect: the subconscious, emotions, feelings and intuition. These are things that were subdued and not dealt with in Castalia, thanks to meditation. From this point of view, it is understandable that Knecht would feel overwhelmed. We are told by the narrator that Knecht feels surrounded by flames and can feel it penetrating into him. Could this not be symbolic of Knecht joining with his feminine side and thus balancing his existential account? Furthermore, he has already ascended into the mountains. Could this not be seen as a part of his ascension into salvation, which is completed by his plunging into the lake, that is, the feminine?

How this can be seen as an apt ending to a dystopian novel must also be clarified. Bertram went hiking in the mountains after the annual game over which he presided and was never heard from again. As we have already seen from the Bertram episode in the novel, there is something sinister about the behaviour of the Players, and Fritz' dismissive stance regarding Bertram's fate could suggest sabotage. After all, Knecht has broken rank with the Order, which we are told is an "apostasy"(112). The Castalians would not care to think of death in a mountain lake as salvation via the feminine, as it is an entity, which they do not understand. Furthermore, as in the three classics, where the protagonist is made impotent, by physical or psychic death, Knecht also meets his death. The only variation on the formula is this: in the character of Tito, the reader finds hope. It is embryonic, but nonetheless present in the closing paragraph of the novel.

Chapter 6: We Love the Leader (or if we don't we'll pretend): Surveillance, Conditioning and Control in the Dystopian State.²⁸⁷

It is safe to say that all of the devices and ideologies present in the dystopian state exist for one purpose—control. We see this in the way technology is used—or not used—by the state, how people behave in the society informs us of the values and ideologies of that society, and how that behaviour is implanted in them from a very early phase in their development to ensure a successful result. In each of the novels, with the exception of Orwell's work, the leaders make the disingenuous claim that they control for the greater good, for the sake of happiness and order, to preserve and protect the life of the mind from the crudity of the world. Only Orwell's O'Brien speaks the truth; control is an end in itself. He tells Winston that if "you want a picture of the future, imagine a boot stamping on a human face—forever."²⁸⁸ In this section, we will discover how all of the other themes and ideas in the dystopian novel are merely variations on the theme of control. However, first I will be looking at some of the methods used by the Castalian state to subdue its population.

Although the inhabitants of Castalia do not seem as engrossed in spying on their neighbours as the inhabitants of Oceania, it does occur. As mentioned in a previous section, the Music Master's eyes become a motif in his first meeting with Knecht. I have argued that—not unlike the montage of eyes in Lang's Metropolis, or the drill-like eyes of

²⁸⁷ From an episode of *The Simpsons*, where the Simpson family joins a cult.

²⁸⁸ Orwell, 1984, 280.

S-4711 in Zamyatin's work²⁸⁹—this is an indication that the protagonist is being watched. Thus, the idea of surveillance is established very early on in the novel. In fact, one could suggest that the idea is introduced prior to the first meeting of Knecht and the Music Master, in that Knecht's music teacher at Berolfingen—also a member of the Order—was observing him to see if he was suitable for Castalia. It is this same music teacher that escorts Knecht to his train, in order to ensure that he departs for Castalia.

His years at Eschholz do not give the impression that much surveillance was afoot. However, at the end of his time before departing for Waldzell, Knecht takes a trip to Monteport to see the Music Master. Even at the age of seventeen, Knecht is not allowed to travel alone and thus a companion escorts him to the Music Master's residence (75). Of course, this could just be to ensure Knecht's safety on the journey. Though, at other times in the course of the novel, peers are employed to survey the protagonist. To clarify, one does not suspect one's peers of such behaviour. This is especially true of Knecht, whose only recorded punishment from his years at Eschholz was for "obstinately refusing to name a schoolmate who had done something against the rules" (68). Knecht's natural loyalty to his peers would probably prevent him from suspecting skullduggery on the part of others.

At Waldzell, it is made very clear that he is being surveyed by Headmaster Zbinden, a man "who inspired a certain amount of fear" (89). By telling the reader that Zbinden was responsible for most of the information about Knecht's life at this time, the

²⁸⁹ Zamyatin, 35. "And his eyes flashed—two sharp drills whirling rapidly, screwing deeper and deeper down until they drilled to the very bottom and saw what I wouldn't even let myself..."

narrator is implying that Knecht is being watched very carefully. Furthermore, after having conflicting words with Knecht, we are told that the Headmaster knows he is no longer above suspicion and must call in the Music Master to remedy the problem. As we have already discussed, the Music Master shows up quite a bit during Knecht's years at Waldzell, and this is also a form of surveillance. In fact, Knecht, in writing letters to the Music Master every time something goes awry, enables his surveyors to keep close tabs on him with little effort.

The older Knecht becomes, the more instances of surveillance increase. Admittedly, he was watched throughout his years as a pupil, but in a much subtler form. As he matures, he begins to notice people watching him. One instance of this is the episode where Knecht is employed by Thomas von der Trave—the Magister Ludi at the time—to deal with some mundane administrative work. The narrator tells us that Knecht "gradually became aware that the purpose was not just to lighten the Master's work load." But rather,

this assignment, although necessary in itself, was giving the Master a chance to subject him, the young adept, to an extremely courteous but stringent examination. What was taking place was rather similar to the appearance of the Music Master in his boyhood; he suddenly became aware of it now (141).

After this period of surveillance, Knecht is taken into the Order and the nature of his new assignment is revealed to the reader; Castalia needs a secret agent man.²⁹⁰ Of course, Magister Trave does not phrase it this way and instead tells him that he is to teach a rudimentary course in the Glass Bead Game to the brothers of the Benedictine

²⁹⁰ Trave tells Knecht that they "need a reliable man who is as yet unknown outside our circle for a special mission" (144).

monastery: Mariafels. Before departing to the outside world, he is given a rather vigorous training by a man called Dubois, who at the end of their time together nonchalantly mentions to Knecht that if he happens to see anything interesting, he could write him a letter. In doing so, he has employed Knecht as a spy for the Order. Naturally, Knecht figures this out in due course. "Now and again he wondered in vain what was the real reason for his assignment to the monastery" (172).

Knecht writes a guilt-fuelled letter to Dubois after about two years at Mariafels. In response, Castalia calls him home at which time Knecht is surveyed by each of the Board of Educators, the new schoolmaster at Waldzell, and a host of other important Castalians. Of course, they do try to be subtle about it.²⁹¹ It is implied in the text that the 'who's who,' of Castalia have all read this letter. "He had no idea how carefully and by how many important persons his letter would be read back in Castalia" (175). Even the Music Master is aware of what is going on, and warns Knecht that if he does not want to become a diplomat, he should make that clear to his superiors post haste, telling his protégé "I think they want to capture you for it" (180). In warning Knecht about the intentions of the Order towards him, the reader is informed that he is under very close scrutiny. Why else would a retired Master be aware of such things? As for his intentions, they can be understood as a compassionate move by an elderly man who has become aware of flaws in the Order, or, perhaps the Music Master will not accept anything but

²⁹¹ The narrator tells us that these Castalian dignitaries "unexpectedly" show up at dinner, forward invitations to Knecht at the slightest whim that he may want to visit their school, and they all treat him like an equal, which is peculiar for such a rigid hierarchy. For examples of this, see chapter 5 "The Mission."

the highest rung of the ladder for Knecht.²⁹² It is obvious that the old Music Master holds quite a bit of sway over Joseph, as well as within the Province, and perhaps this is an attempt for him to influence the outcome of Knecht's fate in the Order. If understood through the latter context, we can say that the Master of Music was successful in his politicking. Knecht gets released from any obligation to the diplomatic powers of the Order, returns to the heart of Castalia, and eventually becomes the next Magister Ludi, but not before he secures a relationship between Castalia and the Church.

During the "conclave atmosphere,"(216) after the death of Magister Thomas, Knecht is called in for questioning numerous times. He spoke with no less than six members of the Board. Again, he is being scrutinized by the hierarchy for another mission; that of Magister Ludi.

At the start of his magistracy, Knecht is assigned a coach and a meditation master. Although we are not told more about the coach, the Music Master tells us that he has trained Knecht's meditation coach, Alexander, personally. Since we are told that Alexander—the very same one that becomes President of the Order later in the novel—is a yoga specialist, it seems rather peculiar that a Master of *music* would have anything to do with his training. However, since music and meditation appear to have similar purposes in the novel—that of control and suppression—in the context of a more sinister and dysfunctional plot, one can see the reasoning behind Alexander's training. Moreover, we can see this as the Music Master's continuing surveillance and control of Knecht

²⁹² Durrani, Police State, 661. Durrani points out that "the Music Master need look no further than his own relationship with Knecht to discover how much favouritism can achieve within the province."

through indirect means. I will address the issue of meditation in the conditioning and thought control section that is to follow. First, I would like to finish expounding the idea of surveillance in the novel.

Throughout the nascent period of his magistracy, Knecht is trained and helped along by his coach and meditation master. At every turn, his every action is being watched by these envoys of the Order and reviewed daily. Moreover, we get the impression from the previous Bertram episode and the warning from the Music Master that every eye in the *Vicus Lusorum* is on him. It is only when the elite of the Players' Village "submit" to him—I find the choice of verb here interesting—that Alexander and the coach take their leave.²⁹³

The Order, convinced that Knecht has been properly trained for his new position, is left to his own devices for a time. However, just after he sends his circular letter to the Board of Educators towards the end of his term in office, Knecht notices that a "guest from Hirsland had recently come to the Players' Village, provided with a regular pass and a recommendation from the directorate of the Order." The narrator reports the following:

An elderly man, silent and attentive, [who] had turned up in almost all of the departments and buildings of the Village, had inquired after Tegularius, and had several times called on the director of the Waldzell elite school... There could scarcely be any doubt that the man had been sent as an observer... the directorate of the Order had waited for the report from this investigation before dispatching its reply to the Magister (368-369).

Knecht seems to enjoy a certain amount of privacy prior to this event; he reunites with Plinio and visits him in the outside world, enlists Tegularius for his project against

²⁹³ The Narrator tells us that "the candidates of the Game Village had acknowledged him their Master and *submitted* to him," (230, emphasis mine).

the authority of the Order, and is basically home free before the appearance of this guest. However, at the first sign of deviation, the surveillance commences anew. From his childhood at Eschholz until his last days as Magister Ludi, surveillance is a theme throughout Joseph Knecht's life. Lastly, one has to ponder how the narrator in his 24th Century world seems to know so much about a man that lived just after the Century of Wars, especially if the inhabitants of this world have no use for history or the cult of personality. Some critics and scholars have brought up this issue of the narrator as an inconsistency in the novel, thus rendering it unconvincing.²⁹⁴ However, in the context of continual surveillance, these inconsistencies seem to make more sense and appear to be less dissonant and perhaps more convincing than previously thought. These claims of irregularity are in essence a complaint that something in the novel is not quite right. The society appears to be normal, but there is something you just cannot put your finger on. Enter thought control and conditioning and the subtle dysfunction of the dystopian novel.

Thought control and conditioning are themes that also permeate Knecht's life from the very beginning. As with the section on surveillance, I will attempt to deal with the instances chronologically.

Even prior to beginning his elite career in Castalia, the "Mandarins" (64) have Knecht and probably some—if not all—of his classmates convinced that deities run the pedagogical Province and the educational and intellectual institutions of the country. This is evident in the narrator's preamble to Knecht and the Music Master's first meeting. The

²⁹⁴ For a summary of the commentary that critics have made about the Narrator, see Durrani, O., "'Cosmic Laughter' or the Importance of Being Ironical. Reflections on the Narrator of Hermann Hesse's *Glasperlenspiel*," German Life and Letters 34.4(July 1981): 655-669.

actions of the Music Master towards Knecht throughout the novel can be seen as part of the process of conditioning and thought control. As mentioned before, every time Knecht seems to be encountering problems, the Music Master is there to correct his thoughts and behaviours.²⁹⁵ One of the ways future members of the Order are conditioned for the "life of the Mind" (12) is through meditation.

Meditation in our 21st century reality is a very popular practice. It is effective in clearing the mind and encouraging awareness, so that contemplation and personal growth can occur. However, due to the limited nature of the dystopian society, the practice of meditation becomes something entirely different. In Osman Durrani's words: "What serves as a means of achieving self-knowledge is all too often abused as an easy way of disposing of crises and unwanted emotions."²⁹⁶ Not unlike *Soma* in Huxley's Brave New World, meditation in The Glass Bead Game is an escape: a "Christianity without tears."²⁹⁷ In order to elaborate on this idea and to show that meditation is used as a device for thought control, I would like to explore several instances where meditation is used in Hesse's novel.

Meditation can be used for the "obliteration of individuality" (11). The most conspicuous case of this is Fritz Tegularius. As established in a previous chapter, Fritz is uncommonly individualistic for the ranks of the elite. His weakness—read individuality—according to the narrator, comes from his refusal to keep a meditation

²⁹⁵ Knecht is not the only pupil to receive this kind of correction. During his first lesson in meditation at Montepoort, the Music Master leaves the room briefly to reprimand one of his students. See 79 for the full passage.

²⁹⁶ Durrani, Police State, 662.

²⁹⁷ Huxley, Brave New World, 244.

routine. At several points in the novel, Fritz is forced into meditation when his behaviour becomes too much for others—read mindless *lusores*—to bear. Knecht even takes this tactic with Fritz at one point during the start of his time as Magister Ludi. We are told that a round of meditation usually corrects Fritz' behaviour, which can be interpreted as the subjugation and suppression of the individual and emotions that are associated with this state of being.

Another character that encounters the flaws inherent in Castalian meditation is Plinio Designori. Through him we truly see that this practice does not pass muster. We learn during a reunion between Plinio and Knecht that the practice of meditation in the world gave Plinio much grief:

I realized that this very practice of meditation...was what isolated me, made me seem so unpleasantly strange to others, and actually rendered me incapable of really understanding them (298).

Further on in their conversation, Plinio returns to the topic of meditation with a rather litigious charge against it and Castalia, where

everyone plays nice, safe, bloodless games for a lifetime and every jagged stirring of life, every strong feeling, every genuine passion, every rapture is promptly checked, deflected, and neutralized by meditation therapy (311).

A very good example of what Plinio says can be seen in Alexander's reaction to Knecht's announcement of his departure during their last conversation. "The Head of the Order closed his eyes and seemed to be no longer listening. Knecht saw that he was performing that emergency exercise used by members of the Order in moments of sudden danger to regain self-control and inner calm" (384-85). Alexander had been Knecht's meditation coach at the start of his time as Magister Ludi and we are told by the narrator

in this final chapter that they are both very fond of the other. However, when Alexander emerges from this "emergency exercise," Knecht "saw those clear, controlled eyes, the eyes of a man equally great in obeying and commanding, fixed upon him now, regarding him with cool composure, probing him, judging him" (385). Not quite the reaction one would expect between friends. Like *soma*, meditation in The Glass Bead Game is an escape from reality and one's emotions. However, by hiding from reality and not dealing with their emotions, Castalians do not grow as individuals. This is what the Order appears to want—the obliteration of individuality—but in achieving this they have also created a world full of children concerned with a game of marbles. The contemporary term for this phenomenon is arrested development. Each Castalian can be likened to a Bonsai tree; every emotion pruned, every doubt and thought plucked and weeded, until only a stunted version of a person remains. Through this and other methods of control, Castalia and its Order remain subdued.

The reader is also shown the results of such conditioning and control within Castalia; take for instance the Petrus and Bertram episodes. In these passages we can see the true nature of the *Vicus Lusorum* and Castalia as a whole, and it does not paint a promising picture.

The Bertram episode occurs just as Knecht is returning to Castalia after his successful mission to Mariafels. Magister Thomas has fallen ill just before the annual *Ludus sollemnis* and the duties of the Magister have fallen upon his shadow, Bertram. The narrator informs us that Bertram "some time past had forfeited the trust of the elite, so that he was truly in a difficult position" (208). Perhaps this reference is a little too

vague for the reader to understand at first. However, as the episode proceeds we begin to understand the nature of Bertram's anxieties and concerns. Despite being completely devoted to Magister Thomas, the newer generation of the elite did not like him and acted with hostility towards him. We are not told the reasons for this hostility, but we do see it manifest during the time of the annual game, which ends tragically. Durrani argues that this hostility arises from the "*Ehrgeiz, Ruhmsucht and Gefallen*"²⁹⁸ that is engrained in the province. In support of this, Durrani asks: "Why else would Bertram be hounded out of Waldzell by a Machiavellian clique of players?"²⁹⁹ In fact, Durrani even goes so far as to suggest that it is this "Machiavellian elite" which is responsible for Magister von der Trave's illness and death.³⁰⁰ As the annual game begins, so do the rumours: the tutors in the *Vicus Lusorum* claiming that Magister Thomas "had sacrificed himself to his Shadow's ambition and assigned the solemn task to Bertram" (212). Slowly but surely, Bertram becomes the scapegoat of the elite. Bertram becomes increasingly pale as the game proceeds, becomes more and more isolated and weak. After the death of Magister Thomas, during the last act of the annual game, the elite "surrounded the exhausted, pale and sleepless Bertram, who continued officiating with half-closed eyes, with a frigid atmosphere of isolation" (213). This passage conveys an image of a pack of animals surrounding a weakened prey before going in for the kill. As an outside observer, Knecht surmises that Bertram is "condemned as it were to sharing the Magister's death" (213). As we find out, Knecht is not wrong. Bertram leaves for a trip in the mountains after

²⁹⁸ Durrani, *Police State*, 661.

²⁹⁹ Durrani, *Police State*, 661.

³⁰⁰ Durrani, *Laughter*, 404.

Magister Thomas' funeral. Only after Knecht has a conversation with Fritz about the cruelty shown by the elite towards Bertram does he comprehend the situation fully. "Only now, hearing his friend's last words, he had understood—with shock—that Bertram had been fully condemned by his judges and would not return" (215-16). It is in their behaviour towards Bertram that the elite gives us a clearer picture of the true nature of Waldzell, the heart of Castalia. Although this disturbs Knecht greatly, he does not have the time to think about it fully; for he himself quickly becomes the new Magister Ludi and is burdened with the duty of taming the mob in the *Vicus Lusorum*.

Another instance of applied thought control and conditioning can be found in the Petrus episode. The character in question acted as a companion to the Music Master before his death. We come to learn that Petrus has become a "problem personality," after his Master's death and Knecht is called in to remedy the issue. The narrator informs us of the events in Monteport that precede Knecht's involvement, his first inkling of the situation coming from Ferromonte's letter. "By the way, that fellow Petrus who was assigned to the late Music Master is cracked," he writes to his friend (282). Eventually, Petrus is removed from his pavilion by force and kept in a cell in the infirmary for observation, because "he could not very well be subjected to the usual punishments for infractions of discipline" (282). Punishments? Infractions of discipline? It would seem that the open expression of grief and mourning count as an infraction of discipline.³⁰¹

This is perhaps because in order to do so, one must abandon the subduing effects of Castalian meditation. Petrus does appear to take his mourning to a higher level than most,

³⁰¹ Durrani asserts that this is the only way that Castalians have to deal with emotional problems. *Police State*, 662.

but to take a person in mourning by force and imprison him also seems a little excessive and inhumane. Furthermore, one has to wonder what these "punishments"—that Petrus is too ill to be *subjected* to—consist of. The big guns have to be called in to deal with this troubled boy, and Knecht is called to the rescue—of the authorities, not Petrus.

Basically, Knecht tells his colleagues at Monteport to allow the boy to travel to Waldzell alone, under the pretense of wanting to know about the Music Master's last days. In doing so, Knecht lays the groundwork for gaining Petrus' trust. A bit devious, but nothing too terrible considering he, too, is the product of Castalian conditioning. Knecht then has him record the Music Master's last exercises "under strict supervision" (283), and gives him a little work in the Archives. This gives a hint of surveillance, but it is what Knecht does next that is of more interest. "After he had calmed down and seemed ready to fit himself into the hierarchy, Knecht began exerting a direct educational influence upon him" (283). Is this any different from the manipulation of thought? We are also told that despite being "cured," he is still "terror-stricken" at the thought of returning to Monteport (283). The terror must stem from something, perhaps the treatment to which he was subjected before leaving for Waldzell. It is entirely reasonable for him to fear repercussions upon returning to Monteport: perhaps that punishment he was too ill to be subjected to before he left awaits him. Knecht finds Petrus a place in one of the lower elite schools, which brings the episode to an end. However, I would like to highlight the fact that the narrator informs us that this is not the only incidence of Knecht bringing a "temporary deviant" back on track (283). Although Knecht appears to be more humane than the rest of the *lusores* in Waldzell and the authorities at Monteport, it is also

very obvious that the training he received from the Music Master has come in handy. He, like his mentor, is able to control and manipulate others in such subtle ways that it is barely detectable. In fact, at various points in the novel we are told about Knecht's ability to influence others. Booker suggests that Western society's notion that "personal mastery is to be gained through domination not of oneself, but of the Other...contributes to the kinds of ideologies of domination typically enacted in dystopian fictions."³⁰² This is the zenith of Castalian conditioning and thought control. Nevertheless, one cannot forget that there is someone behind this figurehead pulling all of the strings—including Knecht's. Of course, the implementation of all of this manipulation and control would not be as convenient, nor would it probably be as convincing, if not for technology and war.

³⁰² Booker, 72.

Chapter 7: War! What is it good for? Absolutism...³⁰³

People often tend to believe that technology is a prerequisite for dystopia, and there are certainly novels and other media that support this idea. Moreover, dystopia and science fiction are often reduced to a single genre, thus perpetuating the belief that dystopia cannot exist without plenty of gadgets. In fact, the word technology is really just a fancy way of saying device or tool, and dystopia can exist outside the realm of science fiction. Gorman Beauchamp states that the majority of literary intellectuals, dystopists included, are "natural Luddites," a term he borrows from C.P. Snow.³⁰⁴ This term is rather apt in reference to Hesse, as he does not appear to be especially keen on technology. Beauchamp continues and decides that he will group the authors of dystopian fiction into two categories in order to facilitate his exegesis on the nature of technology in the genre. His "technophobes" are the authors that "view technology as a creation that can transcend the original purposes of its creators and take on an independent existence of its own."³⁰⁵ "Technophiles," by contrast, believe that technology is "value-neutral, merely a tool that can be used for good or ill depending on the nature and purposes of the user."³⁰⁶ However, after setting up the rules of his game, he tells us that there is an exception to the rule: Orwell's 1984, where "ideology controls technology."³⁰⁷ The question that arises in my mind is, when is ideology not in control of technology? It is a given in the case of the technophiles that ideology controls the value-neutral device. Despite their fear-driven

³⁰³ A parody of the title of a 1970 song by Edwin Starr.

³⁰⁴ Beauchamp, 53.

³⁰⁵ Beauchamp, 54.

³⁰⁶ Beauchamp, 54.

³⁰⁷ Beauchamp, 55.

negativity, the case of the technophobes and their Frankenstein-esque creations—at its very root—is still a matter of ideology. The ideology of the society at some point has to be compatible with the idea of a machine taking over everything. Otherwise, when this fantastical metamorphosis of the machine began, it would have been eliminated. Finally, I do concur with Beauchamp when he states that his method of division is "far too simplistic."³⁰⁸ Are there no shades of grey within these distinctions?

In terms of the three novels being used as points of comparison, it is the ideology that controls the technology, as the technology exists or does not exist in each novel. Delving any deeper than this would lead us into the categories of science fiction and the fantastic. That said it is perhaps best to consider the novels at hand a form of *social* science fiction, and this includes The Glass Bead Game.

The idea of war – which will be discussed first—falls within the realm of technology as well; we fight wars with weapons and invent new technologies to win wars. However, war serves a multi-faceted purpose in the dystopian novel and will be handled separately here.

War is an idea common to all four novels being discussed. OneState, Airstrip One, Castalia and London of 632 A.F. are all societies that are the result of war. In fact, in Orwell's effort, war is a fixture of the everyday. Each of the novels will at some point tell the reader about the war and the horrible events that came before the establishment of their society.³⁰⁹ Castalia, for example, emerged from the ruins of the Century of Wars, or

³⁰⁸ Beauchamp, 54.

³⁰⁹ See Huxley, Brave New World, 234-235 and Zamyatin, Record 3, 11-15. As for Orwell's work, 1984, since the war is a daily fixture in the society, any page will do.

the Age of Feuilleton as it is referred to most often. The narrator in Hesse's novel goes through great pains in telling the reader ad nauseam about how horrible, decadent and decrepit those years were. This opinion, veiled by a very thin and insincere attempt at objectivity, permeates the entire introduction to the novel. Order is the antithesis of chaos and as Mustapha Mond states in Brave New World:

What's the point of truth or beauty or knowledge when the anthrax bombs are popping all around you? That was when science first began to be controlled—after the Nine Years' War. People were ready to have even their appetites controlled then. Anything for a quiet life.³¹⁰

The point is that in the face of war and the horrific events that accompany it, everything else looks like a better option. Even when looking back at the war years—which is usually the only point of comparison people in dystopian societies have—from a heavily subdued present, the choice is still the same and will remain the same, for "change is a menace to stability."³¹¹ Hence, we learn that war makes the best conditions for building the foundation for a subdued population.

The idea of war is also connected to the way time is used as a literary device in the novel. The protagonist and friends look back at the war from their present and our future. I will be dealing with the ideas of history and time as a contrivance of dystopia in more detail below. However, the basic idea is this: due to the fact that the inhabitants of these societies do not have a very good grasp of history, their view of the past, or, of

³¹⁰ Huxley, Brave New World, 235.

³¹¹ Huxley, Brave New World, 231.

history, is somewhat askew.³¹² This affects their judgment with regard to their current state of affairs. Also, by naming war as the progenitor of society, the authors of these works are linking this future society with their present, and our past. This could also perhaps be interpreted as a commentary on the societal blindness around the author while he was writing.

War implies the usage and invention of new technologies, or devices. However, what can be determined as the ideology that controls this variety of technology? By looking at our own history, one can discern an answer. The devices—or, as they are more commonly known, weapons—are used to destroy the other. By other I mean political opponent. Weapons are also used for fright value, to inspire fear in a population. Attempting to unhinge one's political opponent by means of war can also be seen as a form of subjugation, and a desire for control and power over the opponent. Thus, the technology implied by war functions in a fashion similar to the devices within the dystopian society. However, the devices in the society forego the brutality inherent in the devices of war, in order to create the illusion of freedom.³¹³

As there are copious articles dealing with technology and ideology in Orwell, Huxley and Zamyatin, the focus will be on the devices and tools in *Castalia*, and the

³¹² R. E. Foust, "A Limited Perfection: Dystopia as Logos Game," *Mosaic* 15.3(Sept. 1982): 79-88.

³¹³ As war is continuous in 1984, brutality is still present. However, in the case of the other novels, We and Brave New World, the inhabitants appear to be lulled or coddled into their state of submission. The Numbers of OneState move in sync with the Accumulator tower, and have no time to think. The characters from Huxley's novel are too busy having fun and taking drugs to notice their servile state.

ideology that controls them. I will relegate the majority of references from the three secondary dystopias to the footnotes.

There are only two devices of mention in The Glass Bead Game, and some might be quick to dismiss the idea of the novel as a dystopia because of this. However, if one of the major dystopias from the first half of the twentieth century can be considered an "exception to [the] generalization,"³¹⁴ that technology and dystopia go together like peas in a pod, perhaps The Glass Bead Game can also find a place under this umbrella with Orwell's 1984.

The first device that we will be discussing does not get much use in a quantitative sense. However, in a qualitative sense it is gold. The device to which I am referring is the big screen that the Castalians use during the *Ludus sollemnis*.

With a luminous golden stylus [Knecht] delicately inscribed character after character on the small tablet before him, and the same characters promptly appeared in the script of the Game, enlarged a hundredfold, upon the gigantic board on the rear wall of the hall, to be spelled out by a thousand whispering voices, called out by the Speakers, broadcast to the country and the world (263).

This passage tells the reader a number of things. Knecht writes the symbols of the game with a glowing stick and they magically appear on a board on the wall opposite to him, a hundred times bigger. Quite an impressive piece of equipment for society so committed to simple living. Allow me to tell you why Castalians have a need for such a device.

The Glass Bead Game is the core of Castalian society, and reasonably the Castalians want positive things to be associated with this Game of games. Furthermore,

³¹⁴ Beauchamp, 55.

the game is broadcast to "the country and the world." This implies that Castalia does have the technology to reach the masses. It also means that the Castalians have a lot of people to impress their ideology upon, and flashy devices make things more palatable, an idea akin to the North American stereotype that a flashy car can make the most unattractive person dateable. The purpose of this device is to show how great they are. To the members of the Order, this is positive reinforcement. To the greater world, it is propaganda constructed to make them feel at ease about Castalia. I am suggesting an air of propaganda around the annual game also because the narrator tells us about the "thousand whispering voices" that react to the symbols of the Game appearing before them. The fact that they are whispering suggests something secretive about the Game. I would also like to point out the capitalization of the word "Speakers," which gives the position an aura of officialdom.³¹⁵ As the *Ludus sollemnis* is highly ritualistic, one could interpret this as simple pomp and ceremony. However, due to the fact that Castalia is trying to put its best foot forward so as to impress the world at large, one could perhaps interpret this position as a controlled and contrived way to emit propaganda to the outside world. Like the Speaker of the House in Canadian and British politics, the Speaker acts as an intermediary between two or more parties, yet is a member of the ruling party. Thus, the goal of the big magic screen, the glowing stick and the official voices is to convince the outside world of how great they are, and they act as a distraction from what may really be occurring. However, I do find it curious that this magical device was not

³¹⁵ In the original German, the word "Sprechern" is used. Naturally, in the German language, nouns are always capitalized. However, this is not the case with English and the translators decided to leave the word capitalized, giving it a sense of officialdom.

mentioned during the *Ludus sollemnis* led by the shadow, Bertram. Perhaps it suggests a bias on the part of the narrator.

The other device mentioned in The Glass Bead Game is the radio. It is on the surface a fairly innocuous device. However, it is the ideology behind the gadget that we must concern ourselves with. During the annual game led by Knecht we learn that the game is broadcast to the whole world. This implies the use of radios to perpetuate the ideology of Castalia. Further, as Knecht is being sent back to Mariafels he requests "frequent brief leaves to visit Waldzell and continual radio contact with the lecture and special exercises of your seminar for advanced players"(185). The part that we are concerned with is the *continual* radio contact and the nature of the broadcasts that Knecht is receiving. As this appears to be a special request, one can assume that this is not a frequency accessible to the general population, as is the case during the annual game. Hence, Castalia is able to broadcast on a closed, or secret frequency. Let us leave this thread temporarily and attend to another.

In the first chapter entitled "The Call," the narrator informs the reader of the nature of Castalia, specifically where it fits into the bigger picture. We are told that the Board of Educators "has charge of all education and all intellectual organizations in the country" (63). One of the functions of this Board is to ferret out gifted students within the country and bring them to Castalia so that they can be educated in the elite schools. When one is educated in Castalia, in its system of elite schools, it is inevitable that one will join

the Order.³¹⁶ These future members of Castalia "supply new generations for the Order and for all the important offices in the secondary school system and the universities"(63). We are also told that the fate of most elite students lies in the positions in the outside world and not the upper echelons of the Order. In the outside world, they are still members of the Order and are bound to their vows of poverty and bachelorhood. "That is to say, they stand at an austere remove from the 'normals'," who refer to them as "the mandarins" (64). In sum, Castalia via the Board of Educators is in control of *all* educational and intellectual matters in the world—read country—and fills these positions with former elite students and members of the Order. Even though they are in the outside world, their allegiance is to the Order, thus they do not fraternize with the "normals." With this in mind, let us now return to the thread left above in order to fully expound the idea.

If Knecht can get special broadcasts from Castalia while at Mariafels, then does it not stand to reason that all of these schoolmasters, university personnel, "mandarins" in the outside world can also benefit from this service? They are, after all still members of the Order. Our thread can even be unraveled a little further.

One thing that we learn from the dystopias of Orwell, Huxley and Zamyatin, is that those in power like to stay that way. As O'Brien says to Winston in the Ministry of Love; "Power is not a means, it is an end."³¹⁷ One way of staying in power is not letting anything or anyone else influence your minions. It is quite easy for a closed society to

³¹⁶ The only exception to this rule seems to be hospitants like Plinio, and those who are removed from the elite schools at a young age or the few that commit the "apostasy" of leaving for personal reasons.

³¹⁷ Orwell, 1984, 276.

keep its population subdued. However, an extra effort must be made so that those in the outside world do not let their loyalties lapse. Hence, radio contact. A step further in the same direction—continuous influence. A sinister twist in the plot—propaganda. In fact, why else would Knecht have such a deific regard for the Music Master, if not for the schoolmasters and teachers whispering in his ear? Furthermore, we are told by the narrator that once Knecht has been accepted into the elite school system—even though he is not aware at this point—he "realized that his teachers were treating him like a colleague, even like a guest of honour whose departure is expected at any moment" (59). Thus, we learn that radios are handy for keeping one's representatives in line, even when they are not at arm's length.

It would appear that the devices used by Castalia have more of a purpose outside of Castalia than within. What I mean by this is that Castalia appears to like to put itself out into the world, make its presence and ideology known. However, on the other side of the coin, there is an utter lack of technology in the everyday lives of Castalians that inhabit the pedagogical Province. They do not receive so much as a newspaper from the world. Even the absence of devices within the Province is consistent with the ideology that controls such things. Castalia is interested in promoting itself, but at home would like to keep the *status quo* in the bosom of the Order. By preventing the information that would come from technology from entering the province, they are keeping its inhabitants in a state of ignorance, which is very good for keeping things static. The bottom line: control, without the brutality of the technology of war.

As we have already broached the topic of control indirectly, by exploring how technology is used and how the character of the Music Master embodies the ideology of control within the society, I would now like to turn the focus towards a more direct discussion of control, manipulation and deception. Specifically, I would like to explore their role in the closed, dystopian model of society.

Chapter 8: Inside the Box: The Closed Nature of the Dystopian Society.

Modern society and its ubiquitous advertising encourages us to think outside the box, to be creative, original, and not restricted by convention. However, in the dystopian society we find that the inhabitants are kept inside the box by the regime, in order to maintain consistency in the community. The closed nature of these societies manifests itself in various ways: the Numbers of Zamyatin's We are faced with a physical barrier, i.e., the Green Wall; the inhabitants of Brave New World are subjected to ridiculous amounts of conditioning from the time they are conceived and thus are kept in the societal box through psychological barriers; and Winston Smith and the rest of the outer Party in Orwell's 1984 have nowhere to turn, due to the fact that Oceania is just another totalitarian super-state—as are Eurasia and Eastasia—and political barriers bar any form of alternative choice. These are but brief examples of the types of barriers used in the dystopian genre to keep the lid on the society closed, as each type of barrier—physical, psychological, and political—can be found in all three novels. As mentioned above, the purpose of putting up these fences is to maintain the regime. If there is no point of comparison, that is, if the people are kept in and the world is kept out, then any alternatives that exist become irrelevant. Again, as with most of the efforts of the dystopian ruling class, the bottom line is control.

Castalia is also a closed society, where the leaders of the Order use psychological, physical and political barriers to keep the inhabitants, and even the "mandarins" in the outside world under their control. In this section, I would like to elaborate how the Province makes these barriers manifest, and in doing so demonstrate how Hesse's little

world runs parallel to those of other dystopian worlds being used for comparison. One must keep in mind, though, that Hesse's devices are perhaps more subtle than those of, say, George Orwell, and hence one must look a little closer to find them.

Isolation is a word that comes to mind when I think of monasteries. It is not only the voluntary isolation taken on by the oblate, but more so, the geographical isolation from the world outside that is relevant to my argument. We already know from the narrator that by becoming a member of the Castalian Order, one denounces the outside world in favour of the life within the Province. Hesse really does not give us much to go on with regard to the layout of Castalia, other than that there seem to be a lot of trees, various institutes, and a village of 'normal people' just outside of Waldzell. However, he does mention in a rather subtle manner that at least three of these institutes are former monasteries. At the end of his days in Eschholz, he and a traveling companion make a trip to see the Music Master in "his current home, Monteport, high in the mountains, where the Master lived in the former monastery" (77). The narrator tells us that the trip from Eschholz to Monteport took two days on foot. However, this is an issue that I would like to revisit a little later. Upon his arrival at Waldzell—on foot with several other companions—we are told that he "was instantly enchanted by the dark-brown aspect of the town and the great bulk of the former Cistercian monastery in which the school had been established" (87). Just before leaving Castalia for the outside world, he makes a trip to Hirsland to resign from his office. After a brief and stressful meeting with Alexander, the President of the Order, Knecht is "shown to a rest cell in the old cloisters," implying as well that Hirsland was at one point a monastery (377). If the three most important

settings within Castalia are former monasteries, then does it not stand to reason that the Order of the Province had just taken over monasteries for all of its institutes, such as Keuperheim and the Far Eastern College, which we are told had been "affiliated to St. Urban's" (126)? The only exception to this is, of course, the Bamboo Grove belonging to Elder Brother—which nonetheless takes on the same aura of isolation as a monastery—and Eschholz, which is "the largest and newest complex of schools in Castalia," thus implying its non-monastic quality (66). In establishing that Castalia is made up of manifold institutes, most of which are former monasteries, we can conclude that members of the Order live in geographic isolation from the outside world. Moreover, the fact that only high-ranking officials in the hierarchy appear to have access to cars reinforces the isolation of the Province. This geographical isolation can be seen as a physical barrier to the outside world. For if one must travel for days on foot through the forests of Castalia to reach the outside world, then this world may as well not exist. Moreover, since all of the younger elite pupils are forbidden to travel alone, they are always being watched, and thus a potential escape becomes even more improbable. It is very difficult to get away on foot if the leaders of the regime have cars. Another thing that begs to be mentioned is the fact that it is just at Eschholz that we hear of pupils being sent back to the outside world. Since it is the only place in Castalia that is not a former monastery, we could probably assume that it is less isolated and closer to the world, for the sake of convenience. It is when the elite pupils move on to one of the more specialized schools that they become more physically isolated and, furthermore, psychologically isolated. As a point of interest, I would like to wind up this part of the discussion with a question that I pondered

while writing this section: if all of these places within Castalia are former monasteries, what happened to all of the monks?

The conditioning that begins at Eschholz continues when Knecht arrives at Waldzell. It is during his student years that he becomes the defender of Castalia in his debates with the hospitant, Plinio Designori. By the time Knecht reaches this phase of his life he had already been extensively coached by the Music Master to have distrust and disdain for the outside world. It is during this time at Waldzell that he delves deeper into the art of Castalian meditation as well. If we recall the section on thought control and conditioning above, we get a full view of the Castalian mindset with regard to the outside world. Furthermore, we only have to look at the episode where Fritz spends time in Mariafels to see the full effect of this conditioning. At the end of his visit, Fritz tells Knecht that he "feel[s] rejected and repelled by everything." Tegularius continues by saying that nothing "meets me halfway, nothing is natural and easy, nothing can be assimilated without resistance and pain. If I had to live here for two weeks, I would feel as if I were in hell" (198). One must keep in mind that even though Mariafels is in the outside world, it is still a monastery, and thus is no less isolated from the realities of that world. That being said, one could perhaps only imagine how someone like Fritz would react to the filth and chaos of a big city. Tegularius' reaction to the little monastic world of Mariafels is somewhat akin to how Bernard Marx—and even more so Lenina Crowne—react to the little savage world of the Pueblo in Huxley's Brave New World.³¹⁸ By conditioning elite pupils during their formative years and continuously reinforcing

³¹⁸ Huxley, Brave New World, 112-116.

these ideals throughout their student years until they become members of the Order, the leaders of the Castalian hierarchy erect psychological barriers which prevent all but a few cases of apostasy, which are then held up as examples by the Order to keep the inhabitants of Castalia subdued. Even the "mandarins," the members of the Order who have taken posts as schoolmasters in the outside world, have been so well conditioned that they, too, maintain psychological barriers. Despite being *in* the outside world, they are not *of* the outside world.

The nature of hierarchy is also very important in keeping everything in the dystopian world running smoothly. For not only are the leaders of these hierarchies responsible for the psychological fences around Castalia—or Oceania, or OneState—they are also the creators of massive political walls. To get a full understanding of the nature of the Castalian hierarchy, one only has to recall the passage that Knecht had to contemplate when he was being admitted into the Order. He once again read this passage in the rules as if with new eyes when he was at Hirsland, on the brink of defection from the Province. The passage reads that if "the High Board summons you to a post... know this: Each upward step on the ladder of officialdom is not a step into freedom, but into constraint." Furthermore, the "greater the power of the office, the stricter the servitude. The stronger the personality, the more forbidden the arbitrary exercise of will" (377). This passage reminds me of those Chinese finger traps that children play with: the harder you struggle to free yourself, the more restricted you become. The leaders of this hierarchy are in complete control of the pedagogical Province; they decide which pupils are assigned to which school, control travel within the Province, and decide who gets to

travel outside of Castalia. They are also in charge of all disciplinary action within the Order. Moreover, as mentioned above, they are the masters and the authors of all thought control and conditioning: they decide who thinks what and when they think it. A very good example of the authority at the top of the citadel is shown in the Petrus episode. The student Petrus, if we recall, was the Music Master's caretaker until his passing. Unable to accept his form of grieving for the deceased Master, the people in charge at Monteport took him out of the pavilion by force and committed him to the infirmary, as he was considered too ill to be "subjected to the usual punishments for infractions of discipline" (282). It is at this point that they get Knecht, now the Magister Ludi, involved. Taking exception to the rule that students are not permitted to travel without a companion, Knecht tells Master Ludwig, the new Music Master, to allow Petrus to travel to Waldzell alone. Petrus agreed to travel to Waldzell, and thus "was given a travel pass, and set out on foot" (283). The fact that Petrus and other members of the Order require a travel pass so that they can move about the Province is more than a little suspect. One can almost understand—though not quite—why an elite student would need a travel pass to visit a friend in the outside world. However, by requiring a travel pass to go anywhere, inside or outside of Castalia, the rulers in the hierarchy control the movement of people and, thus, the movement of ideas. The same holds true in the societies in Huxley's Brave New World and Orwell's 1984. Bernard Marx has to acquire a travel pass in order to take Lenina to the Savage Reservation, and Winston and Julia cannot travel past a certain distance without a travel pass either, thus limiting their options for hiding places. In

Zamyatin's We, the big Green Wall prevents the movement of people and ideas—for the most part—making travel passes irrelevant.

Hierarchies do not only create political barriers between the inhabitants of the dystopian state and the world outside, but between the members of the hierarchy as well. In Orwell's 1984, for example, there are three distinct classes in society: the inner Party, the outer Party, and the Proles—though the Proles are not even considered human, and thus no energy is wasted on them. We know from Winston's visit to O'Brien's home that inner Party members have access to real gin and cigarettes, and Julia is able to procure some real coffee from inner Party sources. The outer Party must be content with Victory gin, cigarettes and coffee. Moreover, within this hierarchical example, one can also see how there are political barriers between members of the same societal group, due to the fact that Big Brother does not want loyalty to anything or anyone else to exist. Members of the outer Party are therefore pitted against one another, ever suspicious of their neighbour, their spouses and their children, concerned that they will be turned in as traitors or that their close counterparts will be revealed as traitors. This political move keeps things running smoothly for the inner Party and Big Brother. A similar example can be extracted from Brave New World, as all of the inhabitants of this society are a part of a class—Alpha through Epsilon—and are conditioned to be glad of what they are and to be even happier about what they are not.

In The Glass Bead Game the hierarchy functions in a similar way, as political barriers exist between the classes and to a certain extent between members of the same class. To clarify, I am using the term class in a very liberal manner, for there is in fact no

real class distinction mentioned in Hesse's novel. The term is being used in a more informal way to connote the difference between the Board and the Masters, the *lusores* of the Game Village and the rest of the inhabitants of Castalia. The predominant manner in which these distinctions become apparent is in the way various members of the Order address and behave towards one another.

When Knecht has been chosen to attend the elite schools in Castalia, all of a sudden his classmates turn on him and begin to treat him differently. More importantly, the teachers at his school in the outside world begin to treat him like a "colleague" (59). As we already know, the schoolmasters in the world are members of the Castalian Order, so this change in attitude towards the newest member of the elite is quite reasonable. Knecht experiences this change in behaviour several times during his life. Another example of this unexpected change in form comes after his first stay at Mariafels. The Board of Educators is so pleased with his work with Father Jacobus, they all at some point before his return to Mariafels make his acquaintance and begin treating him like an equal. After completing his mission in Mariafels successfully, he returns to Waldzell just before the annual game to find that he no longer feels like one of the *lusores*, as they have taken on a chillier stance with him. With the passing of Magister Trave, Knecht becomes Magister Ludi, and is now at odds with the elite of the Players' Village, with the task of subduing them looming over him. Even as his longtime friend Fritz Tegularius tells him that he has been named Magister Ludi, Knecht's tone becomes more authoritative. Finally, there is an example worthy of mention, found in Knecht's final meeting with Alexander. Knecht and the President of the Order have a very close friendship throughout

his time as Magister Ludi. However, when Knecht announces his intention to resign from his office, Alexander's tone changes. When they convene the following day for the second half of their meeting the narrator tells us, courtesy of an informant, that it "was rather as though a stranger were being received" (390). Hence, we can see how the politics of the Province can drive a wedge even between the best of Castalian comrades.

By putting up physical, political and psychological barriers, the rulers of the dystopian society keep their flocks from going astray, therefore keeping themselves in power. These barriers prevent the movement of people and ideas as well as preventing the inhabitants of these societies from attaining an alternative point of view. As long as they remain shut off from that other world, that other option, the rulers have nothing to fear. In a similar way, these dystopian societies use and abuse history and collective memory. In controlling ideas about the past, the rulers of these societies control the society from a different angle, which will be discussed in the next section. Moreover, the treatment of other societal phenomena—which have been discussed in previous chapters—such as sex, feminine aspects of the culture, and technology are handled by the regime in a way that promotes control of the population. In effect, they are all different ingredients for the same totalitarian soup.

Chapter 9:
*History, Memory, and the Pastpresenture: How the Motto of the Party in Orwell's 1984 Epitomizes the Usage of Time and Nostalgia in the Dystopian Novel.*³¹⁹

For the sake of context and a reminder, I would like to begin by highlighting the motto to which I am referring. In the Miniluv, O'Brien says to Winston Smith that there "is a Party slogan dealing with the control of the past," and asks him to repeat it. The motto states that he who "controls the past controls the future: who controls the present controls the past."³²⁰ As we know from descriptions of Winston's job in the Ministry of Truth, he is responsible for altering facts, particularly ones of a historical nature. This is carried out so that Big Brother appears to be right—always. The other function of controlling the past is to control the collective memory of society. We are told in the course of the novel that nobody can really remember what it was like before the Party took power, before the war had started. Even the old Prole that Winston approaches in the bar cannot really recall what it was like in the good old days. By controlling things like history—and as a consequence collective memory—those in power retain control over the perceptions of the population, leaving no room for a point of comparison that could potentially lead to an upheaval of the status quo.³²¹ Furthermore, this control of history

³¹⁹ For the meaning and origin of 'pastpresenture', refer to the introductory chapter, "Lucy, You Got Some Explaining to Do: An Introduction"

³²⁰ Orwell, 1984, 260.

³²¹ This includes a policy of confiscation and destruction of anything related to the past. As Galtseva and Rodnyanskaya point out, "In *We*, historical monuments perish and 'ancient' books are not read: in Huxley's novel, books of this kind are locked up in the Chief Manager's safe, for 'safekeeping' of sorts," 297. R. Galtseva, and I. Rodnyanskaya, "The Obstacle: The Human Being, or the Twentieth century in the Mirror of Dystopia," *South Atlantic Quarterly* 90.2 (Spring 1991): 293-322. A similar example from Orwell's

also negates the idea and the feeling of nostalgia, which could potentially pull the loyalty of the society away from the regime. The control of history and memory are thus very important in the dystopian novel, as is the treatment of time, both within and outside the novel. These ideas also materialize in Huxley's Brave New World and Zamyatin's We, and thus can be seen as a salient component in the dystopian formula. Hence, I would like to investigate how the ideas of history, memory and the treatment of time play out in Hesse's The Glass Bead Game. First of all, I would like to explore how Castalian society on the whole perceives history, both as a discipline and its merits as a record of the past. This perception can be ascertained from the narrator's comments about history, Knecht's conversations with Fritz Tegularius, and Knecht's own revelations about Castalian society. This will be followed by an exploration of the changes in Knecht's character as he becomes aware of history, both as a discipline and as a phenomenon, and how his perceptions of history and Castalian society change after his time with Father Jacobus at Mariafels.

Our first impression of how the everyday Castalian sees history comes to us through the narrator of the novel in the introduction. In the first lines of the novel, we are told that the narrator intends to write a biography of Joseph Knecht, despite the "scant biographical material [he has] been able to collect" (11). This gives the impression that Castalians are not much for keeping records, due to the Order's belief in the principle of anonymity. There are statements made throughout this introduction that clarify the Castalian's disdainful attitude towards history. After the narrator has finished his opening

work is the glass paperweight that Winston buys from Mr. Charrington, which at the end of the second part of the book is destroyed by the Thought Police.

statements about what makes a great personality, he turns to an explanation of the origins of the Glass Bead Game. The reader is told that the origins of the game are found in the Age of Feuilleton, also known as the Century of Wars, a time of great decadence and destruction. In answering his own question as to whether the Castalian life of the mind was worth all of the sacrifices made in past eras, the narrator states that for members of the Order "it is not permissible to ask these questions." He justifies his statement by telling the reader that history "is as it has happened. Whether it was good, whether it would have been better not to have happened, whether we will or will not acknowledge that it has had 'meaning'—all this is irrelevant" (19). As the narrator is writing his biography of Knecht sometime around the 25th Century,³²² we can see that despite his reverence for the Magister Ludi of a past age, the disdain and irresponsible attitude towards history remains. Moreover, in the first chapter of the novel, the narrator makes another reference to history that reinforces this Castalian attitude of the future, stating that "the writing of history—however dryly it is done and however sincere the desire for objectivity—remains literature," and that history's "third dimension is always fiction" (48). From the outset of the work, the narrator has already given the reader a negative perspective with regard to history. As the story unfolds, we are quick to realize that this contempt for history is not the latest trend in Castalia, and that it is in fact deeply rooted in the foundation of the Order and prevalent in Knecht's time—several generations before our narrator—as well. This impression is conveyed to us through conversations between Knecht and Tegularius.

³²² Ziolkowski, *Novels*, 287.

Fritz Tegularius has a similar attitude towards history. During a conversation about history with Knecht in "The Two Poles," the reader learns of the nature of his repugnance. Despite Fritz' irreverent nature, it appears that his opinion of history is one commonly held among Castalians, as the narrator tells the reader that "the apathy of these associates toward any dealings with history was embodied in the person of his friend Fritz" (277). If this kinship of opinion about history is to be taken fully into consideration, one must not only comprehend what Fritz is saying, but also how he is saying it. By this I mean to point out that it is during this conversation that Tegularius is more animated and vehement than in any other place in the novel.³²³ In a nutshell, Fritz believes that it is quite acceptable to entertain oneself with the philosophy of history, or any other philosophy. However, he states that "the thing itself, the subject of this amusement, history, is both banal and diabolic, both horrible and boring" (278). Moreover, Fritz differentiates between history and the "timeless history of the Mind," and by not setting apart "this age old, stupid scramble of the ambitious for power and the climbers for a place in the sun—to link the two let alone try to explain the one by the other—is in itself a betrayal of the living spirit" (278). This, paired with the fact that Fritz continues his tirade against history after Knecht suggests that the history of the mind could be somehow connected with the rest of history, reinforces the Castalian disrespect and ignorance towards history. Indeed, the Castalians are quite interested in the history of music, art, culture and thought. However, as I have argued before, when a piece of music or a work of art is pulled out of its historical context and no respect is paid to the impetus

³²³ The narrator tells us that Knecht "went on drawing Tegularius out on this theme for a while longer, smiling at his hyperbole," 278.

that drove the individual to create it, then true understanding is lost. Thought is intrinsically linked to and created by experience, and if the experience is ignored, then where does the value of the thought lie?

Fritz replies to Knecht's implication of historical kinship by stating that they are in fact opposites—world history and the history of thought, that is. He states that world history is "a race with time, a scramble for profit, for power, for treasures," and that what is important is "who has the strength, luck, or vulgarity not to miss the opportunity." By contrast, the history of thought and culture is "an escape from the serfdom of time, man crawling out of the muck of his instincts and out of his sluggishness and climbing to a higher plane, to timelessness, liberation from time, divinity," and thus they are "utterly unhistorical and antihistorical" (278).

From what we are told by the narrator—a Castalian of the future—and Fritz Tegularius, the arch-Castalian of his own day, it can be understood that history is not taken seriously in Castalia. However, we can also take Knecht's opinion about the matter into consideration. At various points in the novel Knecht reflects on the lack of historical knowledge in Castalia and the attitude that members of the Order have towards the discipline. Of course, these observations do not begin to emerge from the text until after his years at Mariafels under the tutelage of Father Jacobus, for until this time Knecht truly has no point of comparison that he can apply to the situation.

It can be suggested that the preparations that Knecht had to make for his debates with Plinio during their schooldays at Waldzell were a perfect foundation for what he learns from Father Jacobus. He had to know all there was to know about Castalia in order

to become the defender of the Province. However, at the time, this knowledge does not really cause Knecht to have any thoughts of defecting from Castalia, despite the fact that he did have an invitation—hence an open door—into the world outside, courtesy of the Designoris. This experience at the start of Knecht's time in Waldzell does in fact parallel the situation in his later years where he meets Plinio again and engages in debates once more. However, the second time the door is opened Knecht does not refuse. It is only after he gains the tools for historical study and analysis from Father Jacobus in the outside world that Knecht is able to think critically about the Castalian situation and his own as an individual.

The narrator tells us that Knecht "found his association with the historian, and the education Jacobus provided, a new stage on the path of awakening—that path which he nowadays identified as his life," and that from Father Jacobus

he learned history. He learned the laws and contradictions of historical studies and historiography. And beyond that, in the following years he learned to see the present and his own life as historical realities (167).

And from Father Jacobus there was no shortage of criticisms about the Castalian way of life. One of the examples that the narrator points out to the reader has to do with "the relationship of Castalian thought to world history, any sense of which, Father Jacobus said, was completely lacking in Castalia"(168). Jacobus charges that Castalians

have distilled a kind of history to suit your own tastes... Your history is bloodless and lacking in reality. You know all about the decay of Latin syntax in the second or third centuries and don't know a thing about Alexander or Jesus Christ. You treat world history as a mathematician does mathematics, in which nothing but laws and formulas exist, no reality, no good and evil, no time, no yesterday, no tomorrow, nothing but an eternal, shallow mathematical present (168).

Knecht appears to take this to heart, as he also in the course of the novel comes around to the Father's way of seeing things. Furthermore, I would like to emphasize how this last statement about Castalian society and its ideas about history can be applied to the societies in 1984, We, and Brave New World. In all three societies, history is indeed bloodless, in the sense that they do not have any ideas about history. In Oceania, history—i.e., the past—is always made neat and tidy by the workers in the Ministry of Truth. Mustapha Mond in Huxley's Brave New World tells us that history and old things are not needed or wanted in their society, and that truth—read reality—is not conducive to happiness. Finally, in Zamyatin's work, the Numbers of OneState do indeed live in a "shallow mathematical present," thanks to the accumulator tower, which controls their every move. Reality does not exist in these dysfunctional worlds, nor does the connection to the past. As the future has not happened and they have no basis on which to hypothesize about it, the point is moot. Thus, all that exists is an eternal present, much to the relief of the Big Brothers, Benefactors and Controllers that are at the helm.

It is clear that the Benedictine monk has a great influence on the path Knecht's life takes. Both Jacobus and Knecht benefit from their growing friendship and when the Order comes calling for Knecht to return home to Castalia for a time, Joseph takes this opportunity to ask Father Jacobus to be his tutor upon his return to Mariafels. This implies that Knecht is willing to learn more about the outside world and its history, a subject that, until his stay in Mariafels, was out of his reach. However, had it not been for Knecht's need to learn about Castalia in order to defend it against Plinio's more worldly view, and his initiation into this worldly view through his friendship with Plinio, he

perhaps would not have decided to take this next step in his relationship with Father Jacobus.

Upon his return to Mariafels after a brief stay in the bosom of Castalia, Knecht takes up his historical studies with Father Jacobus once more. The narrator tells us that Knecht and Jacobus spend their time together studying the history of the Benedictines, "several branches of historical science," and the early Middle Ages (187). In turn, Knecht teaches Father Jacobus about the "history and structure of Castalia and the main ideas underlying the Glass Bead Game" (187). After a time, Father Jacobus comments about the Glass Bead Game to Knecht:

You are great scholars and aesthetes, you Castalians. You measure the weight of the vowels in an old poem and relate the resulting formula to that of a planet's orbit. That is delightful, but it is a game. And indeed your supreme mystery and symbol, the Glass Bead Game, is also a game. I grant that you try to exalt this pretty game into something akin to a sacrament, or at least to a device for edification. But sacraments do not spring from such endeavours. The game remains a game (188).

Furthermore, Jacobus suggests a better plan for Castalians, stating that the Province needs "a real doctrine and real knowledge about the human race," because all they know in Castalia is "a special product, a caste, a rare experiment in breeding," and they have no idea about man "in his bestiality and as the image of God" (188).

Many things spring from this exchange with the Benedictine and Knecht learns more from this fleeting interaction than most Castalians learn in a lifetime. The narrator tells us that Knecht "learned ... something he could scarcely have learned in the Castalia of those days" (192). Equipped with "an overview of the methods of historical knowledge and the tools of historical research," Knecht heads back to Castalia, a land where the

parameters of the society conditioned the inhabitants to have abhorrence for "current events, politics, newspapers," and this feeling

was even greater among the Glass Bead Game players who liked to think of themselves as the real elite, the cream of the Province, and [they] went to some lengths not to let anything cloud the rarefied atmosphere of their scholarly and artistic existences (193).

In fact, it is mentioned numerous times throughout the novel that the skills and knowledge that Knecht acquires while in Mariafels is practically non-existent in Castalia. Other examples of this come from the second chapter of Knecht's time as Magister Ludi, entitled "The Two Poles," which is a culmination of all of Knecht's thoughts before he sets out on the road to apostasy and defection. His concerns about the lack of historical knowledge also resurface in his conversation with Fritz in this chapter, and as well in the second to last chapter, "The Circular Letter," where he outlines all of his concerns once more to the Board of Educators in his letter of petition.

After a very hectic and mentally draining start to his magistracy, we are told that Knecht resumes his historical studies, with a focus on Castalian history and papers written by Father Jacobus. As Jacobus had suggested that Knecht study the "epoch which had seen the founding of the Castalian Order," (203)—i.e., the Age of Feuilleton, or Century of Wars—one can assume that this is where his investigation into the past took him. Due to what he learns from Jacobus and from further private studies during his time as Magister Ludi, Knecht was now unable to participate in the life of the Province "thoughtlessly and unsuspectingly, as did the great majority of his fellow Castalians"(265). The consequence of this awareness is that Knecht can see Castalia's

place in history. Furthermore, his awareness of the patterns and changes that occur over time alerts him to the fact that though the ideas may be timeless, the institution is not. The narrator tells us that Knecht "was to perceive more distinctly that history cannot come into being without the substance and the dynamism of this sinful world of egoism and instinctuality, and that even such sublime creations as the Order were born in this cloudy torrent and sooner or later would be swallowed up by it again" (267). Knecht truly begins to have a vision of the bigger picture in this stage of the novel, and the reader can see this in Knecht's comments at the end of his conversation about history with Fritz. As mentioned above, Fritz was rather fervent and animated during this discussion, and utterly against the idea of world history as valid, preferring to think of the history of thought and culture as timeless and "unhistorical." Knecht replies at length. However, it is his last comment that provides a clue to how far he has come, while simultaneously illuminating the contrast between his way of thinking and that of Fritz. He tells Fritz that history "has one great strength over the things a Waldzell tutor feels to be worthy of his interest: it deals with reality," and that even though abstractions are acceptable, "people [also] have to breathe air and eat bread" (279). Despite Fritz' negative attitude towards history, it is interesting to note that when Knecht gives him the assignment of gathering historical details for a petition against the Board of Directors, he appears to take it on with enthusiasm, in the end providing Knecht with more than enough information. It would appear that Fritz' contempt for authority runs deeper than his contempt for history. The narrator tells us that Fritz "took a fierce delight in these studies which would place

him in a position to challenge the bigwigs and the hierarchy in general, and show them their shortcomings" (334).

The product of Fritz' toils, in effect, is Knecht's circular letter to the Board of Educators, even though we are told that Knecht in the end uses very little of the material Tegularius had procured for him. Nevertheless, this document is full of historical references, in many different senses; it makes reference to actual world history, to the lack of respect for history and historical knowledge in Castalia and, as well, the irresponsible attitude that Castalians take towards history—i.e., they believe they are outside of history—something we will learn from the reply sent by the Board.

After admitting that he feels that he has an obligation to warn the Board of the impending dangers that face Castalia, he points out that the majority of the inhabitants of the Province "hold to the fiction that this world has always existed and that we were born into it," despite the fact that at some point all of them were harvested from the outside world (347). As it is a general trend for Castalians to look down their noses at the world outside, and to sometimes even deny its existence, it is reasonable that they would live in ignorance of the dangers Knecht proceeds to outline in his treatise, and that instead they would see him as some sort of "prophet, warner and sermonizer," rather than taking his *caveat* seriously (347).

The most significant of his admonitions includes one against *hubris*, which is argued to be the natural tendency of the aristocracy; moreover, it is indicated that nobility is the natural tendency of a society, thus making *hubris* inevitable (348). This conceit is already apparent in the elite of the Order in Knecht's opinion, as the "present-day

Castalian may not be lacking in obedience to the rules of the Order, in industry, in cultivated intelligence; but does he not often suffer from a severe lack of insight into his place in the structure of the nation, his place in the world and world history?" (349). Furthermore, Knecht argues that the "average Castalian may regard the man of the outside world, the man who is not a scholar, without contempt, envy, or malice, but he does not regard him as a brother, does not see him as his employer, does not in the least feel that he shares responsibility for what is going on in the outside world" (349). In stating this imbalance in the Castalian view of mankind, he reinforces his statement by indicating that even though the Order has dedicated itself to preserving truth within the Province, it has no interest in the "welfare of the world, the preservation of intellectual honesty and purity outside...our tidy Province as the chief thing," in other words, highlighting Castalia's detached attitude towards the world (350).

Knecht continues his letter, and in order to elucidate on the dangers that threaten the Province from the outside, he decides to give a few examples from world history. However, before doing so, he comments that if he "were talking to the average Castalian, [he] would surely encounter a measure of passive resistance, an almost childish ignorance and indifference," due to the fact that "among Castalians interest in world history is extremely weak," and most "not only lack interest but also respect for history" (351). Moreover, he reminds his readers—the Board of Educators—that "we ourselves are a part of history, that we are the product of growth and are condemned to perish if we lose the capacity for further growth and change," and that the Order is in itself a part of "history and share[s] the responsibility for world history and [its] position in it" (352). Following

this, Knecht proceeds to explain World War I, which started the Century of Wars, from which Castalia arose. His conclusion: that Castalia in its current state is "ripe for dismantling" (356). As history has a tendency to repeat itself, Knecht warns that there may come a time when war will once again break out—a warning he himself received from Plinio Designori—and the country will no longer see the need for a life of the Mind when ordinary life in the outside world is imperiled. There are many more examples that can be drawn from Knecht's letter. However, I believe that what we have covered will suffice, and that we should now focus on the reply to Knecht's petition in order to establish the contrast between the attitude of the Magister Ludi and that of the rest of the Masters of the Province.

Knecht assumes from the tone and the courtesies in the letter that it has been written by the President of the Order, Alexander. The reply is by far much briefer than the document that incurred the ire of the Board, but it is nonetheless significant in the information it provides the reader as to the attitudes of the 'demi-gods' of Castalia. One must also keep in mind that Alexander is a master of the art of courtesy and that this art is used in Castalia in a kind of passive-aggressive manner, in that the more a member of the Order dislikes or disagrees with another, the more courteous he becomes. When this is taken into consideration, the letter takes on a far more odious character.

The reply boils down to the Board washing its hands of Knecht's crazy ideas about the Province's place in history by first diminishing the Magister Ludi's understanding of history and then stating that Castalia and its ideals do not have "any power to shape history, any vital influence upon world political conditions" (365). The

author of the letter removes Castalia even further from any responsibility by stating that "even the most casual survey of the history of thought shows that the great ages of culture have never been adequately explained by political conditions," and that "culture, or mind, or soul, has its own independent history—a second, secret, bloodless, and sanctified history—running parallel to what is generally called world history, by which we mean the incessant struggle for material power" (366). By trying to remove the Order from accountability in the global scheme of things, the author of the letter then seems justified in stating that Castalia will just take a 'wait and see,' attitude towards it. It is my impression that these comments accurately display the *naïveté* of the average Castalian and the importance of keeping world history in all of its bloody reality under wraps in order to keep things running smoothly in the Province of the Mind.

Of course, as Knecht and the reader expect, the Board denies his request to step down from his position and into a school in the outside world. The letter reads—and I find this rather a flagrant example of the extent to which the Order controls the elite of the Province—"What would become of our hierarchy if the Order no longer assigned each man to his place? What would become of Castalia if everyone wished to assess his own gifts and aptitudes and choose his position for himself?"(367-368). I also find the irony of this statement amusing as well, as it reflects the attitude of the Music Master during the conversation he and Knecht had about the "free professions," so many years prior to Knecht's break with Castalia.

Unable to accept the decision of the Board, Knecht drops off his final report and the implements of his office to Alexander and they engage in a fervent dialogue. I will

refrain from going into the details of this final meeting here, as they are covered in the section that is to follow. However, what can be extrapolated from this current discussion is that in the dystopian society, history is considered an enemy of the state, and the powers that be do their best to keep the past out of the minds of the inhabitants of these societies in order to keep themselves in power. By cutting off access to the past, either by altering it, denying it or making history a dirty word, so that nobody wants to know about it, the regime keeps the people in an eternal and "shallow mathematical present" (168). Frédéric Rouvillois indicates in his article that there is an affinity between the treatment of history in dystopia and in absolutist regimes: "Totalitarian doctrines follow suit: they too want to put an end to adversity, and to history."³²⁴ As the motto goes, "who controls the past controls the future: who controls the present controls the past."³²⁵ In the closed society of the dystopian genre, it is easy for the regime to keep history out of the hands of the children that live under their thumbs; the pastpresenture is theirs for the taking.

Before moving on to the next section, there is one other thing that is relevant to our discussion of time in The Glass Bead Game. That is the name Hesse chose for his province of the mind: Castalia. Ziolkowski has commented in his foreword to the novel that the name finds its origin in Greek mythology, "from the Parnassian spring sacred to the Muses."³²⁶ Further investigation indicates that water from the Castalian spring was

³²⁴ F. Rouvillois, "Utopia and Totalitarianism," Utopia: The Search for the Ideal Society in the Western World, ed. R. Schaer et. al. (New York and Oxford: The New York Public Library/ Oxford University Press, 2000) 322.

³²⁵ Orwell, 1984, 260.

³²⁶ Ziolkowski, Glass Bead Game, xii.

used to clean the Delphian temples.³²⁷ Moreover, it is noted that vapours emitted from the Castalian spring caused the Oracle to give her prophecies.³²⁸ Within the context of our current discussion about how time is used in the dystopian novel, it is important to see how even the name of Hesse's futuristic community implies a connection to time through the idea of prophecy. Furthermore, Hesse's usage of time with regard to the novel is also quite telling. To clarify, Hesse's narrator is sitting far off in the distant future, relating to us the story of a man in his past, yet still in our future. The society in which this man—Knecht—lives is obsessed with the accomplishments of the distant past, yet is offended by the more recent past—the Age of the Feuilleton—from which his society originates. Despite the futuristic implications of the society, they all seem very concerned with an extremely selective view of the past, no matter which present they are living in—whether that be the present day of our narrator, or the present day of the narrator's story. This contradiction creates an ironic tension between the community and its inhabitants. Castalians are not looking to the future, as the name of their province would imply, nor are they concerned with history and the past. To be frank, the inhabitants of the pedagogical province cannot see past their noses—due to the way in which they are taught to perceive the past and the future—and thus are condemned to an eternal, impotent present, not unlike the inhabitants of the other dystopias to which I have been referring. And like the protagonists of these dystopias, Knecht has a final, candid confrontation with the head of state, before encountering his demise.

³²⁷ "Castalia." February 27, 2006. Wikipedia. <http://en.wikipedia.org/wiki/Castalia>

³²⁸ "Delphi." February 27, 2006. Wikipedia. <http://en.wikipedia.org/wiki/Delphi>

Chapter 10: The Final Showdown: How the Protagonist and the 'Dictator'
Always Share Recipes in the End.³²⁹

All three classics of the dystopian genre use this formula to produce a shocking and depressing end for the protagonist. There is a basic pattern whereby the protagonist and company first commit some outrageous act of heresy against the society, get caught, and then have to endure a dialectic with the dictator of the Party/Order/World in order to inform and remind the reader of the clashing ideologies present in the novel. After they and the dictators have shared recipes, the protagonists meet with their undoing—either psychically or physically—thus leaving the reader with a sense of unease in the place where hope usually resides. True to form, there are no happy endings here.

Hermann Hesse's The Glass Bead Game also capitalizes on this dystopian scenario as a means of ending the story of Joseph Knecht. Naturally, Hesse employs this blueprint in a far more subtle manner than George Orwell's 1984, where he has O'Brien telling Winston Smith to "imagine a boot stamping on a human face—forever,"³³⁰ if he wants an accurate picture of the future under the reign of Big Brother. In fact, Hesse had originally referred to this episode in his outline as a conversation between Joseph Knecht and the "leader of the dictatorship."³³¹ Does this not imply that the Order of Castalia was originally conceived of as some kind of autocracy?

Hesse's machinations entail an ingenious subtlety that is not present in the other three dystopias, and the purpose of this section is to flesh out and explore the ideologies

³²⁹ Play on Marx' quote upon which the title of the thesis is based.

³³⁰ Orwell, 1984, 280.

³³¹ Schneider, 224. This comes from an outline that Hesse had drawn up on the back of a letter, dated June 1931.

that find their way into this final clashing of the Masters and what this says about the Order and Castalian society, so that one can see how these values stand in opposition to values in the outside world. But before doing so, I would like to examine briefly how this dystopian canon plays out in the works of Huxley, Orwell and Zamyatin's works, and highlight some of the main ideologies that come up during these final confrontations. As I would like to go about this in a chronological manner, I will start by exploring the encounter between D-503 and The Benefactor in Zamyatin's We.

At the end of Record 35, D-503 receives a call from the Benefactor himself. He is ordered to report to him immediately. Record 36 portrays a much shorter meeting than those that occur in Orwell, Huxley, and in Hesse as well. Despite the fact that none of the Records in We are terribly long, the main ideas are nevertheless conveyed. There are two that I would like to highlight here.

After the Benefactor points his finger accusingly at D-503, he likens himself to God, who "slowly roasts in the fires of Hell all those who rebel against him—is he not to be called *executioner*?" The Benefactor continues to justify his methods by telling D-503 that a "true algebraic love of mankind will inevitably be inhuman, and the inevitable sign of the truth is its cruelty."³³²

The second ideology that surfaces is that all of this is done to keep the Numbers of OneState happy. The Benefactor tells D-503 that all humans "want someone to tell them, once and for all, what happiness is—and then bind them to that happiness with a chain." He continues his speech, asking D-503 what

³³² Zamyatin, 206.

is it we're doing right now, if not that? The ancient dream of paradise...Remember: In paradise they've lost all knowledge of desires, pity, love—they are the blessed, with their imaginations surgically removed (the only reason why they are blessed)—angels, the slaves of God...³³³

Lastly, I would like to point out how the Benefactor, who is portrayed throughout the novel as an enormous being with cast-iron hands, is suddenly replaced at the end of the meeting by a "bald man who resembled Socrates and whose bald pate was covered over with tiny drops of sweat."³³⁴ This in some way reminds one of the scene at the end of The Wizard of Oz, where Dorothy and her friends find out that the big magical wizard is just smoke and mirrors, contrived by a little man behind a curtain.³³⁵ Succinctly, what is the Benefactor trying to tell us and D-503 in this meeting? Essentially, his message is no different than that of Mustapha Mond in Brave New World and O'Brien in 1984, which I will now illustrate.

Mustapha Mond's conversation with the three protagonists in Brave New World spans the two chapters following John's outburst at the Hospital for the Dying, where he defenestrates the *soma* supply. Like the Benefactor, Mond claims that all of the controlling and conditioning done in the world is in the name of happiness. We are told that "truth's a menace, science is a public danger,"³³⁶ and that happiness "has got to be paid for."³³⁷ This is why Helmholtz Watson and Bernard Marx are being shipped off to an island; they are too interested in truth and too smart for their own good. The second part

³³³ Zamyatin, 207.

³³⁴ Zamyatin, 208.

³³⁵ The image of the Benefactor that is relayed throughout the novel is also reminiscent of the Lincoln Memorial in the National Mall in Washington, D.C.

³³⁶ Huxley, Brave New World, 234.

³³⁷ Huxley, Brave New World, 235.

of the final showdown is just between Mond and John the Savage, whereby all of the same ideas are reiterated in further depth and the idea of God is introduced. When the Savage tries to blame Mond for the absence of God in this modern society, Mond retorts that God "is not compatible with machinery and scientific medicine and universal happiness."³³⁸

Finally, in Orwell's 1984 we find the longest of the recipe-sharing episodes, encompassing almost the entire final third of the novel. This is also by far the most brutal of the final meetings. It begins with Smith waking up in the Miniluv, although we are told he is not certain of this fact. After an indeterminate passage of time, O'Brien finally appears and takes Winston away to cure him. We learn a great deal about the Party and its ideology during Winston's torture sessions, but again the ideas of happiness and God arise, as they do in the other two dystopias.

When O'Brien asks Winston why he thinks the Party was so fixated on power, Winston's first instinct is to state that it is for the common good and that the Party

sought power because men in the mass were frail cowardly creatures who could not endure liberty or face the truth, and must be ruled over and systematically deceived by others who were stronger than themselves. That the choice for mankind lay between freedom and happiness, and that, for the great bulk of mankind, happiness was better. That the Party was the eternal guardian of the weak, a dedicated sect doing evil that good might come, sacrificing its own happiness to that of others.³³⁹

As this is the answer to the question in We and Brave New World, the reader, and Winston, are very surprised to hear O'Brien state that they seek power for the sake of

³³⁸ Huxley, Brave New World, 240.

³³⁹ Orwell, 1984, 274-5.

power. O'Brien tells Smith that power "is not a means, it is an end," and that they, the Inner Party, are "the priests of power," and that "God is power."³⁴⁰ Presumably here one could understand God to mean big Brother. The other interesting issue that arises in Orwell's work, the last of the three classics to be written, is that he has O'Brien point out that they are the only ones who had the courage to understand their own motives. The Nazis and the Bolsheviks hid behind the veil of altruism, as do Mustapha Mond and the Benefactor. Could it be that the dictators in these other dystopias are deluding themselves? Or is it the fact that within the system in 1984, O'Brien—unlike the others—has nothing to lose by telling Winston the truth? Nevertheless, the main point to keep in mind is that in all three classics, the leaders have taken it upon themselves to play God or a god-like role in controlling the population under the pretense of happiness or for the sake of power itself. As Booker and other scholars have pointed out, since God occupies the same space as that of the Leader/Party/Order, the two cannot exist simultaneously.³⁴¹ Similarly, in all three, the wayward protagonists and company are eradicated, either psychically or physically. In the case of Winston Smith and Julia, they are crushed down "to the point where there is no coming back."³⁴² Bernard Marx and Helmholtz Watson are shipped off to the Falkland Islands and John the Savage hangs himself. D-503 submits himself for the "Great Operation," and is lobotomized by the state in the name of the Benefactor.

³⁴⁰ Orwell, 1984, 276.

³⁴¹ Booker, 32. Zamyatin was aware of this parallel competition for influence, thus calling the rebel faction outside the Green Wall the "'Mephi,' declaring themselves to be the descendants of the splendid young man—Mephistopheles, the demon, Lucifer," Galtseva and Rodnyanskaya, 307.

³⁴² Orwell, 1984, 268.

Hermann Hesse's The Glass Bead Game also follows this pattern. Knecht commits a heresy against the Castalian Order by writing his circular letter, and in typical Castalian form, they admonish him with a written reply. The narrator tells us, that Knecht had lost faith in his petition long before he ever had sent it to the Board of Educators, but he decides to err on the side of difference nonetheless.

Knecht appears to take Alexander by surprise when he makes his final visit to Hirsland, as he does not really clue into what Knecht is trying to convey to him until the Magister Ludi tells him that he is not "prepared to accept obediently a negative answer as an unalterable decision from above" (384). During the first part of their meeting, Alexander makes use of an emergency meditation technique three times, conveying to the reader that he is not prepared to deal with the anathema that Knecht's appearance in Hirsland has brought and that Knecht has the clear advantage between the two. After this first act of emergency meditation, Alexander opens his eyes and Knecht, with " a faint sense of alarm...saw those clear, controlled, disciplined eyes, the eyes of a man equally as great in obeying and commanding, fixed upon him now, regarding him with cool composure, probing him, judging him" (385). The tone of the entire meeting changes from this point on. Although very little is discussed on this first day, Alexander still cannot handle the situation and he retreats into meditation for the evening, telling Knecht that they will meet again the following day at noon. The narrator tells us that Alexander contemplates the matter in meditation that evening and comes to the conclusion that Knecht's "manner, tone, and language, his unobtrusive courtesy, were the same as ever; but how appalling and offensive, how novel and surprising, and above all how totally un-

Castalian were the substance and the spirit of everything he said" (387). Of course, a true Castalian—a man that does not think for himself and puts the welfare of the Order before his own—would naturally take this stance against Knecht's foreign ideas about defecting. Beyond finding the situation stressful and puzzling, he also contemplates what he should do about it. Should he "resort to force—place the Magister Ludi under house arrest, say, and at once, this very evening, send emergency messages to all members of the Board and call a meeting?" (388). He decides against this measure, though understands completely that it would be the most rational thing to do. Instead, he decides that if anything

...could still be saved out of this vexatious affair, if any appeal to Knecht's sense of honor were possible and if it were conceivable that he might change his mind, such an outcome could only be achieved in a private interview. The two of them, Knecht and Alexander, would have to fight out this bitter conflict to the end—no one else (388).

The most significant thing that Alexander comes to realize in his reflections is that Knecht is not breaking any of the rules of the Order. Certainly, "for decades no one had ever tested the relevant clauses, but the rules did provide that every member of the Order was at liberty to resign any time he so desired" (389). However, Alexander questions how Knecht could "invoke the written rules when a hundred unwritten but no less sacred and self-evident ties should have kept him from taking this step?" (389). I find this somewhat reminiscent of the situation in Oceania, where nothing is illegal on paper, and the Party makes up its own rules as it suits them. What could these "unwritten" rules be? Moreover, if Knecht is not breaking any rules, why does Alexander seem so concerned in winning Knecht over and changing his mind about defecting? One can only

surmise that Alexander's obedience to the rules and traditions of Castalia—written and unwritten—are the driving force behind his will.

The following day Knecht and Alexander meet again, and the narrator tells us, thanks to an "informant"(390), that the way in which the two greeted one another was not typical of the manner of the hierarchy. One can only assume that the rumours began to fly through Hirsland as soon as the door to Alexander's study was closed. Knecht again does most of the talking in this second meeting. However, what Alexander says does reinforce the ideology of the Order and is reiterative of the values represented earlier in the novel by characters like the Music Master. The ideas of obedience, suppression and rejection of the individual and overabundant personality and the Order's disdain for the outside world and its values are some of the main issues raised in this final meeting.

In true Castalian form—passive and avoidant of conflict—the President of the Order first tries to convince Knecht to take an indeterminate leave of absence instead of abruptly resigning, implying that once he gets a taste of the world outside he will come crying back to Castalia. Knecht refuses this offer, based on the grounds that it would not be good for Waldzell and the *Vicus Lusorum* for its Magister to be gone for such a long time, and that he did not want a safety net when in the world. Alexander relents slightly, and in a rather sardonic tone says to Knecht that he will assume "that contrary to all appearances you are deaf to all representations, all reason, all kindness, that you are running amok or going berserk, so that people must simply keep out of your path"(391). It is almost as if Alexander is trying to use reverse psychology on the Ludi Magister, in that he is blowing Knecht's refusal of the indeterminate leave out of proportion, for all

intents and purposes implying that he is a Barbarian, and stating that he will not try to *influence* him—not right now in any case. It all seems slightly ludicrous, but in fact the idea of defection is such a foreign and repulsive idea to the President of the Order, it is almost as if his conditioning will not allow him to see Knecht's "desertion"(389) as anything but.

He then agrees to hear Knecht's explanation of why he wants to leave Castalia forever. Perhaps Alexander is genuinely curious and willing to try and understand why one would choose the vulgar outside world over Castalia; perhaps he is stalling for time, hoping that Knecht will make a wrong move, thus leaving the door open for Alexander to "influence" him back into the Order. First he uses flattery, telling Knecht he had never had a "finer assignment" (393) than as meditation coach to Josef during his nascent period as Magister Ludi. Then he turns the tables and says that Knecht's leaving will cause much disappointment, and thus he must also blame himself. I believe that Alexander is appealing to Knecht's sense of loyalty in order to win him back for Castalia. Thus, despite saying that he would not try and influence Knecht, this is exactly what he is doing.

Alexander's next tactic is to try and bring doubt into Knecht's mind, specifically about his experiences that he calls awakenings, stating that is it a rare phenomenon amongst Castalians, and relates it instead to people in the outside world, to "feeble, semi-pathological, and on the whole rather meagerly gifted persons such as clairvoyants, telepaths, and mediums"(394). Telling Knecht that he was surprised to learn that he was the "victim of mysterious voices"(394), Alexander continues to try and shed doubt on

Knecht's awakenings, thereby diminishing their importance and his desire to defect. For if these awakenings are the impetus behind Knecht's *wanderlust*, then it is quite logical that by dismantling them, the impulse to leave Castalia is also disabled.

His most animated replies and accusations, however, come when Knecht starts talking about *his* experience, as a person and as an individual. Of course, the experiences he calls awakenings are a sign of the individual, in that they imply growing self-awareness. However, it is Knecht's story about St. Christopher that gets Alexander truly addled.

Succinctly, Knecht tells us that St. Christopher was very good at serving others and chose to serve rather than to rule and govern. However, St. Christopher had also decided that in serving, he would only serve the greatest master, and thus when a greater master appeared, he always moved on from one master to the next, always taking a leap forward, one could say. Knecht then tells Alexander how much he admired this example the saint had made and how he himself decided to adhere to this rule, thus implying that a greater master existed outside of the Bead Game, outside of Castalia. An unimpressed Alexander comes up with the reason for Knecht's point of view, telling him that he has "an excessive sense of [his] own person, or dependence on it, which is far from the same thing as being a great personality"(396). He proceeds further by telling Knecht that he is the type of man that "squanders half his strength in eccentric movements which weaken him and disturb his surroundings" (396). Surprised at the extent to which Knecht has concealed his individuality, Alexander tells him that it is for this reason "the malady seems to be breaking out with all the greater virulence"(397). Again, Alexander tries to

dismantle the driving force behind Knecht's actions, criticizing St. Christopher—and thus Knecht—of naively trying to be his "master's judge"(397). As Knecht continues to expound upon his experience and what has brought him to this point, the President of the Order attacks him further for his individualistic standpoint:

You astonish me more and more, Magister. Here you are speaking about your own life, and you mention scarcely anything but subjective experiences, personal wishes, personal developments and decisions. I really had no idea that a Castalian of your rank could see himself and his life in such a light (398).

Knecht then begins to explain the influence that Father Jacobus had had on him during his time at Mariafels, how he had "kindled... a love for this world which was forever growing and seeking nourishment" (400). In contrast, Knecht says Castalia is "a small, perfect world, but one no longer changing, no longer growing" (400). Furthermore, he explains to Alexander that both he and Plinio Designori had had the same ideas about infusing Castalia and the world with a little bit of each other. In stating the extent of the influence these two characters have had on him, Knecht is essentially stating that these are the ideologies that he has adopted. If one recalls from an earlier section, the secondary characters in dystopia act as the vehicles for ideologies in the novel. Thus, it appears that Knecht has sided with the values of the outside world and the value of history and the importance of the individual. Furthermore, Alexander's reply to Knecht is very telling of the standpoint of the President and of the Order, as he had "never hoped for anything very good from this man's influence upon you, any more than I have from your spoiled protégé Tegularius" (400). From all that we have learned in a previous section about the ideologies inherent in these two characters, it is safe to surmise that the

ideas of the individual, creativity, the outside world, freedom of choice and numerous other anti-Castalian values are being rejected in favour of the Castalian *raison d'être*.

As the debate becomes more animated and as Alexander becomes increasingly argumentative and disruptive, he reverts to the rules of the Order in a last-ditch attempt to show Knecht their importance and to win him back for Castalia. He tells Knecht that it is normal for a brother of the Order to become moody and tired of his work, but the "rules show him the way to regain harmony, to find his center again" (401). This recalls the episode in Knecht's childhood when he had given up on meditation and the Music Master had coerced him back to the right path. The idea of harmony is also something that the Music Master embodied. Furthermore, it shows how dependent Alexander is on his precious rules. One must also not forget that it was the Music Master himself who trained Alexander.

Towards the end of the meeting, Alexander finally has his say on behalf of the Order. In the final paragraphs relaying the events of the meeting to the reader, the President of the Order says more than he has during the entire meeting combined. Concisely, Alexander reiterates his duty to the Order, reaffirms his rejection of self, rejects Knecht's affirmation of self and condemns his departure from the Order. Finally, Alexander tells Knecht that the only thing that has come about from this meeting is that he has "given up [the] initial thought of winning [him] back and changing [his] decision," and tells Knecht he is free to leave (403).

Bernard Marx went kicking and screaming to the Falkland Islands; Helmholtz Watson went with grace. John the Savage hanged himself in the English countryside.

Winston Smith loved Big Brother and D-503 volunteered for drooling idiot-hood in the face of crisis. Joseph Knecht drowns in a mountain lake. However, before they all meet their unique demise or undoing, they become privy to information not usually shared with the masses. In some ways, Knecht was already privy to a lot of this, due to his position in the hierarchy, but we cannot forget O'Brien's reminder to Smith, that he knew what was going to happen all along. Like O'Brien's efforts with Smith, Alexander also tries to win Knecht back, in a less effusive, sneakier way. Most important is the fact that by sharing recipes, the protagonist and the dictator inform the reader of what is on the dystopian menu.

There is one last curiosity that I feel needs to be mentioned. At the start of the meeting between Alexander and Knecht, the narrator tells us that most of the information about this final meeting was relayed to Castalia via the "honorable Delegate Designori" (390). As well, at the end of the meeting, as Alexander is reflecting on what has just come to pass, he contemplates the fact that he will probably never see Knecht again. Considering how dogged and emotional he was towards Knecht, one has to wonder what Alexander's fate might have been after Knecht's departure. Why has the story come down to Castalians via an outsider, and not the President of the Order? Admittedly, it would be normal for him to think that he may never see Knecht again, but why is he thinking this? Is this an implication of the darker and more sinister side of Castalia? Nevertheless, one fact remains. Here in The Glass Bead Game, as in the other classic dystopias of the early twentieth Century, there is no happy ending.

As my analysis of The Glass Bead Game comes to a close, there is one question that remains. If indeed Hesse's last novel can be understood to belong to the dystopian tradition of the early twentieth century, then what was the author criticizing? As we recall from an earlier section, dystopia is the creative manifestation of criticism for something that exists in the present day of the author. As well, dystopia can be seen as a response to utopia.³⁴³ At a time when leaders were attempting to apply fictional utopias to real life situations, erecting myths of one-thousand year paradises based on epics of the past, it is the dystopian novel that can be seen as an attempt to deconstruct these myths and allow the reader to see things for what they really are. Hence, this exercise would not be complete without delving into an examination of the forces which inspired Hermann Hesse to write his Glass Bead Game. In the following section I will offer up two options for consideration: one that is more obvious and superficial, and one that requires a bit of digging. As the purpose of this work was simply to explore and examine the merits of a dystopian reading of the Glass Bead Game, I will not be digging as deeply as the topic truly requires. However, I believe that perhaps in seeing Hesse's novel in a new light will open the doors in a new direction for Hesse scholarship, and perhaps the suggestions that are offered here could be an adequate starting point for this.

³⁴³ L. T. Sargent, "Utopian Traditions: Themes and Variations," Utopia: The Search for the Ideal Society in the Western World, ed. R. Schaer et. al. (New York and Oxford: The New York Public Library/ Oxford University Press, 2000) 13. Sargent argues that dystopia was the progeny of the loss of hope and the intellectual revolution that followed WWI, paired with the disillusionment ushered in by the Russian Revolution. Moreover, Krishan Kumar indicates that the "fate of utopia in the twentieth century turns partly on the extent to which this dialectic of utopia and anti-utopia continues," 253.

Chapter 11: Serving Suggestions: The Flavours of Hermann Hesse's Dystopia

If Hesse's The Glass Bead Game is a dystopia, then what is the author trying to criticize? For my conclusion, I will be exploring two possibilities that I believe could answer this question.

The first option that I would like to put forward is that, on the surface, Hesse was criticizing the intellectuals and academic institutions of his day. It is indicated by many scholars that Hesse had a terrible time in school during his youth, and that this traumatic time in his life was first depicted in the novel Beneath the Wheel (1906). Moreover, his inability to pursue university studies after many years of exposure to the "evils of formal education, with the 'wheel' of an unfeeling system that crushes [the] sensitive child,"³⁴⁴ and his choice to nevertheless live in the university town of Tübingen probably added to his disdain for academia, which for all intents and purposes had rejected him.³⁴⁵

However, it was not only the institution with which Hesse had a problem. Like Orwell's mistrust of the *intelligentsia* in wartime England, Hesse also had great disdain for the intellectuals in Germany. This comes through in a letter written by Thomas Mann in late 1931. Mann wrote to Hesse in order to suggest that he return as a member of the Literary Section of the Prussian Academy of Arts, even though he had resigned not long beforehand. Mann refers to Hesse's contention that such an organization may become an instrument of the state in the case of another European conflict, as was the case of the

³⁴⁴ Freedman, 42.

³⁴⁵ As Freedman states, "he was able to observe Tübingen's academic world only from a distance...[as] a merchant's apprentice he could never be a part of that world," 68.

"ninety-three intellectuals who signed that scandalous proclamation."³⁴⁶ Moreover, a considerable number of the intellectual émigrés that had been displaced by the Nazis were also quick to criticize Hesse's position during WWII, and in doing so were completely oblivious to his efforts to aid and shelter many of those who left Germany during this time. In his reply to Thomas Mann, Hesse states that his reasons for not wanting to rejoin the Academy ultimately resided in his "profound distrust of the German Republic." Furthermore,

[this] unprincipled and mindless regime sprang from a vacuum, from the country's exhaustion after the war. The few men who were the spirit of the "revolution" that was not a revolution were murdered with the approval of ninety-nine percent of the population. The courts are unjust, the officials indifferent, the people utterly infantile...[its] future is Bolshevization.³⁴⁷

To see The Glass Bead Game as a criticism of intellectuals and their ivory tower is not a challenging task: after all, the novel is set in an isolated academic milieu, where each and every member of the Order has dedicated his existence to the life and spirit of the mind. As well, when one takes into consideration the serious, pedantic language of the narrator—coupled with Mann's comments about the irony and humour of the novel³⁴⁸—one cannot help but wonder if this philistine epitomizes Hesse's view of the

³⁴⁶ Carlsson and Michels, 9. From a letter to Hermann Hesse, dated November 27, 1931. See also the explanatory note on the following page. The "ninety-three intellectuals" in question had "signed a protest against the allegations of German atrocities in Belgium" during WWI (10).

³⁴⁷ Carlsson and Michels, 10-11. From a letter to Thomas Mann, dated early December, 1931.

³⁴⁸ "Such a hovering, of course, is akin to irony; it makes the gravely thoughtful whole into an artful, cunning jest and is the source of the comedy inherent in this parody of biography and solemn scholarship. People won't dare laugh, they will be secretly irritated

academic community of his day. However, in reading Hesse's correspondence with contemporaries such as Thomas Mann, one can also view Hesse's political sentiments, which tend to be played out in a more ambivalent manner in more public arenas, like the Cologne calumny of WWI and the altercations with Will Vesper, Hans Habe and the émigrés. Hesse had always been a pacifist and an opponent of nationalism³⁴⁹, but for whatever reason he decided not to state this outright in his dealings with such people. With the help of Hesse's private correspondence and the preceding analysis of the novel, I would now like to explore another way of understanding Hesse's intentions.

Suppose for just one moment that Hesse's last novel was a criticism of the Nazis. How would that play out in the novel? How would the author succeed in doing so without fearing for his life—fearing that someone would see through his ruse, thus putting his friends and family in peril? Why wouldn't Hesse have ever admitted to it being such a novel? These are some of the questions that I would like to address, and, as well, I would like to put forth the hypothesis that The Glass Bead Game is in fact a criticism of the Nazis, which loosely chronicles the events of Germany during Hitler's reign. I would like to reiterate at this point that the purpose of this thesis was to make the argument that Hesse's last novel is a dystopia, but the effort to prove my theory beyond a shadow of a doubt belongs in another arena. I am merely pointing out my own observations about the work, so as to suggest a direction in which Hesse scholarship can continue.

by their own dead-serious awe. I know all about it." From a letter to Hesse, April 8, 1945. Carlsson and Michels, 92.

³⁴⁹ His stance against National Socialism is embodied in works such as his poem, "Taking Stock," which he sent to his friend Thomas Mann in November of 1933. See Carlsson and Michels, 26, 27, and 27n.

As Durrani has pointed out, "we now know for certain that earlier versions of the introductory chapter contained hard-hitting attacks on some of the basic manifestations of German Fascism."³⁵⁰ Of course, not wanting to be blacklisted in the country that provided the bulk of his literary income, and concerned with the safety of friends and family still residing in Germany as well as his own safety, Hermann Hesse toned down the "blatant, yet highly witty, attack on Litzke/Hitler,"³⁵¹ and re-wrote the chapter to be more suitable for a totalitarian censor and an oppressed audience. In various letters to Thomas Mann, Hesse implies a kinship between his final novel and the events occurring in Nazi Germany, including a letter dating from July 1933, where he tells his friend about the introduction to a book that he has been working on for some time. Hesse states that the introduction "was written more than a year ago and predicts the present spiritual state of Germany so accurately that [he] was almost frightened when [he] reread it."³⁵² It could be argued that when the introduction to the novel changed direction, the entire novel changed with it, as the end product appears to be nothing like the "reincarnation as a manifestation of stability amidst flux, of continuity in tradition, even of intellectual life *tout court*,"³⁵³ mentioned in a letter to Rudolph Pannwitz in 1955. However, I do not believe this to be the case. The criticism of Nazi Germany and of Hitler remains. In order to validate this statement, I would like to suggest first a very loose interpretation of the interaction between three characters in the novel: Josef Knecht, the Music Master, and Alexander. Many scholars have pointed out that Magister Trave is a tribute to Thomas

³⁵⁰ Durrani, Police State, 664.

³⁵¹ Durrani, Police State, 668.

³⁵² Carlsson and Michels, 22.

³⁵³ Ziolkowski, Soul of the Age, 312.

Mann, that Tegularius pays homage to Nietzsche, and they match other characters with figures that influenced Hesse over the years. However, I do not recall ever hearing a sound suggestion as to who the characters of Alexander, the Music Master and Knecht may represent. I would like to contend that the interaction of these three characters is allegorical in nature, in that it loosely chronicles the interplay of the Nazi Party and the German people. Allow me to explain.

I have already suggested in earlier sections that the function of music in The Glass Bead Game is akin to that of propaganda and thus can be seen as such. Following this line, I would like to suggest that the Music Master is a representation of Dr. Josef Goebbels, the Nazi Minister of Propaganda. For the purposes of this particular exercise, I would also like to argue that Alexander is none other than Adolf Hitler. Finally, the protagonist of our story, Josef Knecht, is representative of the German people. Now that our characters have been identified, I would like to continue with the interpretation of events, first with a brief synopsis of events in the novel.

Knecht is a young yet gifted boy at a school in Berolfingen. The Music Master comes to the school and immediately woos Knecht with his music and his demeanor. It is through the Music Master that Knecht finds his way into Castalia—i.e., Nazi Germany. The Music Master takes a special interest in Knecht, which must make a young boy of his age feel very special and important. As Knecht grows and ascends the ranks of Castalia, the Music Master is never too far away. Knecht is made Magister Ludi, which we are told is the highest and most important position in all of Castalia. He is assigned a meditation coach, the yoga master, Alexander, who, coincidentally, has been trained by the Music

Master. After completing his mission to train Knecht for his new position, Alexander takes his leave and then we find out some time later that he has been made President of the Order, a position that never used to have any power, but now carries the same authority as the rest of the Magisterial positions. At the end of the novel, Knecht wishes to break with Castalia, and has his final confrontation with Alexander. Knecht, who supposedly holds the highest position in Castalia, is not allowed to leave and must instead have an extended debate with Alexander before leaving for the outside world.

I interpret this series of events as such: Germany at the end of WWI has been decimated. They have been blamed for the war and now the allies are taking heavy reparations. The monarchy has collapsed. Inflation is out of control. The country is destroyed and the spirit of the people has been maimed. Enter the man who can make them forget their hardships with music and movies and happy slogans: Goebbels. Knecht/Germany is seduced by the Music Master/Goebbels into thinking that Castalia/Nazi Germany—i.e., the new thousand year Reich—is the place to be. Throughout the years Knecht/Germany is made to feel very special and important thanks to the Music Master/ Goebbels, who trains him well in the art of music, meditation and Castalian ideology. Knecht/the German people is made to feel like he is the most important and valued person in all of Castalia when he ascends to the position of Magister Ludi, who is then trained by Alexander/Hitler for his new position. Alexander/Hitler becomes the President of the Order, and in their final confrontation, we discover that Knecht is not the most important person in Castalia, nor is he the most powerful: Alexander is. Hitler, the mesmerizing orator, with the help of Goebbels and the

rest of the Nazi cast, convinced the German people that they would save them and bring them to a wonderful place that they truly deserved. In his own words, Hitler pronounced to the German people that "[our] revolution, is a new stage or, rather, the final stage in an evolution which will end by abolishing history."³⁵⁴ Suffice it to say, Hitler had a utopia in mind for Germany. However, as we have learned from the atrocities of the first half of the twentieth century, utopia in practice does not work. The last thing that I would like to highlight as a part of this interpretation is the fact that we are told in the novel that the Masters of the Board of Educators are responsible for all of the institutions of learning in the whole country, thus having control of what the entire population is to be educated about. The official name of Goebbels' governmental department was the Ministry of Propaganda and Education.³⁵⁵ If this is the case, then the 'Mandarins' that live apart from the rest of the inhabitants of the outside world can be seen as the lowly representatives of the 'deities' that make up the Board—that is, the equivalent of the Nazi 'brown shirts'. After all, it is one of these Mandarins that delivers Knecht into the hands of the Music Master.

The members of the Order within Castalia have essentially no knowledge of history, nor do they wish to enlighten themselves on the topic. It is through the character of Fritz Tegularius that we get the best idea of the Castalian's feelings towards history. This is contrasted with Knecht's experience at Mariafels and what he learns from Father Jacobus. The Castalian and the Nazi ideas of history appear to have quite a few similarities. First of all, as in Castalia, Hitler also wanted to abolish history. However,

³⁵⁴ Rouvillois, 324.

³⁵⁵ Mileck, Life and Art, 251.

both ideologies are based on utopic ideas of the past—the music of Bach, and medieval German epics to name a few—which are pulled out of their historical context and used for the purposes of glorifying the state. The Nazis had treated the philosophy of Friedrich Nietzsche in a similar manner, taking what could be spun to suit their purposes in order to strengthen their control over the minds of the people. As has been established, the character of Fritz Tegularius is Hesse's tribute to Nietzsche—but what a strange tribute it is. He portrays Tegularius/Nietzsche as a weakened, neurotic, heretic within the Castalian system: most definitely not a complimentary acknowledgement of a man whose ideas had had such a great influence on Hesse in his youth. However, I would like to suggest that there is more than just a tribute embodied in this character, and that it is also symbolic of how the Nazis completely disregarded the spirit of Nietzsche's thought, which comes through in the beleaguered condition of Fritz Tegularius. Lastly, I would like to touch upon the nature of hierarchy and manner of dress in Castalia and how it can be seen as compatible with that of the Nazi regime. As in Nazi Germany, the Castalians wear different uniforms to differentiate their position in the society. As well, one can see that both societies are highly regimented, each person knowing his place within the hierarchy. Furthermore, the deific quality that is attributed to the Board of Educators in the novel is reminiscent of the god-like persona that was taken on by Adolf Hitler and his 'entourage' during his reign.

And how, in this context, are we to interpret Knecht's departure from Castalia? Knecht's defection from the pedagogical province is aptly described by the narrator as a "Legend": from his refuge in Montagnola, Hesse could probably see that the Nazis were

coming to their end: in 1942 the German army was beginning to experience defeat—even the Nazis knew they were losing ground³⁵⁶—and Knecht carried in his pocket Hesse's hope that soon Germany would be free of their oppressors. As for Knecht's death—which has already caused quite a controversy among scholars—I would like to suggest that it is symbolic of the death of the oppressive, servile state in which Germans lived under Hitler. In this case, Tito can be seen as Knecht's successor, in which Hesse's hopes for the future of Germany reside.

With all of this said, the question that begs to be asked is: if this is actually the case, why didn't Hesse ever say as much? Indeed, on a number of occasions Hesse has alluded to the utopian nature of his work, only to revoke the comments at a later date. One such case is to be found in a letter to Thomas Mann written not long after Hitler took over in Germany. Dated August 4, 1934, Hesse writes to Mann that he is not so pleased with the work at hand, stating he had "once told [Mann] about a utopian book [he] had been planning," and although it was "written before Hitler took power, it was full of allusions and even premonitions."³⁵⁷ Two things: in this letter Hesse is admitting that he has intentions for the novel to be utopian. Moreover, if his introduction is full of premonitions and allusions to Hitler's Germany, even though it was written before Hitler came to power, then these premonitions could not possibly be of a positive nature, thus indicating dystopian leanings. As well, Hesse has claimed that The Glass Bead Game

³⁵⁶ By the time Hesse was putting the finishing touches on The Glass Bead Game in 1942, the Nazis had begun making the film Kolberg. A period piece that encouraged all Germans to sacrifice everything and lay down their lives for the Reich, it took three years to produce and was the last propaganda film to be made.

³⁵⁷ Carlsson and Michels, 40.

became a refuge from the outside world during the Nazi years. But, in fact, could this not be taken to imply that it was a safe arena in which to construct a rebuttal to National Socialism and Fascism? When it finally became safe to speak one's mind again after the war had ended, praise for his utopian novel, which gave Goethe's Wilhelm Meister's Travels a run for its money, had begun to circulate. Then came the Goethe Prize, followed by the Nobel Prize in literature and many other accolades. I find it very difficult to believe that in the midst of this veneration—which in some ways made up for the negative treatment he had received during the war years—Hesse would have put the brakes on the parade to set the record straight. It would have been far too arduous a task for an ageing man, and would have been a terrible blow to his reputation. Furthermore, in seeing the positive things that it was bringing to his readers, perhaps he decided it was best for his audience to take what they needed from his masterpiece, leaving a less affirmative interpretation to a later, more skeptical generation, who could no longer afford to take things at face value.

Though the times in which Hesse lived belong to a not so distant past in relative terms, the second half of the 20th Century and the years of the new millennium have shown that we are that generation. On that note, I would like to bring this discussion to a close.

Chapter 12: Good Night and Good Luck: Concluding Remarks³⁵⁸

Like "The Legend" that completes the life of Josef Knecht, this interpretation of events is merely conjecture on my part. And what Joseph Mileck stated some fifty years ago in his bibliography of Hesse remains true to this day: an in-depth analysis of the novel has barely begun. While some aspects of the novel have been explored since the late 1950s, there are many layers to Hermann Hesse's final major work, and this is only one of them.

In the preceding chapters, the major themes and ideas inherent in dystopian literature of the first half of the 20th Century have been explored and analyzed. Ideas such as the subjugation of a population through use of war, science and technology, and propaganda and thought control have been discussed, the treatment and perception of women and the individual in the dystopian state have been expounded upon, and the misuse of history and dystopian policies on sexuality, among other themes, has been considered. In the course of this exploration, I have given solid reasons to consider The Glass Bead Game a part of the dystopian tradition that emerged as a response to the atrocities of the first half of the last century, to see its structure and themes as being akin to the works of Yevgeny Zamyatin, Aldous Huxley, and George Orwell, and to perhaps even expand the exploration of this theme in Hesse's work beyond the scope of this thesis.

³⁵⁸ This became the signature sign-off phrase of the journalist Edward R. Murrow in 1940, and in turn was used as the title of the 2005 film about his life and times. "Edward R. Murrow." July 26, 2006. Wikipedia. http://en.wikipedia.org/wiki/Edward_R._Murrow

As suggested before, perhaps now is the time to begin seeing Hesse as a political author, rather than as a gentle old man who wrote fairy tales, and reading his works from a more skeptical point of view. Perhaps it is time to leave behind what the post-war generation and the 'hippie' generation have told us about Hesse and find in his writing something relevant and useful for our own day and age. Moreover, an exploration with such a scope would provide us with a way of not only remembering our past, but also preventing a revisiting of such events. In a time when certain governments use a colour code to determine how afraid its citizens should be, and things on television remind one of something Goebbels or Stalin could have cooked up, studies such as these become relevant to the context of our own place in history and the direction the future may take. As Tito is the heir of Knecht's legacy, so are we the heirs of history. The pastpresenture is ours for the making.

Selected Bibliography

This is meant to be a brief glimpse of scholarship pertaining to The Glass Bead Game over the past 65 years and is by no means exhaustive. Here I am mainly trying to point out journal articles that have been published, most of which can be found through a search of the MLA database. This list also includes a few comprehensive studies of Hesse's work that I felt needed to be included, and Mileck's extensive bibliography of works published prior to 1958, as modern search databases do not yet extend back that far into the past.

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