

**Clawdia Chauchat : Thomas Mann's Construction and
Deconstruction of a Fictional Character**

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ABSTRACT

Thomas Mann's *Der Zauberberg* is his longest work, and its creation extended over a lengthy time span from 1912 to 1924. During that protracted incubation period, the author's outlook and artistic goals changed profoundly, with important consequences for the novel and its characters.

This thesis is an examination of the character of Clawdia Chauchat, the Russian patient in *Der Zauberberg* who is portrayed both as a realistic female figure and as a representative of certain values inimical to rationalist, "Western" civilization. In carrying out this complex double characterization, Mann developed a highly original system of personal themes for Chauchat, and reiterated these leitmotifs to build up her identity. But her role changes abruptly after the *fünftes Kapitel*, when Mann's altered vision for the novel causes a shift in its direction. Thereafter, the Russian woman is redefined as a very different kind of individual, and she becomes a minor rather than major figure in the narrative.

Critical discussion of *Der Zauberberg* has drawn attention to the changes in Chauchat's character in the latter part of the novel. This thesis will go further by defining the methods used to effect this transformation : the techniques of characterization which Mann employs and specifically, the ways in which Chauchat's leitmotifs are revised to alter her persona. It will be seen that the Russian woman's original personality is deconstructed and radically re-defined before she is eliminated altogether from the novel.

“Allegory does not learn as it progresses; it knows the answers from the start and they are relatively straightforward.”

- Terence Reed, *Thomas Mann : The Uses of Tradition*.

CHAPTER 1 : INTRODUCTION

Thomas Mann was proud of his portrayal of character in *Der Zauberberg*, considering it an innovative and central feature of his longest novel. Talking about this work in 1940 in his well-known lecture to an audience at Princeton, the “Einführung in den *Zauberberg*,” he indicates that there is a dimension beyond its surface plot : “Sie [Hans Castorps Geschichte] arbeitet wohl mit den Mitteln des realistischen Romanes, aber sie ist kein solcher, sie geht beständig über das Realistische hinaus, indem sie es symbolisch steigert und transparent macht für das Geistige und Ideelle”(“Einführung” 334).

He then describes the fictional characters he has created for this type of narrative, characters with an allegorical or symbolic dimension who still retain flesh-and-blood credibility :

[Die Figuren sind] alle mehr ..., als sie scheinen : sie sind lauter Exponenten, Repräsentanten und Sendboten geistiger Bezirke, Prinzipien und Welten. Ich hoffe, sie sind deswegen keine Schatten und wandelnde Allegorien. Im Gegenteil bin ich durch die Erfahrung beruhigt, daß der Leser diese Personen, Joachim, Clawdia Chauchat, Peeperkorn, Settembrini und wie sie heißen, als wirkliche Menschen erlebt, deren er sich wie wirklich gemachter Bekanntschaften erinnert. (“Einführung” 334)

Der Zauberberg's characters must function plausibly and consistently on two levels, then, which poses a challenge to Mann's skill and craftsmanship as a writer. This

thesis will ask whether he successfully achieves this combining of real and ideal, of *Personen* and *Prinzipien*, by considering the case of Clawdia Chauchat, the Russian patient who represents the allure of *Unform* and Asian decadence for Hans Castorp. Chauchat's persona, it will be shown, is largely built up through the use of a number of interrelated leitmotifs - repeated symbolic themes which furnish different facets of her character - and presented from a particular narrative viewpoint. However, while other principal characters in *Der Zauberberg* generally maintain constant identities throughout the work (Hans Castorp is a debatable exception), Chauchat undergoes substantial alteration in the course of the narrative; she is fundamentally transformed when she returns to the Berghof with Pieter Peeperkorn in Book Seven.¹ The depiction of this dynamic is potentially problematic : What happens to the representative side of a figure such as Chauchat when she becomes a very different person? And how effectively can leitmotifs be used to portray the dynamics of this kind of personal change?

By looking at Chauchat's development, we see that Mann did devise a method of portraying change, but it is one that involves taking away a character's symbolic themes and substituting a very different set of motifs and a different narrative perspective. The "Walpurgisnacht" chapter is pivotal : From that point forward, Chauchat's character is radically reconstructed, her earlier identity negated. The figure of the independent, decadent seductress, described carefully and holistically through leitmotifs, is deconstructed through the use of other motifs and a shift in narrative technique. Chauchat's character is not so much changed as cancelled or taken apart, a process that will be examined and which reveals the limitations of Mann's method of characterization in the novel.

¹ The term, "Kapitel," used for the seven divisions of *Der Zauberberg*, is rendered here as "Book," while shorter titled sections such as "Ankunft," "Analyse" or "Der Donnerschlag" are described as Chapters.

Chauchat's is arguably the richest character portrayal of the novel in terms of the number and variety of motifs used. The main leitmotifs which collectively define the figure of the Russian patient are described in Chapter 3 of this thesis, grouped under ten headings. Chapter 4 identifies the ways in which this thematic material is invoked and brought together to elucidate her qualities and her role as representative of seductive amorality. The fifth Chapter touches on some of the factors which led Mann to alter his overall objectives for *Der Zauberberg*, a development which greatly affects the role of the Chauchat figure. The resulting changes in Chauchat's character in the Sixth and Seventh Books of *Der Zauberberg* are outlined to show how Mann disassembles the constellation of motifs that make up her personality. This distinctive method of characterization, it will be argued, is used not only to create this character but also to destroy her, and that being done, she is dropped from the novel altogether.

CHAPTER 2 : LITERATURE REVIEW

As a principal character of *Der Zauberberg*, Clawdia Chauchat has received significant attention in critical discussions of the novel, although there are few works devoted specifically to her. She is generally acknowledged as the representative in the narrative of Asian *Uniform*, and the symbolic opponent of the order, discipline and moral conformity typical of the bourgeois social community.

Scholarly discussion has tended to concentrate on Chauchat's allegorical role, pointing out the imagery and motifs which identify her hidden meaning. Different sources emphasize different aspects of her character depending on their orientation to the novel as a whole. For example Bruford and Weigand, who interpret *Der Zauberberg* as a *Bildungsroman*, regard Chauchat principally as a mentor or *Bildungsfigur* who is engaged in competition with Settembrini for Hans Castorp's loyalty. Miller is caught up with the *Form/Uniform* opposition of the novel's subtext, and therefore stresses the formlessness shown by Chauchat's behavior. Krug and Koopman bring out the Asiatic side of Chauchat's identity strongly. Kaufmann asserts that *Der Zauberberg* is a philosophical novel, and sees Chauchat as representing the seductiveness of death and the way of genius (108-09).

References to mythology and earlier literature in *Der Zauberberg* have given added significance to Chauchat's character. Heftrich explores a number of thematic groupings in the novel in great detail to establish connections with Goethe, classical myth and other sources; many of these allusions involve the figure of Chauchat.

Hans Castorp's growing fascination with the Russian woman and his states of mind are also approached in psychological terms. Hirschbach, pointing out the prevalent repressed eroticism at Sanatorium Berghof, underlines the connection of Chauchat with Eros, and examines the question of whether emotional *Steigerung* is a cause or result of

physical states. Borge Kristiansen combines psychology and metaphysics in describing Hans Castorp's growing interest in Chauchat as a surrender to the erotic drives of Schopenhauer's *Wille*, that is, the id-like force personified by Chauchat.

In contrast to these abstracted approaches to the Chauchat figure, recent treatments are revisiting the naturalistic aspects of Mann's red-haired Russian. Earlier descriptions of Chauchat tended to see her as a sort of stock seductress figure; Hatfield, for example, talks of her as "unpredictable, exotic, sensuous ... the *mondaine* temptress" (75-76). But later interpretations have given her character greater dignity and emotional depth. Karl Werner Böhm stresses the appeal of Chauchat's independence and emancipation from middle-class societal norms. Stephen Dowden regards her as a spirited nonconformist who inspires Hans Castorp to greater self-realization, and a symbol of a female life force at odds with the chauvinistic male bonding offered by Settembrini. Klaus Tillmann contributes what is probably the most extensive overall examination of Chauchat's characterization in *Das Frauenbild bei Thomas Mann*, looking at both the symbolic and behavioral sides of her portrait and asking whether they add up to a compellingly realistic depiction. His conclusion is that the motives, symbols and stereotypes with which Chauchat is associated overwhelm her psychological identity and individuality. He sees this as part of a larger failure on Mann's part to create genuine female fictional characters; like Toni Buddenbrook, Chauchat remains secondary to the male protagonist and lacks plausible humanity.

The other study of Mann's character technique as applied to Chauchat is Monique van Beers' article, "Clawdia Chauchat. Die Darstellung einer Frauengestalt im *Zauberberg* von Thomas Mann." Van Beers is occupied with issues of the depth of that characterization, asking whether *Der Zauberberg* portrays Chauchat as a dynamic, multi-dimensional figure (586-90). She also underlines how the figure of Chauchat is conditioned by the different personal perspectives, from Fräulein Engelhart to Pieter Peeperkorn, through which she is seen in the novel.

Most recently, writers interested in the homoerotic aspects of Mann's writing have revived interest in the Chauchat persona because of what they see as Chauchat's androgynous nature. Erich Heller could downplay the bisexual nature of the Hippe-Chauchat identification in his 1958 "Conversation on the Magic Mountain,"² but that position is challenged by more recent interpretations which regard Pribislav Hippe as the real source of attraction for Hans Castorp, and Chauchat as a hermaphroditic copy. Kurzke, Böhm and Härle describe Hans Castorp's relationship with Clawdia Chauchat as an expression of repressed homosexuality, but see an evolution in his attitude to her after the *Walpurgisnacht* episode, though they disagree on its exact nature. An important feature of these authors' analyses is their attention to the portrayal of Chauchat *after* she returns to Davos with Peeperkorn, noteworthy because most consideration of the Russian patient has been limited to her appearances in Books One through Five.³ Kurzke and Böhm broaden the scope of discussion by concentrating on her final scenes in the novel in Books Six and Seven, where they find strong evidence of personality and behavior changes.

Following their lead, though not in the same direction, this thesis will also pay close attention to the latter portions of the novel in describing Chauchat's characterization and personal transformation.

² In this chapter of *Thomas Mann: Der ironische Deutsche*, Heller asserts, "Das Geschlecht tut nichts zur Sache," saying that Hippe and Chauchat merely represent "two sides of a single emotion," that is, two variants of socially unacceptable erotic attraction (240).

³ Most critics ignore Chauchat's presence after her return to the Berghof beyond noting her liaison with Peeperkorn and Hans Castorp's disappointment at losing her to the Dutchman.

CHAPTER 3 : CHAUCHAT'S LEITMOTIFS

In his Princeton address, Mann refers to *Der Zauberberg* as an interweaving of themes similar to musical composition, and refers to Wagner's influence :

Der Roman war mir immer eine Symphonie, ein Werk der Kontrapunktik, ein Themengewebe, worin die Ideen die Rolle musikalischer Motive spielen. ... besonders folgte ich Wagner auch in der Benützung des Leitmotives, das ich in die Erzählung übertrug, und zwar nicht ... auf eine bloß naturalistisch-charakterisierende, sozusagen mechanische Weise, sondern in der symbolischen Art der Musik. ("Einführung" 333-34)

While Mann is speaking of the novel in general, the work's fictional characters are also built up to a large extent from such repeated motifs, themes called up to elucidate the hidden meaning behind the naturalistic events described by the narrative. Clawdia Chauchat's symbolic identity is constructed by means of a number of such recurring themes, which highlight key aspects of her identity and become a sort of shorthand for this female figure.

As Hirschbach indicates, the type of information which evokes a leitmotif ranges from the particular and personal to the more general. Concrete individual traits like Chauchat's posture and walk can have a wider significance, and so can more abstract motifs (56-57); the Russian nationality would be an example of the latter.⁴ The repetition of motifs identifies them as such, and alerts the reader to their symbolic

⁴Mann claims in the Princeton talk that he uses leitmotifs in *Der Zauberberg* "symbolically, like music," whereas he employed them more for naturalistic description in *Buddenbrooks* ("Einführung" 333-34). Yet naturalistic motifs are certainly part of his characterization in *Der Zauberberg*, as will be seen, although these themes are employed with greater symbolic intent than in the earlier novel and presented using different techniques.

meaning. Heftrich emphasizes that "... Leitmotive immer Zitate sind : nur in der Wiederholung wird ein Motiv als Motiv ... erkannt und verstanden" (56). For the individual character, that motif might be personal information : "Die charakterisierende Geste, ein körperliches Merkmal, etwas individuell Typisches wird durch eine kaum veränderte Formel wieder und wieder eingeprägt" (57). This reiteration of observable traits is not merely used to establish a clear image of personality, but is important because the physical is also the symbolic. As Peacock points out, outer appearance and inner meaning are one here; Chauchat's resemblance to Hippe is a sign of their shared qualities, and the spiritual state associated with Asia is shown through physiognomy : "Es wäre falsch zu sagen, daß das physische Merkmal nur als Symbol Wert besitzt. Äußere Erscheinung und innere Bedeutung sind hier eins. Alle diese Leitmotive (d.h. die ganze Erscheinung) symbolisieren ein geistig-seelisches Phänomen, das im Abstrakten 'das Asiatische' heißt ..." (56).

The imagery for a particular leitmotif can be varied. Chauchat's unmannerly *Lässigkeit*, shown initially by her bitten nails and slouching walk, is re-affirmed later by her limp posture during Dr. Krokowski's lecture in "Analyse," by her open-eyed, rather brazen staring at Hans Castorp, and the making of bread pills at the dining table in the chapter "Tischgespräche." Other sources also provide variety when they take up a motif, as when other characters or the narrator also interpret Chauchat to us. Thus Chauchat's freeness, attractiveness and *Lässigkeit* are intoned by Fräulein Engelhart (ZB 189, 191) while Hofrat Behrens adds that the *Kätzchen* is also a *Schleicherin* (ZB 752).

Motifs may take shortened forms as well: "Abwandlungen, Kürzungen, Dehnungen" as Heftrich says (56). Mann minimizes the repetitiveness of invoking the same leitmotif many times by using a code word or key term to stand for a larger idea. Once the notion of Chauchat's similarity to Hippe is established, for example, the name, "Hippe," (as in "Hippe-Augen") is enough to call up that connection and its associated significance again. Personal designations, which the text uses frequently, serve much the

same purpose : Chauchat is described as “die Fremde,” “die Kirgisenäugige,” “die Russin,” names which again function as reminders of her symbolic motifs. Her own last name is another obvious example, suggesting the French language and felinity simultaneously.

Chauchat’s motifs, which are consistent up to and including the “Walpurgisnacht” chapter, are described here for discussion’s sake under ten headings.

LEITMOTIF : UNMANIER, INDOLENCE

Chauchat is introduced into the novel not as a sexual temptress but as a woman of *Unmanier* with certain unconventional and untidy habits which form a repeated behavioral motif. She first comes to Hans Castorp’s (and the reader’s) attention via her practice of arriving late at mealtimes and slamming the dining room door as she enters, both misdemeanors under prevailing social etiquette. Earlier door-slamming subliminally noted by Hans Castorp signal that such actions are typical of her, and this is underscored by Fräulein Engelhardt’s approving description (accompanied by blushing) : “Das ist Madame Chauchat ... Sie ist so lässig. Eine entzückende Frau” (ZB 110).

The impression of *Unform* - carelessness, laxity and neglect contrary to bourgeois standards - is carried further by Chauchat’s slouching posture with one hand in her pocket, her inattention to her hands and nails and the runaway strands of hair at the back of her head with which she is observed to fidget from time to time. Chauchat’s *Lässigkeit* shows itself not only in moral or behavioural laxness, but also in the slurred, “lazy” sounds of the “shapeless” Russian language, whose softness is the figurative equivalent of lassitude.⁵ When she and three other Russian women are speaking Russian together, they are unflatteringly described as moving their mouths “in ihrer weichen, gleichsam

⁵ Hippe shares a similar link with soft consonant sounds : “Der Knabe ... hieß Hippe, mit Vornamen Pribislav. Als Merkwürdigkeit kam hinzu, daß das r dieses Vornamens wie **sch** auszusprechen war : es hieß ‘Pschibislav’ ...” (ZB 168).

knochenlosen Sprache”(ZB 161). Chauchat’s sibilant French last name extends this motif again.

Chauchat’s *Unmanier* is initially merely irritating for Hans Castorp but becomes a focus of desire later in his recurring dream sequence in which he kisses the palm of her hand, contrary to the socially dictated practice of kissing the back of the hand. *Lässigkeit* becomes eroticized when Chauchat’s slightly unkempt, roughened hand - symptomatic of disregard for the standards of polite society - produces a feeling of “sweetness” : “Da durchdrang ihn wieder von Kopf bis Fuß jenes Gefühl von wüster Süßigkeit, das in ihm aufgestiegen war, als er ... die bodenlosen Vorteile der Schande genossen hatte ... nur ungeheuer viel stärker”(ZB 130). It is precisely Madame Chauchat’s *Uniform* that makes her desirable. Hans Castorp admires her emancipation, anarchy and sexual freedom (the opposite of the conventional, bourgeois *Ehefrau*) and is soon imitating her door-slaming ways (Böhm 148).

LEITMOTIF : HIPPE

Chauchat’s lapses in social manners bring her to Hans Castorp’s attention, but she remains on his mind because of an intriguing sense of *déjà vu* which she induces, though he is initially unable to recall anything further. In a dream during his second night at the Berghof, Hans Castorp subconsciously makes the mental connection of Frau Chauchat with Pribislav Hippe, a boyhood schoolmate, as signified by the dream-act of borrowing a pencil from Chauchat. This is clarified at the conscious level during Hans Castorp’s reverie beside the waterfall the following day, when the suppressed schoolyard episode with Hippe comes to the fore in his conscious recollection.

The comparison of Hippe and Chauchat transcends mere resemblance. Their eyes, for example, are not merely similar but the same :

Clawdia's Augen, die ... nach Stellung, Farbe, Ausdruck denen Pribislav Hippe's so auffallend und erschreckend waren. "Ähnlich" war gar nicht das richtige Wort - es waren dieselben Augen; und auch die Breite der oberen Gesichtshälfte, die eingedrückte Nase, alles, bis auf die gerötete Weiße der Haut. ... (ZB 204)

Most importantly, Chauchat's encounters with Hans Castorp re-enact the sequence of events that took place with Hippe : admiration from afar, borrowing and return of a pencil. "So ist es eine Wiederholung der Knabenliebe Hans Castorps zu Pribislav Hippe," Kurzke concludes : not merely a similar emotion but the same one (Kurzke 1977, 189).

Hans Castorp re-casts his earlier impressions of Chauchat to fit with the Hippe comparison. Where he twice describes her as having "schmale Augen" (ZB 110; 123) before the revelation at the waterfall, afterward those features become "Pribislav" or exotic "Kirghiz" eyes suggestive of Hippe and his Slavic character. He discovers further similarities such as her laugh ("...lachend genau wie Pribislav Hippe" [ZB 335]) and her husky, "veiled" voice. A further echo of the Hippe incident resounds in repeated references to school in Hans Castorp's first sight of Chauchat (Tillmann 128). Chauchat is described as "ein junges Mädchen," and her hands, contrasted with "Frauenhände," are said to have "etwas ... Kindliches, etwas von der Hand eines Schulmädchens; ihre Nägel wußten offenbar nichts von Maniküre, sie waren schlecht und recht beschnitten, ebenfalls wie bei einem Schulmädchen..." (ZB 109). The Hippe theme becomes an integral part of Chauchat's identity, and is invoked on virtually every occasion when Hans Castorp sees or thinks of the Russian patient.

LEITMOTIF : APPAREL

Clawdia Chauchat's appearances in the first five chapters of *Der Zauberberg* are typically accompanied by an account of her appearance, including details of her apparel. In her first entry into the novel she is dressed in a colorful skirt and a white sweater which

reappears in Hans Castorp's dream of kissing her hand. In "Satana macht ehrrüge Vorschläge" she wears a blue dress and white lace collar; going for a carriage ride in "Hippe," her outfit consists of a light duster, belted across the back, but no hat (ZB 113). "Politisch verdächtig" finds her in an open-sleeved lace peignoir ("Frau Chauchat erschien zum Frühstück in einer fließenden Spitzenmatinee mit offenen Ärmeln..." [ZB 155]); on Mardi Gras she enters in a new gown "aus leichter und dunkler, ja schwarzer, nur manchmal ein wenig goldbräunlich aufschimmernder Seide, das am Halse einen mädchenhaft kleinen Rundausschnitt zeigte..." (ZB 448).

These details do provide the reader with a superficial impression of Chauchat's physical appearance, conveying the fact that she is fashionably and attractively dressed. Clothing also serves as a signal for other qualities or leitmotifs. Her signature color of blue is a minor motif in itself, since blue is the Hermetic color of Mercury's cloak (Koopmann 1980, 162-63). The salon dress in "Totentanz" has obvious reference to Slavic ethnicity in its Eastern European pattern: "... es war ein helles, gesticktes Gürtelkostüm von bäuerlich-russischem, oder doch balkanischem, vielleicht bulgarischem Grundcharakter..." (ZB 399). Tillmann (126) detects intimations of mixed sex roles in Chauchat's choice of hats, first the three-cornered paper hat worn on *Faschingsnacht*, and then the Spanish cap she describes to Hans Castorp in "Vingt et Un": "Ich habe mir eine kleine blaue Mütze gekauft, wie dort alle Männer und Knaben des Volkes sie tragen, fast schon ein Fes, die Boina" (ZB 767).

Several references to sensuous fabrics and luxurious details fit with the decadence which Chauchat represents. The above-mentioned *Salonkleid* is "mit kleinem Goldflittern besetzt, dessen Faltigkeit ihrer Erscheinung eine ungewohnt weiche Fülle verlieh..." (ZB 399). On her departure from the Berghof after *Faschingsdienstag*, she is wearing a "blaue Tuchrock und weiße Wolljacke" trimmed with fur.

But these points by themselves do not explain why Mann should return repeatedly to clothing to describe his sole female primary character, when no other character's

apparel receives this attention. This emphasis on garments is explained by Hans Castorp's musings in "Analyse," which reveal the wider significance of female fashion : marriage and procreation.

Wie die Frauen sich kleideten! Sie zeigten dies und jenes von ihrem Nacken und ihrer Brust, sie verklärten ihre Arme mit durchsichtiger Gaze ... Das taten sie in der ganzen Welt, um unser sehnsüchtiges Verlangen zu erregen. ... Versteht sich, es war um eines gewissen Zweckes willen, daß die Frauen sich märchenhaft und beglückend kleiden durften... es handelte sich um die nächste Generation, um die Fortpflanzung des Menschengeschlechts, jawohl. (ZB 180)

But in a "diseased" woman, a preoccupation with clothing is inappropriate because it is not being used "fruitfully," that is, in the interests of childbearing. Wearing such garments thus becomes a barren, even immoral gesture, like homoerotic relationships :

Aber wie, wenn die Frau nun innerlich krank war, so daß sie gar nicht zur Mutterschaft taugte, - was dann? Hatte es dann einen Sinn, daß sie Gazeärmel trug, um die Männer neugierig auf ihren Körper zu machen, - ihren innerlich kranken Körper? Das hatte offenbar keinen Sinn und hätte eigentlich für unschicklich gelten und untersagt werden müssen. Denn daß ein Mann sich für eine kranke Frau interessierte, dabei war doch entschieden nicht mehr Vernunft, als ... nun, als seinerzeit bei Hans Castorps stillem Interesse für Pribislav Hippe gewesen war. (ZB 180-81)

It follows then that for an ill woman such as Chauchat, dressing attractively is an offense against propriety and bourgeois morality. The repeated references to her clothing are reminders of this - of the fact that Chauchat is death- rather than life-affirming.

LEITMOTIF : SEXUAL AMBIGUITY

The association of Chauchat and Hippe is originally established because of physical resemblance between the two, but their similarities are more extensive. Both are objects of sexual attraction for Hans Castorp: his recollection of the pencil-borrowing incident shows a repressed sexual interest in Hippe, while the dream sequence in which he kisses

Chauchat's hand reveals desire as well. Additionally, the association of Chauchat with Hippe establishes the unconventional and decadent nature of Hans Castorp's attraction to the Russian woman; both admired figures represent "unnatural" or forbidden sexuality. The homoerotic infatuation with Hippe is socially and morally inadmissible; indeed, Hans Castorp has suppressed the memory of it since boyhood until Frau Chauchat's features call it up again. The erotic fascination with Chauchat is equally immoral in terms of Mann's personal moral code as expressed in his essay "Über die Ehe," which argues that women's essential nature is bound up with childbearing and marital commitment. By extension the woman who is not devoted to these spheres is amoral - a point of view echoed by Hans Castorp's musings about Chauchat during Dr. Krokowski's lecture in the chapter "Hippe" of *Der Zauberberg*. Frau Chauchat is therefore less a female than a male figure, Kurzke argues, because she

... ist ungebunden, auf eine orgiastische Weise frei, sie ist verantwortungslos und anarchistisch, sie ist nicht treu, sie hat keine Kinder. Nach der Logik des "Ehe"-Aufsatzes müßte sie ein Mann sein, denn fruchtlos, pflichtvergessen und todverbunden ist dort die mann-männliche Erotik. (Kurzke 1997, 189)

Such an interpretation is supported by the way in which Chauchat is described, which combines male and female characteristics. Her physique is boyish; she is slender-hipped, small-breasted and "mädchenhaft" (ZB 297). The choice of words is telling at the time of Hans Castorp's first direct look at her: "Es war eine Dame....eine Frau - ein junges Mädchen wohl eher ..." (ZB 109). She shares Hippe's eyes and husky (read: male) voice, and her bold, direct looks when she returns Hans Castorp's gaze across the dining room are also assertively non-feminine for her social class in that era.

Her female characteristics include her catlike walk, her braided hair and pale arms, but even here there is some sexual ambiguity. The theme of Chauchat's arms is repeated several times, and they have definite impact on Hans Castorp: "... ihre Arme, die zart

und voll waren zugleich, - kühl dabei, aller Mutmaßung nach, und außerordentlich weiß gegen die seidene Dunkelheit des Kleides abstachen, auf eine so erschütternde Art, daß Hans Castorp, die Augen schließend, in sich hineinflüsterte: ‘Mein Gott!’” (ZB 449).

The pale arms reappear in the sections, “Veränderungen” and “Mynheer Peeperkorn (des weiteren),” when Hans Castorp, speaking to Chauchat, refers to “diese dünne Seide weit um deine Arme herum, - um deine Arme, die ich kenne...” (ZB 817). A raised, seductively white arm is definitely a decadent feature, as can be observed in the remark that follows Hans Castorp’s fascinated gazing at Chauchat’s raised arm during Krokowski’s lecture : “Es konnte hinsichtlich seiner von keinerlei bürgerlichen Widerständen die Rede sein” (ZB 180).

While the image of arms might seem to be an obviously feminine one, Kristiansen explains it otherwise, maintaining that in the “Walpurgisnacht” scene in which Chauchat turns to leave for her room, she points with upraised arm in a pose that recalls artistic depictions of Mercury/Hermes as well as Tadzio’s pointing in the final scene of *Der Tod in Venedig*. His conclusion? Chauchat is a Hermes-Psychagogus figure, associated with Mercury’s role as guide to the Underworld; the pointing is an invitation to accompany him there (Kristiansen 199). Allusions to pale, “cool”⁶ and usually uplifted arms as well as to Chauchat’s reddish hair are confirming evidence; in addition, Chauchat is already associated with Mercury in her link with thermometers and the rising column of mercury in them, which signify disease/erotic excitement. But the pairing of a female character with a young male deity again steps beyond usual gender identities.

⁶ Coldness and death are conventionally associated but Mann explicitly makes this connection in *Der Zauberberg* as well. Hans Castorp feels chilled after his first sight of a dying patient, for example, and his teeth chatter as he moves to the climactic portion of his “Walpurgisnacht” speech.

Opinions differ as to the relative importance of Chauchat's male/homoerotic versus female qualities. Heller (240) considers her to be effectively gender-neutral, citing Hans Castorp's reflections during his "Schnee" adventure about French possessive adjectives, which can mean either "her" or "his" depending on usage : "'*Son crayon!*' Das heißt '*ihr*' *crayon* und nicht seines in diesem Fall, und man sagt nur '*son*' weil '*crayon*' ein Maskulinum ist, alles übrige ist Witzelei." (ZB 669) Tillmann suggests that, like Tazio in *Der Tod in Venedig*, she represents "zwei- oder transsexuale Übergeschlechtliche Jugendschönheit" (Tillmann 129). Böhm and Härle emphasize what they see as Hans Castorp's repressed homosexuality, claiming that his attraction to Chauchat is based entirely on the resemblance to Hippe. Whatever her particular sexual composition, the fact remains that Chauchat is depicted ambiguously because of Hans Castorp's desire to emphasize her resemblance to Hippe. Consequently, she is described rather differently than one might expect for a female figure of seduction.

LEITMOTIF : DISEASE

Like other patients at the Berghof, Chauchat is infected with tuberculosis, and that constitutes a source of fascination for Hans Castorp, who has been predisposed to regard death with interest from childhood. Although she is literally ill, Chauchat's diseased state is also interpreted figuratively by Hans Castorp as a symptom of unseen moral decay, which is expressed in her neglectful, unconventional personal habits. In "Launen des Merkurs" he considers this relationship:

... eine wortlose Ahnung stieg in ihm auf, daß, wenn sie krank war - und das war sie wohl, fast hoffnungslos krank, da sie ja schon so lange und oft hier oben hatte leben müssen -, ihre Krankheit, wenn nicht gänzlich, so doch zu einem guten Teile moralischer Natur, und zwar wirklich, wie Settembrini gesagt hatte, nicht Ursache oder Folge ihrer 'Lässigkeit', sondern mit ihr ein und dasselbe war. (ZB 316)

Later, he reflects to himself in “Veränderungen” that, “... anderswo, in ungeheurer Entfernung, ließ Frau Chauchat nun Türen zufallen, - eine Wesensäußerung, die mit ihrem Dasein, ihrer Krankheit auf ähnliche Art vermennt und verbunden war wie die Zeit mit den Körpern im Raum : vielleicht war das ihre Krankheit, und nichts weiter ...” (ZB 480).

Beyond door-slamming, sickness is further linked with eroticism. Love and disease - blood and love - are linked symbolically in the incident in which Hans Castorp suffers a severe nosebleed at the time he recognizes the Hippe-Chauchat resemblance; he then returns to the Berghof to a lecture by Dr. Krokowski titled “Die Liebe als krankheitbildende Macht” (Meredith 128-29). He also finds the first traces of blood on his handkerchief just after first seeing Chauchat cross the dining room. The same love-illness connection is established in the correlation of Hans Castorp’s fever with occasions when he sees Chauchat, and by the tubercular patch on his lung, presumed to be from an earlier infection which he associates with Hippe.

The whole sphere of eroticism stands outside ‘healthy’ and rational societal conventions; Hans Castorp’s relationships with both Hippe and Chauchat are contrasted with the socially acceptable bondings of the Flatland. Chauchat

... vividly embodies the erotic vitality that in this novel is paradoxically linked to disease, decay, formlessness, and death. Sexual desire goes its way without benefit of reason, and reason is the principle that underlies the logic of forms such as good government, marriage, and civilized social norms. (Dowden 26-7)

Disease/formlessness means a relaxation of moral restraint or freedom from moral restriction : “Die Krankheit gibt dir Freiheit,” says Hans Castorp to Chauchat in “Mynheer Peeperkorn (des weiteren)”(ZB 817). This freedom extends to sexual permissiveness as well (Krug 171-72). When Chauchat tells Hans Castorp on *Faschingsnacht* that her sickness gives her freedom, they have been discussing her

husband and the fact that she is able to live apart from him.⁷ The sub-motif of the French language, which cuts across several themes, is another signal for freedom. First associated with death in Hans Castorp's conversation with Tous-les-Deux, it also conveys a lack of restraint and a stepping out of reality, as he says to Chauchat at the beginning of their conversation in "Walpurgisnacht": "...c'est parler sans parler, en quelque manière - sans responsabilité, ou comme nous parlons en rêve" (ZB 465).

LEITMOTIF : CAT

Hans Castorp furnishes much of the description of Chauchat, but other characters are principally responsible for one particular leitmotif: her comparison to a cat. Fräulein Engelhart, the Königsberg spinster schoolteacher, is first to comment explicitly on the Russian patient's feline qualities as she crosses the dining room: "... da geht sie ... ganz wie ein Kätzchen zur Milchschüssel schleicht!" (ZB 189).

The cat simile is apt for the worldly-casual bearing of Chauchat, who walks with a fashionable slouch, soundlessly, with her head thrust forward. The image is underlined by certain other qualities of Chauchat's: she is *schmiegsam* (supple, soft, flexible) and of slender build, and shows herself to be aloof and vain like a cat when she stands to present herself to the dining room's occupants on entering. Her slanting eyes fit the comparison, as does her air of mystery and exoticism.

Hofrat Behrens picks up the image and carries it further. As with Fräulein Engelhart, whose admiration has erotic undertones, Chauchat is a *Kätzchen* to Behrens and the references have a patronizing and slyly insinuating quality. "Übermorgen abend schleicht das Kätzchen sich wieder herein," he says of Frau Chauchat's imminent return in the final Book (ZB 752). The verb, "schleichen" - to slink or sneak - denotes fluid

⁷ "[Hans Castorp] Et ton mari au Daghestan te l'accorde, - ta liberté?" "[Chauchat] C'est la maladie qui me la rend" (ZB 466).

movement, made with relaxed muscles; it also carries suggestions of something concealed or deceptive, and so fits in with the general motif of *Lässigkeit*. Behrens often uses the present participle “schleichend,” which can also be translated as “insidious” or “infectious”; in this form it can describe disease or a lingering fever. “Schleichen” must have a meaning beyond the literal one to explain Behrens’ rather puzzling remark in “Humaniora,” when he says of Chauchat, ““Wie sie geht, so ist ihr Gesicht. Eine Schleicherin”” (ZB 356). He then proceeds to describe the epicanthus fold at the corner of the eye which creates the illusion of a slant. The point of the comparison with a slinking gait seems to be that both are distortions or deviations that deceive. ““Vexation. Täuschung,”” the Hofrat continues. As Joseph notes : “Nonchalance und katzenhafter Charakter sind in Madame Chauchats Wesen ineinander verschlungen” (75).

The feline imagery has a significance beyond physiognomy or mannerisms. The cat has strong associations in German folk tradition with witchcraft, bad luck (the black cat) and evil. Heftrich draws attention to cat allusions in Goethe’s *Faust*: there is a close similarity of vocabulary between Behrens’ ““Übermorgen die Katze schleicht”” and certain passages of *Faust* from the nighttime scene in which Valentin dies (Heftrich 134-35).⁸ These citations would link the cat with death.⁹

For Mann, writing at the time of Munich’s *Jugendstil* movement and affiliated schools of Art Nouveau throughout Europe, the figure of the sphinx or cat would have been prevalent as a representation of predatory female sexuality in the visual arts. (The

⁸ “Valentin : ‘Was kommt heran? Was schleicht herbei?’...

Mephisto : ‘Und mir ist’s wie dem Kätzlein schwächig,/ Das an den Feuerleitern schleicht, / .../ So spukt mir schon durch alle Glieder / Die herrliche Walpurgisnacht,/ Die kommt uns übermorgen wieder, / Das weiß man doch, warum man wacht” (Goethe 158-59, lines 3646-55). Mephisto’s use of the “schwächig” also contributes the connection of cat and desire.

⁹ For further discussion of *Faust* references in *Der Zauberberg*, see Heftrich’s *Zauberbergmusik*, particularly 130-47, 164-77. The Hexenküche scene, which Heftrich also connects with Chauchat, is discussed on pages 178-79.

Egyptian princess who gives Dr. Behrens the suggestive phallic coffee-grinder leaves behind exotic cigarettes imprinted with a sphinx). Dowden notes that the cat metaphor underlines the animal nature of the Chauchat figure, who is contrasted with civilized social forms. Her eyes are also likened to those of a wolf, and this primitive element is revealed by the “atavistic vestige” of the epicanthic fold of her Kirghiz eyes, her most Asiatic feature (Dowden 27).

LEITMOTIF : RUSSIA

Clawdia Chauchat’s nationality is also an intrinsic part of her identification with decadence and social *Uniform*. Even before she herself is introduced, the “bad” Russian table, the amorous Russian couple in the bedroom next to Hans Castorp’s and the figure of the voluptuous Marusya have established a connection of Russian-ness and decadence. Fräulein Engelhart simperingly underlines this when explaining why Frau Chauchat does not wear a wedding ring : “Ich kenne das, die russischen Frauen haben alle so etwas Freies und Großzügiges in ihrem Wesen” (ZB 191). Tillmann comments that instead of the title, “Natürlich, ein Frauenzimmer!” for the chapter in which Chauchat is presented, one could call it “Natürlich, eine Russin!”, so thoroughly has the reader been prepared for this outcome. “Clawdia Chauchat is schon typisiert, noch ehe sie als Figur, Mensch und Individuum von Bedeutung erscheint,” he concludes [Tillmann 97]. The choice of the name “Clawdia,” instead of the more common but Italian-sounding “Claudia” also appears to be a reiteration of her Eastern European ethnicity.¹⁰

Being Russian is more than an indicator of unmannerly, “uncivilized” behavior; it also stands for an “Eastern” opposition to the humanistic and rationalist western tradition.

¹⁰ Wysling notes (407) that “Clawdia” sounds very much like the name “Katia.” Katia Mann’s Jewishness has been changed here to a Slavic identity, Wysling observes. But more importantly, he observes, Mann’s wife served as a model for Chauchat in that she was the focus of the author’s ambiguous feelings about marriage and sexual roles.

Settembrini sets up this dichotomy of Russian/Eastern decadence with European civilization, seeing the primitive Russian nation as a threat to the morally superior West, “weich und zur Krankheit geneigt.” He refers to Russians as “lauter Parther and Skythen,” (ZB 310) equating them with ancient nomadic Iranian tribes, and adds meaningfully, “und Russinnen.” In a later scene at the porter’s lodge where sanatorium patients are waiting for their mail, Settembrini looks around at the Russians present and declares, “Asien verschlingt uns,” adding stereotyping comments about “tatarische Gesichter ... Dschingis-kahn ... Steppenwolfslichter, Schnee und Schnaps ...”(ZB 334). He cautions Hans Castorp not to align himself with them and their distorted sense of time :

“Diese Leute ... richten Sie sich innerlich nicht nach ihnen, lassen Sie sich von ihren Begriffen nicht infizieren, setzen Sie vielmehr Ihr Wesen, Ihr höheres Wesen gegen das ihre, und halten Sie heilig, was Ihnen, dem Sohn des Westens, des göttlichen Westens, - dem Sohn der Zivilisation, nach Natur und Herkunft heilig ist, zum Beispiel die Zeit! Diese Freigebigkeit, diese barbarische Großartigkeit im Zeitverbrauch ist asiatischer Stil ... Haben Sie nie bemerkt daß, wenn ein Russe ‘vier Stunden’ sagt, es nicht mehr ist, als wenn unsereins ‘eine’ sagt?” (ZB 336)

As a Russian, then, Chauchat is representative of anti-rationalist, Asian values : fatalism, passivity, quietism, indeterminacy, the profligate use of time. Not only Settembrini but Chauchat herself contrasts her own values with those of Central Europe in some of her ironic comments about Germany. “Poète!” sagte sie. “Bourgeois, humaniste et poète, - voilà l’allemand au complet, comme il faut!”(ZB 464). Hippe as well as Chauchat has a Slavic ethnic background (“eine Versetzung germanischen Blutes mit wendisch-slawischen” [ZB 168]) and thus shares in the decadence of Russia or Asia, bringing the motif full circle.

LEITMOTIF : MAGIC/ MYSTERY/ MYSTIQUE

Hans Castorp's retreat to the mountaintop is anti-rationalist, a move away from reality in the Western sense of a rationally explicable world order. This *Weltflucht* is brought out in his tendency to regard events at the Berghof as having a supra-natural, magical quality, particularly in the presence of Chauchat. He marvels at the "magic" of female clothing, for instance : "Wie die Frauen sich kleideten! ... eine beglückende und im Grunde fast märchenhafte Einrichtung ..." (ZB 180). Chauchat herself is surrounded by an air of mystique, mystified through terms like "Zigeunerin," "Irrlicht," "Dämmerlicht," "asiatisches Gift" (Tillmann 115). On Mardi Gras, Settembrini selects some verses from *Faust* (which include the term, "Irrlicht") to send to Hans Castorp's table which repeat the suggestion of magic : "Allein bedenkt! Der Berg ist heute zaubertoll / Und wenn ein Irrlicht Euch die Wege weisen soll, / So müßt Ihr's so genau nicht nehmen" (ZB 447).

In the absence of conversation between Chauchat and Hans Castorp in the first four chapters, communication by nuance and eye contact takes on heightened significance. This *Augenliebe* has special significance because Chauchat's eyes are a main point of similarity with Hippe, but it also forms a type of interchange that is ambiguous, open to interpretation, and involves no responsibility (Tillmann 91). Chauchat also smiles in Castorp's direction frequently during such exchanges of glances, a reaction that is equally enigmatic.

With ordinary causality in doubt, there appears to be a sort of magic force field in action. Schott points out that the eye contact is described as if there were an actual physical mechanism at work (43) : "Unmöglich, daß Madame Chauchat von den Fäden, die sich von einem gewissen Tische zu ihrem spanne, nicht irgend etwas hätte bemerken sollen..." (ZB 198). The same passage continues with an account of the "magnetische Einwirkung" that causes Chauchat to know - without actual eye contact - when Hans Castorp is looking in her direction. Again there appears to be a sort of mystic causation involved in "Mein Gott, ich sehe!" when Hans Castorp is debating whether to go for his

X-ray and Chauchat looks unmistakably at him across the room, as if to say “Nun? Es ist Zeit. Wirst du gehen?” (ZB 245).

Coincidence or happenstance is another form of near-magic recurring in Hans Castorp's experiences. The most striking coincidence of course is the uncanny resemblance of Hippe and Chauchat, which approaches a mystic significance for him. “Clawdia ist Hippe, die reizende Frau ein Knabe : das Körperliche reicht ins Mystische” (Heftrich 188). His awareness of Chauchat gives heightened significance to several circumstantial coincidences, such as the chance seating behind her at Krokowski's lecture, or her presence in the corridor when Hans Castorp is mimicking the wide-eyed look of a dying man he has been visiting (ZB 150). As Settembrini is urging Hans Castorp on his first day to leave the mountaintop at once, he happens to glance into the next room where Frau Chauchat is sitting, and the sight of her distracts him from Settembrini's message (ZB 123).

The Russian otherness to which Settembrini draws attention also gives Chauchat an exotic quality, as does the teasingly ironic style of her conversation. There are suggestions of superior knowledge withheld in her tone and possibly in her smiles across the dining hall. As Tillmann indicates (116), on occasion she speaks to Hans Castorp as if to a child : “*Il faut avouer, que tu es un petit rêveur assez curieux*” (ZB 465). Her essential character is difficult to define. What is her relationship with Behrens, for instance, whom she sees privately as his artist's model ?

Chauchat is also associated with mystery in the further sense of a rite or secret doctrine known only to a few, a side of her nature which supports interpretations of *Der Zauberberg* as an “initiation” or “questor” novel.¹¹ Hans Castorp's pact with Chauchat

¹¹ Mann concurred with such interpretations in his Princeton address, though as Ridley points out, this may have been prompted in part by his desire to relate to an American audience (Ridley 47).

on behalf of Peeperkorn in “Mynheer Peeperkorn (des weiteren),” sealed with a Russian kiss, carries suggestions of a special mystic rite. More generally, Chauchat embodies the magical fascination of taboo and of mysteries in the sense of unknown secrets : “Der Zauber der Krankheit, der Dekadenz, ja ihrer letzten Folge des Todes...” as Faesi puts it (64). Hans Castorp contemplates such metaphysical mysteries during the horizontal hours of his *Liegekur* and pursues biological and other scientific studies in an effort to gain insight. But these medical interests relate to Chauchat as well; Hans Castorp is motivated by the sight of her portrait which Hofrat Behrens has painted, and excitedly demands of him, ““Was ist das Fleisch! Was ist der Leib des Menschen! Woraus besteht er! Sagen Sie uns das heute Nachmittag, Herr Hofrat!”” (ZB 367). His subsequent “researches” are suffused with *Körpermystik*, as Krug calls it, a departure from Hans Castorp’s conservative, Hanseatic upbringing with its hostility to the body (Krug 171). He becomes preoccupied with physicality such as that of his semi-physiological “image of life” vision in “Forschungen” (ZB 281). More generally, Hans Castorp’s reflections represent a form of “magic” in the sense of attempting to transcend ordinary life. As Dowden expresses this (in rather Schopenhauerean terms), Chauchat entices Hans Castorp beyond the limits of conventional experience to lose himself in unindividuated timeless will :

She [Chauchat] awakens his prosaic soul to its own inner depths and to nature - and this is the mountain’s magic - as the source of irrational power. To be cut off from the magic means to be shriveled, empty, narrow, dull, uncreative, i.e., the kind of complacent burgher that Hans Castorp had been. (Dowden 31-32)

LEITMOTIF : ILLUSION/INDETERMINACY

The *Uniform* represented by Chauchat is manifested in a literal lack of form or definition as well, a shapelessness and indeterminacy which blur the distinctions and forms

of the West. The line between waking and dreaming becomes unclear for Hans Castorp, for whom life at the Berghof has a dreamy, unreal quality characterized by a *Steigerung* not unlike intoxication. On the other hand, dreams play a role in revealing truths or suppressed desires in the novel (Koopmann 1988, 16), as in the “Schnee” vision, or the daydream which revives the memory of Hippe. Hans Castorp comments in “Walpurgisnacht” that the entire situation seems like a dream : “Wir wollen hier sitzen und zusehen wie im Traum. Das ist für mich wie ein Traum, mußt du wissen ... *comme une rêve singulièrement profond, car il faut dormir très profondément pour rêver comme cela ... Je veux dire : C'est un rêve bien connu, rêvé de tout temps, long, éternel ...*” (ZB 464). Kristiansen (173) sees dreams as a step into the world of the Will, where restrictions of the bourgeois world of Understanding (time, space, causality, etc.) are set aside. Hans Castorp shows evidence of such thinking when he tells Chauchat that he borrowed a pencil from her some time ago, fatalistically mixing past and present and confusing effect and cause :

“... - une fois déjà, lorsque j'étais collégien, je t'ai demandé ton crayon, ... parce que je t'amais irraisonnablement, et c'est de là, sans doute, c'est de mon ancien amour pour toi, que ces marques me restent que Behrens a trouvées dans mon corps, et qui indiquent que jadis aussi j'étais malade....” (ZB 471)

He similarly claims that he came to the Berghof because of Chauchat, an impossible state of affairs in terms of ordinary causality and temporal relations.

Verbal articulation is another distinction blurred by an “Asian” mentality. Speech and language are Western and *bürgerlich* and therefore not a part of Chauchat's persona. “*Pourquoi des paroles?*” asks Hans Castorp on Walpurgis Night. “*Pourquoi parler? Parler, discourir, c'est une chose bien républicaine...*” (ZB 464). In fact, he does not feel it necessary actually to speak with Chauchat : “Er begriff hinter seiner Stirn die abenteuerliche Freiheit, mit der Frau Chauchat durch ihr Umblicken und Lächeln die zwischen ihnen bestehende gesellschaftliche Unbekanntheit außer acht ließ, so, als seien

sie überhaupt keine gesellschaftlichen Wesen und als sei es nicht einmal nötig, daß sie miteinander sprächen” (ZB 287). If formal forms of address are the societal norm, Hans Castorp prefers to overstep that convention by addressing Chauchat only with “du.” Hofrat Behrens underlines Chauchat’s essential non-verbal character when Hans Castorp asks if she ever writes to him. “Das fällt doch der nicht ein,” he replies. “Erstens aus Faulheit nicht und dann... Französisch oder auch Neuhochdeutsch miaut das Kätzchen ja allerliebste, aber schreiben, - da käme sie in die größte Verlegenheit.” (ZB 485-8).

Distorted images and illusion are also associated with Chauchat. Her personal qualities are difficult to pin down. Hofrat Behrens’ portrait of her is unable to capture her essence and succeeds only in representing the surface quality of her skin; while the X-ray “portrait” which Hans Castorp saves and carries in Chauchat’s absence offers a different sort of illusion. Her profile cannot be seen clearly (ZB 109), and her features show a certain inconsistency: “das Äußere der ‘lässigen’ Frau ... von vorn gesehen entschieden jünger und hübscher wirkte als im Profil ...” (ZB 193). When Hans Castorp passes her in the corridor in a deliberately orchestrated encounter, he finds that her appearance is difficult to define even at close range. Her face has “eine Bildung, fremdartig und charaktervoll ..., von nördlicher Exotik und geheimnisreich, zur Ergründung auffordernd, insofern ihre Merkmale und Verhältnisse nicht leicht zu bestimmen waren” (ZB 203). The color of her “Hippe” eyes is indeterminate - sometimes “blaugrau” or “graublau,” later “blau-grün-grau.” Chauchat’s eyes themselves are a “pikante Mystifikation,” in Behrens’ words, as he explains the illusion of the apparently slanted eye which in fact is not actually slanted (ZB 356). She is associated with death but is not shown to have symptoms of illness; there is no discussion of any symptoms of tuberculosis such as a cough, paleness or weakness. Fräulein Engelhart volunteers that Chauchat is not sick enough to require leaving her husband and staying at the Berghof. “Gewiß, krank ist sie. Aber doch nicht so” (ZB 192). Chauchat indicates to Hans Castorp that her case is “complicated” (“*Oh, mon cas, tu sais, c’est un peu plus compliqué ... pas tout-à-fait simple*” (ZB 466).

Chauchat is elusive in other ways. Her voice is said to be “veiled” or “opaque,” her eyes are referred to as having a veiled look, and her clothing is often made up of fabrics which mask or partly conceal her body. At Dr. Krokowski’s lecture in “Analyse,” for example, Hans Castorp is distracted by Chauchat’s arm “der kaum bekleidet war, denn der Stoff der Ärmel war dünner als der der Bluse, - die leichteste Gaze, so daß der Arm nur eine gewisse duftige Verklärung dadurch erfuhr und ganz ohne Umhüllung wahrscheinlich weniger anmutig gewesen wäre” (ZB 180). Such details enhance the sense of mystique and elusiveness pointed out previously, and are also evidence of the lack of definition and indeterminacy which express her character.

LEITMOTIF : SEDUCTRESS

There is an immanent sublimated erotic quality in the Berghof community, as shown by everything from the many phallic symbols (cigars, thermometers, pencils) to the flirtations of the residents and the restrained, “kühler Styl” to which Mann aspired in writing the novel (Kurzke 1997, 188-89). Much of this is associated with Chauchat, the primary focus and figure of eroticism in Hans Castorp’s eyes. Her role as *femme fatale*, a figure exerting a seductive attraction, is less straightforwardly physical than intellectualized, consisting mainly of the decadence and emancipation which she represents for Hans Castorp. Because of the identification of Chauchat and Hippe, the Russian woman is presented rather differently than one might expect for a siren. True, she has some coquettish mannerisms (dangling her foot, her dining room entries), and descriptions of her clothing suggest a sensuousness and love of luxury. But on the whole she is a seductress who is not deliberately seductive.

Her perceived role as enchantress or love goddess is made explicit however through references to classical and mythical seductresses. The Hörselberg or Venusberg of Wagner’s *Tannhäuser*, the mythic mountain community given over to amorous pleasures and presided over by Venus, is invoked by the novel’s title and parallels such as

Hans Castorp's seven-year stay in Davos. Settembrini is well aware of Hans Castorp's infatuation and provides several other allusions to female classical seductresses and lovers associated with death : Circe, Calypso, Beatrice. Settembrini also alludes to Proserpina when he meets Hans Castorp after Chauchat has left Davos, asking whether he has "enjoyed the pomegranate." While Proserpina is not a seductress, the remark makes a connection with her visit to the underworld. The Circe legend is extended independently of Settembrini in the references to pigs in the drawing game played on *Faschingsnacht*; the participants are "playing the pig" as Odysseus does on Circe's Island (Engelberg 99).

Parallels with Goethe's *Faust* are especially frequent in the "Walpurgisnacht" chapter, which takes its name from the earlier work. Most such references are furnished by Settembrini, who alludes to the "Harzgebirg" (ZB 449) and "Irrlicht" (ZB 447) in describing the Mardi Gras celebrations. As Frau Chauchat passes by on that occasion with her arms "nackt bis zu den Schultern hinauf," Settembrini describes her as Lilith, Adam's first wife (ZB 452). Heftrich points out that this episode is very similar to Lilith's appearance in the "Walpurgisnacht" scene of *Faust*.¹²

Themes of erotic seduction with tragic consequences also surface in music selections from Hans Castorp's favorite operas : *Tannhäuser*, *Aida*, *Carmen*, *Faust*. In the latter part of the novel, there are similarities with the Tristan and Isolde legend in the Peeperkorn-Chauchat-Hans Castorp triangle, with Peeperkorn in the role of King Mark, to whom the admiring Tristan gives up Isolde (Fährnich 209). These references not only draw attention to Chauchat's role as temptress, *femme fatale* or Dionysian goddess, but they also establish links with universal, timeless stories of seduction and physical love, supplying another level of meaning beyond the events of this particular narrative. The

¹² In *Faust* 4118-20, Mephistopheles says, "Lilith ist das./ (...) Adams erste Frau./ Nimm dich in Acht vor ihren schönen Haaren./ ...". Settembrini repeats this word for word : "Lilith ist das... Adams erste Frau. Nimm dich in Acht..." (ZB 452; ellipsis marks end of sentence). Chauchat's red hair, a feature associated with witchcraft in German folk legend, furnishes a further connection with the "Walpurgis Nacht" scene in *Faust*.

allusions to Goethe's *Faust* on *Faschingsnacht* underscore the sense that Hans Castorp's story has wider significance; they place the story outside the usual space/time orientation of this single incident (Kristiansen 191). The use of myth is also important because many of Mann's descriptive motifs in *Der Zauberberg* are a form of private symbolism : their intended meanings are valid only within the novel or within the body of Mann's life work (Bruhn 164). Allusions to traditional myths go beyond these internal references to give the text a publicly shared symbolic significance as well (Boa and Reid 163).

Chauchat's erotic allure is also spelled out by the reactions of secondary characters. Fräulein Engelhart's blushing admiration alerts us to her erotic appeal: "...es ist so erquickend, sie zu beobachten ... ein Grübchen in die eine Wange ... ein Goldkind von einer Frau ..." (ZB 189). Wehsal follows her longingly with his eyes and Hofrat Behrens, as a self-styled man of the world, is well aware of Chauchat and has a private relationship with her as amateur portrait painter and physician.

CHAPTER 4 : TECHNIQUES OF CHARACTERIZATION

LEITMOTIFS

As the previous chapter describes, there are numerous repeated motifs which contribute different aspects to the personality, character and symbolic meaning of Clawdia Chauchat. The Russian woman is portrayed with attention to realistic details : a distinctive manner of speaking, idiosyncratic mannerisms such as her chewed fingers and catlike walk, and Slavic facial features. She is also linked with abstract ideas such as love, death, decadence and the primitive, and these associations are set up by different kinds of motifs, from her appearance and behavior to comparisons with mythical figures or with Hans Castorp's schoolmate. These leitmotif patterns suggest deeper meanings and a structure behind the surface narrative (Boa and Reid 24).

While these themes are the basic material of Mann's portrayal of the Russian patient, they are not juxtaposed randomly in the text, but are called up and brought together in specific ways. Mann commented in the "Einführung in den *Zauberberg*" that his leitmotif technique was used "auf die komplizierteste und alles durchdringende Art" (334). Indeed there is a complex but coherent methodology implicit in his portrait of Chauchat. Up to the end of the "Walpurgisnacht" chapter, Mann establishes and elaborates her themes using specific and consistent techniques which we will outline here. This discussion is not intended as an exhaustive or comprehensive treatment of Mann's use of leitmotifs, but will rather identify certain of his methods sufficiently to establish how they are reversed later in the novel.

The basic element of leitmotif usage is selective repetition, which forms a major part of Clawdia Chauchat's portrayal. Her characteristic motifs are sounded over and over again to reiterate and confirm her identity; for example, Hans Castorp first remarks to himself that Chauchat is ill in "Tischgespräche": "... Zusammensein mit der kranken Frau

Clawdia Chauchat...” (ZB 195). A few pages later, he repeats to himself with morbid fascination that Chauchat is internally ill : “schlaff, fiebrig und innerlich wurmstichig” (ZB 201). The theme is picked up again using similar wording at the end of “Aufsteigende Angst” : “Clawdia Chauchat, - schlaff, wurmstichig und kirgisenäugig” (ZB 223). With the motif established, repetition becomes less frequent; three chapters later, Hans Castorp’s thoughts center on “Madame Chauchats Nachlässigkeit und Rücksichtslosigkeit ..., auf ihr Kranksein, die Steigerung und Betonung ihres Körpers durch die Krankheit, die Verkörperlichung ihres Wesens durch die Krankheit ...”(ZB 287). References to Hippe and to her Russian background are similarly reiterated.

This repeated calling up of Chauchat’s symbolic themes throws them into relief and draws them to the reader’s attention, if only subliminally at times. Successive repetitions also give a motif greater impact : they create the effect of *Steigerung*, i.e., a cumulative symbolic intensification or heightening. Mann identified *Steigerung* as a basic theme of the novel in his Princeton “Einführung”, pointing out that this applies to individual characters as well (612).

A second feature of the leitmotifs in *Der Zauberberg* is their complementarity, or what Mann referred to as a *Themengewebe*, a weaving together. One motif calls up another, and themes may be so closely interrelated that it is difficult to know where one ends and another begins. Such interweaving can be seen in the complementarity of Chauchat’s personal motifs : the motif of Russia segues into the concept of Asia and Eastern values, which in turn echo the indolence of the cat motif, for instance. Decadence, disease, death and love are interconnected in meaning and found together. This interrelatedness means that calling up one theme entails referring to others as well; as Dierks puts it, “So gesehen bedeutet kein Motiv allein sich selbst, sondern enthält immer schon Glieder einer Motivkette, und oft genug läuft diese Kette dann ins Unabsehbare aus” (Dierks 274).

Mann's comments in the "Einführung" point up another feature of his characterization by leitmotif : the ability to refer both forwards and backwards (603). Referring ahead can be seen in the repetition of themes, which build on previous references in the novel, but in some instances a particular description is only made meaningful by subsequent passages. For example, there are intimations of Pribislav Hippe and Asia in the first description of Chauchat's hands as being like a schoolgirl's and having "etwas Primitives" about them (ZB 109), although the schoolyard incident involving Hippe is not related until the chapter, "Hippe," and Settembrini's comments linking barbarism and Russia appear still later in "Enzyklopädie"(ZB 334-36). The term "schleichend," used by both Fräulein Engelhart and Hofrat Behrens in comparing Chauchat to a cat, has already been supplied by Hans Castorp at the first sight of her (ZB 109).

Interrelated, repeated leitmotifs like these build up Chauchat's personal identity and elucidate what she represents. The novel's narrative stance is also particularly important in bringing out her symbolic qualities. Hans Castorp is the primary interpreter to the reader of Chauchat's character; his perceptions and comments furnish the greater part of the novel's information about her. The narrative of *Der Zauberberg* is coextensive with the scope of the protagonist's experience, bounded by Hans Castorp's encounters. The novel is focalized through him : Other characters appear and claim the spotlight while they occupy his attention or are significant to him, but then drop out of sight when they have ceased to have meaning or interest for him. It is his alertness to the slammed dining-room door which causes him to turn and see Chauchat for the first time, thus bringing her into the novel. Although an omniscient narrator relates the events of the novel and occasionally steps aside to deliver monologues about time or the events on the mountaintop, the reader is not privy to any information about Chauchat beyond what Hans Castorp knows; that anonymous narrator **refrains** from sharing any special insights into her past, for example, or her inner **feelings**. **There is no third-person essayistic digression** into

personal background as with Naphta, for instance, or extended personal recollections like Settembrini's to furnish details of family history.

The narrative also conforms closely to Hans Castorp's reflections and emotional reactions. In those passages which describe Chauchat, the narrator generally steps into "erlebte Rede," adopting the protagonist's standpoint and presenting Chauchat's appearance and mannerisms as seen through Hans Castorp's eyes. As van Beers puts it, the narrative is largely "filtered" through Hans Castorp's personality, interests and intelligence, making this a very subjective account. "Durch das Bewußtsein der Hauptgestalt hindurch nehmen wir die anderen Figuren wahr. Dieses Medium ist mehr oder weniger zuverlässig Die Figur Hans Castorps ist der Kanal, durch den die Informationen hindurchgehen, aber die Informationen verlieren hier auch schon ihre Neutralität ..." (580-81). The reader is occasionally reminded of this "filtering": When Hans Castorp first looks at Chauchat standing in the dining room doorway, for example, the narrative includes details of her short-fingered, unmanicured hands, followed by the narrator's suggestion that these details were inferred rather than actually observed by Hans Castorp: "Übrigens erkannte Hans Castorp dies eher ahnungsweise, als daß er es eigentlich gesehen hätte, - die Entfernung war doch zu bedeutend" (ZB 110).

While this example has to do with a physical trait, the same is true for more abstract qualities. It is Hans Castorp's experience and perspective which supply the comparison of Chauchat and Hippe, for instance, or underline the magical nature of Chauchat's eye contact and her mystique, and he is quite selective in what he observes. This subjective portrayal of Chauchat has the effect of a narrow focus on certain qualities which restricts the reader's impressions of the Russian woman. It also brings an economy to the portrayal of Chauchat: every scene in which she appears and each phrase used to describe her reinforces one of her personal motifs. In effect, Mann is excluding extraneous material to exercise tight control over the depiction of this character.

While Hans Castorp provides a major share of the reader's information about Chauchat, other characters contribute significantly, though they, of course, are also presented through Hans Castorp's "filtering." Their commentary adds different dimensions to Chauchat's portrayal, but is generally compatible with Hans Castorp's impressions. Fräulein Engelhart participates in a teasing mealtime dialogue with Hans Castorp about the Russian's personal details and attractiveness. Joachim shows a certain distaste for Chauchat by avoiding the subject of Hans Castorp's obvious obsession, and Settembrini adds a humanist's disapproval of the representative of uncivilized Asia. Wehsal, initially a nameless piano-playing patient from Mannheim, echoes Hans Castorp's infatuation with Chauchat in his longing glances. Hofrat Behrens describes the Russian *Kätzchen* as "die kleine Chauchat" when he is talking about his painting, and he asks Hans Castorp about her man to man in "Veränderungen" : "Na? ... Niedlich, was?" Joachim's mother mentions having met Chauchat at a Munich restaurant, and even that brief acquaintance leaves her with an impression that dovetails with that of Hans Castorp : "... freie Manieren, nachlässig... Fremdartig," she sums up (ZB 690).

The narrative standpoint, which follows the perspective of Hans Castorp, also has the effect of distancing Chauchat, keeping her at arm's length until the "Walpurgisnacht" chapter. She does not speak to Hans Castorp until that time, and her only directly reported speech is in a brief exchange with Joachim in the X-ray room. This aloofness is in keeping with her nature as a figure of enigma and mystery; indeed, it encourages Hans Castorp's interest, and permits him to see her in his own highly subjective and romanticized terms. He prefers this interpretation to the reality of ordinary social conversation until the *Fasching* celebrations present an opportunity to sidestep bourgeois conventions.

Leitmotifs are also reinforced by interactions between characters, because personal affinities and antagonisms in *Der Zauberberg* parallel compatible (or rival) principles. Thus Chauchat, who represents values contrary to Settembrini's rationalism, stands

personally as well as ideologically opposed to the Italian. She acknowledges this in “Vingt et Un” : “Ich liebte ihn nicht Er war hochmütig.” Settembrini’s antipathy is clear in his warnings about the Asian threat and his attempts to dissuade Hans Castorp from contact with Chauchat at the *Faschingsnacht* party. Their estrangement is further thrown into relief by the fact that the two of them have no common language in which to communicate; she speaks no Italian, and Settembrini speaks no Russian or French (ZB 765). Chauchat is interested in getting to know Naphta because he too is an opponent of Settembrini : ““Wenn er sein [Settembrinis] Widersacher ist, möchte ich seine Bekanntschaft machen”” (ZB 766). In “Mynheer Peeperkorn (des weiteren)” we see Chauchat and Naphta enjoying amiable conversation, though their differences of viewpoint prevent them from forming any real bond.

On the other hand, Chauchat’s admirers apart from Hans Castorp are Hofrat Behrens, Fräulein Engelhart and Wehsal, all of whom show evidence of decadence in their own personalities, and these personal associations support Chauchat’s identity as an erotic figure. Wehsal and Fräulein Engelhart, both admirers of Chauchat from afar, bracket the “Walpurgisnacht” scenario like two decadent bookends, one for heterosexual and one for homoerotic attraction. They are the last individuals to remain in the music room (playing the piano together) with Chauchat and Hans Castorp on *Faschingsnacht*; they are both also present when she departs the next day.

Plot coincidences such as those discussed here (see “Leitmotif : Illusion,” above) also reinforce themes associated with Chauchat. Her chance presence in the corridor after Hans Castorp has been visiting a dying patient makes a connection with the motif of death. Hefrich ascribes a similar significance to particular choices of words, such as the fact that “tot” is one of the first words spoken by Hans Castorp to Chauchat when he first talks with her in Chapter Seven. (“Und Ihr Vetter, Monsieur?’ ... ‘Er ist tot’” [ZB 764-65]).

To summarize then, Mann uses a set of interlocking leitmotifs and an implicit methodology to construct the enigmatic character of Clawdia Chauchat and bring out her

symbolic significance for Hans Castorp. That method has several elements, the most important being repetition and complementarity of motifs, and a narrative restriction to Hans Castorp's experience and perceptions. These techniques bring Chauchat's leitmotifs together to build her multi-faceted representative character.

NATURALISTIC PORTRAYAL

While we are primarily concerned here with Mann's use of motifs in describing Chauchat, it should be noted that her characterization is not limited to these repeated themes, nor is it entirely based on the testimony of others. Her own directly reported speech and actions provide occasional glimpses of a real, emotionally involved personality not reducible to leitmotifs. One example is the scene in "Launen des Merkurs" in which Hans Castorp converses overloudly with Hermine Kleefeld, hoping that Chauchat (standing nearby) will overhear. The Russian woman's reaction to this is concentrated into a withering look of disdain directed at Hans Castorp, which she finishes by staring at his yellow boots and then looking away with a half-smile (ZB 323).

A second close encounter takes place in the X-ray anteroom (ZB 293-98) where Chauchat spends a few minutes in the company of Hans Castorp and his cousin Joachim. She converses briefly with Joachim about the fact that patient appointments are running late, an ironic choice of topic for the representative of timeless Asian *Uniform*, and expresses her displeasure at this situation before sitting down with a magazine.

The above-mentioned scenes go beyond the formulaic motifs of nail-biting and Hippe-features to give Chauchat's character the greater complexity and even unpredictability of a real human being. They also establish a humorous contrast between the unremarkable, even banal character of the actual events and the weight of significance with which Hans Castorp invests them. "Ein schwerer, schwerer Unglücksfall!" (ZB 323) he exclaims to himself after the incident with Kleefeld, although very little has actually transpired. As Joachim and Chauchat make small talk in the waiting room, Hans

Castorp is in a dreamlike state, half lost in thoughts about Chauchat, Hippe, and the reasons why he cannot simply speak to her as Joachim does (ZB 295-96).

A similar ironic juxtaposition is present when Hans Castorp and Chauchat speak and interact in the much-anticipated dialogue in “Walpurgisnacht.” In this chapter the Russian woman finally speaks at length and her words are quoted directly, so that readers are at last able to form an impression of her for themselves. This scene is the first extended coming together of Hans Castorp’s subjectively imagined “Clawdia,” as he calls her to himself, and the actual person with her own independent personality, usually referred to more objectively by the narrator as “Madame Chauchat” or “Frau Chauchat.” A humorous contrast of these two personas is created by the difference in tone between Chauchat’s bemused banter on the one hand and Hans Castorp’s very serious allegorical-metaphysical outbursts on the other. She keeps the conversation light, changing the subject when Hans Castorp tries to discuss Hofrat Behrens or her husband in Daghestan, and she jokingly calls the young German “*mon ami*” and “*Poète*” and makes light of his sickness (“...*c’est un incident sans conséquence qui passera vite*” [ZB 471]). She emphasizes the distance between herself and Hans Castorp by her reactions to his use of “du” and his revelations of facts he has learned about her. There is a sense of reality undercutting Hans Castorp’s imaginative musings, and a note of ironical amusement at his expense. Yet Chauchat also uncannily confirms the role in which Hans Castorp has cast her when she expresses a very amoral ethic : “... *qu’il faudrait chercher la morale non dans la vertu, c’est-à-dire dans la raison, la discipline, les bonnes moeurs, l’honnêteté - mais plutôt dans le contraire, je veux dire : dans le péché, en s’abandonnant au danger, à ce qui est nuisible ...*” (ZB 469). Interpreted literally, her words are a declaration of the higher value of an anti-bourgeois behavior code, but this is qualified by the teasing, ironical tone and by the fact that this is merely clever cocktail-party conversation, put forward to amuse in a social context rather than as a serious philosophy.

Discussing this scene, Weigand says that it embodies the ironic temper of the whole novel, which is “a supreme irony, playing between life and the spirit and embracing them both”(61). Irony enables the real or public Chauchat to come together in this scene with the idealized woman Hans Castorp has imagined. But while irony may be pervasive in *Der Zauberberg*, the particular ironic humor found in this scene does not carry over to Chauchat’s later encounters with Hans Castorp. As will be shown, the perceived changes in her personality in subsequent chapters bring a different conversational style as well.

CHAPTER 5 : CHAUCHAT'S DISINTEGRATION

The characterization of Clawdia Chauchat is uniform and consistent until her departure from Davos after *Faschingsnacht*. But thereafter, the figure of the Russian woman - so central to Hans Castorp's thoughts from the second through the fifth chapters - is supplanted by other characters and themes. Her role is diminished as the novel progresses and then eliminated entirely after "Mynheer Peeperkorn (Schluß)."

This change results from the shift in direction of *Der Zauberberg* over its twelve years of composition from 1912 to 1924. By the 1920's Mann had amended his view of the themes his novel was committed to following (Reed 244). His political sympathies had been transformed by the course of World War I and subsequent upheaval in Germany, and the former *Unpolitischer* had become politicized and more liberal in his views. These broadened interests altered the content and orientation of the novel following a two-year break in work on it from 1915 to 1917. The result is that the novel becomes more serious in tone, moving away from the original satyr-play parodying *Der Tod in Venedig* to weightier concerns (Krug 167). The comic overtones, the description of Settembrini as organ-grinder, for example, are abandoned as the novel's content becomes darker and as Mann's sympathies move from anti-democratic to republican. References to Hippe disappear after Book Five; the conceit of homoerotic role-playing is no longer appropriate given the kind of questions Mann wanted to address. The novel's subject matter is extended beyond the East-West, Chauchat-Settembrini dichotomy to include further issues and new characters, and the conflict between Settembrini's humanist and Naphta's reactionary values comes to the fore. The latter portions of the work also show a different attitude on Mann's part to Romanticism and a rejection of Schopenhauer. (Koopman 34). The chapter "Schnee," in which the life-death opposition is moderated, puts forward such a position and ostensibly provides Hans Castorp with an alternative to

his *Todesfaszination*. As the novel's overall intent shifts from entertainment to exploration of ethical and social issues, it moves closer to a *Bildungsroman* format (Reed 246).

With the change of agenda, Mann revalues some of his characters such as Settembrini (Ridley 38). But Chauchat is even more drastically impacted, since her presence is unnecessary and even awkward in view of this new subject matter. Mann partially resolves this by removing her from the Berghof; she is absent for the duration of Book Six and departs again at an unspecified time after Peeperkorn's death. But her influence is definitively terminated by the profound alterations to her character seen in Books Six and Seven, changes which negate her decadence and seductive power and remove the source of her attraction. She returns to the Berghof as a different person who no longer represents the same values as before, and this results in a different sort of relationship with Hans Castorp.

The question for Mann as author is : How can such a process be portrayed in a figure who represents a defined set of values (the "Asian Principle") and whose identity is composed through repeated themes? Characterization by leitmotif would appear to be a process poorly suited to depicting personal transformation, because such motifs remain essentially the same; indeed, they must be consistent so as to be recognizable when they are repeated. This uniformity and inflexibility run counter to the depiction of a dynamic process like character evolution or development. Mann's answer to this dilemma is to change Chauchat by performing a partial deconstruction of her character. He employs the same kind of materials and methods used to create her persona, but in reverse. Instead of a consistent and repeated constellation of leitmotifs, we find the opposite : certain of Chauchat's character themes are eliminated after Book Five and others brought in for the first time. The *Themengewebe* of closely interrelated motifs is supplanted by an unravelling of her character; there is discontinuity, because the new motifs lack the kind of integration which was part of Chauchat's original characterization. Even the perspective

and tone of the narrative subtly change her depiction. This amounts to a negating of her identity - effectively, a form of personality disintegration.

The change can be seen already in "Veränderungen," the chapter immediately following "Walpurgisnacht," where Mann introduces a wholly new motif for Chauchat, that of "Genius des Ortes". Thinking about her roughly six weeks after her departure, Hans Castorp describes Chauchat as being spiritually present as the *Genius* of the Berghof even when she is not physically there :

... anderswo ... ließ Frau Chauchat nun Türen zufallen ... Aber war sie unsichtbar-abwesend, so war sie doch zugleich auch unsichtbar- anwesend für Hans Castorps Sinn, - der Genius des Ortes, den er in schlimmer, in ausschreibungsvoll süßer Stunde, in einer Stunde, auf die kein friedliches kleines Lied des Flachlandes paßte, erkannt und besessen hatte (ZB 480-481)

Superficially the idea of such a *Genius* provides a psychological explanation for Hans Castorp's continued stay at the sanatorium : Chauchat's influence remains active despite her literal absence. There is more to the motif, however. As Heftrich indicates, Mann is using the word *Genius* and its derivatives with a specialized meaning in *Der Zauberberg* (Heftrich 64). *Genius* is contrasted with humanistic, rationalist values. Settembrini makes this clear : "Mein Gott," he says, "ich bin Humanist, ein *homo humanus*, ich verstehe nichts von ingeniösen Dingen ..." (ZB 86). The reference (quoted above) to the little song of the Flatland shows that the *Genius des Ortes* is associated with the flight from bourgeois morality and society; Hans Castorp's later conversation with Chauchat in "Mynheer Peeperkorn (des weiteren)" relates the German term "genial" to disease, death, freedom and dreams. He explains to her, "... die unvernünftige Liebe ist genial, denn der Tod, weißt du, ist das geniale Prinzip, die *res bina*, der *lapis philosophorum*" He speaks of having first made Chauchat's acquaintance "in einem genialen Traum," the dream which suggested her similarities to Hippe (ZB 818). And again the contrast with 'ordinary' life is made : "Zum Leben gibt

es zwei Wege : Der eine ist der gewöhnliche, direkte und brave. Der andere ist schlimm, er führt über den Tod, und das ist der geniale Weg!” (ZB 819). Hans Castorp also describes Clawdia as “a woman of genius” when he and Peeperkorn talk together about her before making their pact : “‘Denn sie ist ja eine geniale Existenz’ sagte er, ‘und der Mann hinter dem Kaukasus - Sie wissen doch wohl, daß sie einen Mann hinter dem Kaukasus hat - bewilligt ihr ihre Freiheit und Genialität...’” (ZB 837).

The *Genius* motif appears to extend certain of Chauchat’s motifs, but one may well ask why this new theme is being added at this stage in the narrative.¹⁴ Reed, who interprets the novel as having features of a *Bildungsroman*, explains the idea of *Genius des Ortes* or *genius loci* as an indication of the progress Hans Castorp has made in internalizing the influence of his “mentor” Chauchat :

She has played her role of setting his *Bildung* in motion so effectively that after the Walpurgisnacht her physical presence is not needed. She has not only led him to look for a mentor, she has also led him to show his independence of the mentor, in his Walpurgisnacht tasting of forbidden fruit - the Asiatic world of mystical quietism and sin.... (Reed 248).

To take this further, Hans Castorp’s musings about the *Genius des Ortes* show that he is thinking about Chauchat in different terms from before. He is dissociating her symbolic qualities from her personality, as evidenced by the different, depersonalized name (*Genius*) he is using, where previously she was always “Frau Chauchat,” “Clawdia Chauchat” or occasionally “Clawdia.” The resulting change in gender is jarring, as when Hans Castorp recalls fantasizing about accompanying Chauchat in her travels : “... den Genius über den Kaukasus [zu] begleiten, ihm nachzureisen, ihn an dem Orte, den die

¹⁴ Hans Castorp draws attention to the fact that this is a novel concept when he first uses it in conversation with Chauchat : “‘Die Krankheit gibt dir Freiheit. Sie macht dich - halt, jetzt fällt mir ein Wort ein, das ich noch nie gebraucht habe! Sie macht dich genial!’” (ZB 817).

freizügige Laune des Genius sich zum nächsten Domizil erwählen werde... um sich niemals mehr von ihm zu trennen..."(ZB 481). The object of his desires here is strangely impersonal and masculinized, an abstraction of Chauchat's attributes without her personality.

Other changes in Chauchat's status become apparent in the four scenes in the Book Seven in which she appears. The first is the appearance of Peeperkorn and Chauchat at breakfast on the morning after their arrival at the Berghof. Hans Castorp, watching the two of them, reassures himself that Chauchat is the same: "Ja, sie war es, unverändert" (ZB 760). He notes the red-blond hair, her "Steppenwolfslichter" (slanted eyes) and high cheekbones. As in former times, she walks catlike with her head thrust slightly forward, and she still pauses, smiling, to be noticed before being seated. But already there are fundamental changes: one of Chauchat's key motifs, door-slamming, is absent, because Peeperkorn catches the swinging door - in other words, it is his presence which accounts for this change. Eye contact between Hans Castorp and Chauchat, an important factor in their earlier exchanges, is lacking now and in its place is "ein blindes und gleichgültiges Hinstreifen von Frau Chauchats Seite" (ZB 761).

Most critically, there is no reference to Hippe: the term "Steppenwolfslichter" is used instead of "Hippe-Augen," Chauchat's cheeks are simply "Wangenknochen" with no comment on their Slavic quality, and the description of other features not only calls up no Hippe-analogies but includes elements (lips and neck) not previously singled out in the leitmotif litany of Chauchat's physical appearance. Moreover, the impression is left of someone more female than "knabenhaft" or "mädchenhaft": "ihre Nackenrundung, ihre Lippen, die voller erschienen, als sie waren ..." (ZB 760).

In summary, this scene departs from the earlier pattern of description by leitmotif, because it leaves out certain behavior and characteristics which we would expect of Chauchat, and introduces new descriptive terms. Kurzke maintains that the relationship with Peeperkorn has banished the homoerotic side of Chauchat's persona:

Diese zweite Chauchat-Episode ist von ganz anderer Struktur als die erste [d.h., Walpurgisnacht]. Clawdia fühlt sich Peeperkorn verpflichtet. Sie ist ihm auf eine gewisse Weise treu. Ihr Verhältnis zu ihm ist mehr von Fürsorge als von Sexualität bestimmt. Kurzum : es trägt die Merkmale einer Ehe (nach der Logik des *Ehe*-Essays). Die homoerotische Komponente verschwindet, der Hippe-Vergleich spielt keine Rolle mehr. (Kurzke 1997, 189)

Böhm explains the situation as a change in Hans Castorp, who represses his homosexual tendencies after Chauchat leaves. He shows greater confidence with other males such as Wehsal und Tienappel, and ceases to think of Hippe except in relation to the past. Though he may note Hippe-like features (voice, eyes, cheeks), these do not bring on visions or “accidents” like the earlier nosebleed. In short, he has thrown off the fascination with Hippe, and with this, Chauchat’s mystique vanishes (Böhm 156-57).

The suggested character change continues in the private confrontation of Hans Castorp and Chauchat in “Vingt et Un.” The setting is the same reading room where the two conversed in French in “Walpurgisnacht,” as the narrator meaningfully observes at the outset, and is a replay of that scene in some respects. But there are significant differences. One is the fact that Chauchat takes the initiative here, approaching Hans Castorp and uttering the first words of their conversation - a reversal in the respective roles of the two in “Walpurgisnacht.” She addresses Hans Castorp in German rather than the French of *Faschingsnacht*, a significant choice since she has earlier identified Germany with order and the absence of freedom. (“*Vous aimez l’ordre mieux que la liberté, toute l’Europe le sait*” [ZB 462]). The all-important eye contact of earlier scenes is again lacking; Chauchat talks behind Hans Castorp, above his head, and he does not seem to be making any effort to look at her : At first he has his eyes partially closed, “tat sie aber gleich wieder auf, um sie schräg aufwärts, in der Richtung, die seinem Blick durch die Haltung seines Kopfes gewiesen war, irgendwohin ins Leere zu richten” (ZB 764). Chauchat’s

voice is described as “verschleiert” and identified with conversation from “Walpurgisnacht,” but the terminology is otherwise largely unfamiliar :

Es war eine bezaubernde Stimme für sein Ohr, das nun einmal geschaffen war, ihre herbsüße Verschleierung als extreme Annehmlichkeit zu empfinden - den Begriff des Angenehmen eben auf einen extremen Gipfel getrieben - es war die Stimme, die vorzeiten gesagt hatt : “Gern. Aber mach ihn nicht entzwei”, eine bezwingende, eine Schicksalsstimme....(ZB 764)

While “bezaubernd” harks back to the enchantment/magic motif, references to male characteristics such as huskiness are missing here, and the “mach ihn nicht entzwei” alludes to Chauchat as much as to Hippe. Gone, too, is any mention of *Unmanier*, and Chauchat’s appearance goes unremarked because Hans Castorp cannot see her as she approaches. Other motifs are conspicuously absent : Here there is no talk of illness or freedom (the voice is “bezwingend”), while “angenehm” and “Annehmlichkeit” are terms not seen in Chauchat’s original characterization.

The former bantering tone of Chauchat’s speech in “Walpurgisnacht” is less pronounced, though it surfaces occasionally: “Ich sehe wohl, man ist immer noch ein philosophischer Taugenichts” (ZB 765). But Hans Castorp’s demeanor lacks the romanticized intensity of his conversation on *Faschingsnacht*, so that the humorously contrasting style of that earlier exchange is lacking.

The conversation between Hans Castorp and Chauchat is abruptly interrupted by the presence of Peeperkorn. At this point Chauchat, the supposed representative of anti-bourgeois decadence, “genügte einer Forderung des gesitteten Abendlandes, indem sie ‘die Herren’ einander vorstellte.” This pointed comment emphasizes that Chauchat is no longer completely at odds with the West or with conventional society.

An evening of games and Herculean eating and drinking follows in which Chauchat assists in carrying out Peeperkorn’s desires, anticipating his wishes by organizing the

evening's activities and refreshments, and demonstrating a pragmatism that runs counter to her distanced Eastern mystique. She pats Peeperkorn's hand and calms him when the cold cuts displease him, coaxing him to order something else, and later diplomatically points out to him that the guests are getting bored, an observation which brings on another round of champagne. She also interprets his wishes intuitively here ("Offenbar war Frau Chauchat geübt, die Richtung seiner Wünsche aufs halbe Wort zu unterscheiden" [ZB 769]), showing a new and rather uncharacteristic form of behavior for a woman who has formerly represented the principle of inarticulate Asian chaos. Her overall role here appears to be very much that of helpmate and companion to the Dutch planter, a strong contrast with the independence and emancipation exhibited in "Walpurgisnacht."

The narrative perspective has also changed. Despite her active role in this evening's gathering, the Russian woman's presence is not the main event here; she is mentioned dispassionately and only in passing, a reversal of the strong previous focus on her which reflected Hans Castorp's preoccupation.

On the following day, when Hans Castorp comes to call at Peeperkorn's room and finds him indisposed, Chauchat is again an accessory to the scene rather than its main figure. The designation "Reisebegleiterin" makes her an adjunct to someone else, as do her actions: "Sie machte sich dies und jenes im Zimmer zu schaffen, wies den Kammerdiener an, das Kaffeegeschirr fortzuräumen, verschwand auf eine Weile und kehrte auf leisen Sohlen wieder, um im Stehen sich ein wenig an dem Gespräch zu beteiligen ..." (ZB 792). New motifs have intruded here: Although the phrase, *leise Sohlen* may recall the cat motif, it also shows a new reticence contrary to the original Chauchat's assertive door-slamming. Her hovering manner and conversation are unconnected with previous descriptions, as is the repeated phrase "doch nur ja": "[Sie] ging denn auch drüber hin .. mit Lächeln und Winken und der Aufforderung, 'doch nur ja' Platz zu behalten, sich 'doch nur ja nicht' in seinem Tête-à-Tête mit Mynheer Peeperkorn stören zu lassen ..." (ZB 792).

The narrator draws attention again to this phrase : “... so legte sie Unruhe und selbst Spitzigkeit an den Tag, mit ihrem ‘doch nur ja’ und ‘nur ja nicht’”(ZB 792). But despite this emphasis, Chauchat’s language here is a blind motif leading nowhere, which neither complements her other qualities nor refers to previous (or later) descriptions. The much-repeated themes of Books 1 to 5 are conspicuously missing, too: no comparisons with Hippe are made when Chauchat laughs, and her waving is a new action quite unlike the arm gestures described earlier which were evocative of Hermes. Where the narration consisted of distanced, careful observations in Chauchat’s earlier scenes, she is described in terms of her actions here, and there is little information about her appearance. Her activities are apparently so unremarkable that they do not warrant description in full : “Sie machte dies und jenes im Zimmer zu schaffen ...” (ZB 792). This banality shows that Chauchat is being de-mystified and de-mythologized. It is clear, then, that a number of her previously established qualities are being undermined in “Vingt et Un.”

The third episode with consequences for Chauchat’s character development occurs in the middle portion of “Mynheer Peeperkorn (des weiteren).” Here, as in “Vingt et Un,” the narrative perspective has switched from the *Augenliebe* of earlier chapters with its emphasis on the visual, to more auditory information : “... er hörte ihre Schritte, ihr Kleid hinter sich, sie war neben ihm ...”(ZB 815). Again, Chauchat takes the initiative in this encounter by entering the lobby to join Hans Castorp, and again she addresses him in German rather than French, this time asking for a stamp for a letter - an ironic twist, since (as previously noted), writing is an activity at odds with her persona. There are parallels here with the final conversation of “Walpurgisnacht,” but the differences serve to underline how things have changed. In this later scene, a request is made but not fulfilled, for Hans Castorp has no stamps. The scene is set with a reference to the rocking chair in which Marusya sat and talked to Joachim, an allusion that distracts from

Chauchat's entry rather than focussing on it. The effect is opposite to that of the earlier door-slaming entrances to Haus Berghof's dining hall.

Chauchat is also becoming dissociated from the concept of *Genius* in this scene and the preceding one in the reading room. She declines to discuss her supposed *Genie* in "Mynheer Peeperkorn (des weiteren)." "Wir wollen über Genie ein andermal reden," she counters. "Nicht das wollte ich sagen" (ZB 817). When she maintains that it is impertinent for Hans Castorp to say that he waited for her at the Berghof, he responds, "Jetzt sprichst du ungenial und ganz konventionell, Clawdia" (ZB 818). He hastens to add that this is just a manner of speaking: "Das ist ja nur eine Redensart," but the suggestion of conventionality would have been unthinkable for the earlier Chauchat.

Just as Chauchat's *Genius* is being put in doubt, another new motif is being introduced in connection with her: the concept of *Menschlichkeit*, a term which appears to be associated for her with Peeperkorn. This is shown as she rebukes Hans Castorp in "Vingt et Un" when he makes fun of Peeperkorn's unfinished sentences: "Man versucht, sich lustig zu machen über Leute, die viel größer und besser und mähschlicher sind als man selber mitsamt seinem ..." (ZB 767). Chauchat's mispronunciation ("mähschlicher") shows that the word is distorted coming from her lips and imperfectly mastered. She criticizes both Settembrini and Philip of Spain's castle as "unmenschlich" (ZB 767), then accepts a cigarette from Hans Castorp's silver box casually ("nachlässig") but with an air of "menschlicher, oder besser gesagt: 'mähschlicher' Gemeinsamkeit und Besitzgenossenschaft..." (ZB 816). She subsequently reaches consensus with Hans Castorp only upon deciding that what he says is "menschlich": "Ich will nicht behaupten, daß ich alles verstehe in deinen krausen deutschen Gedanken, aber es klingt mähschlich, was du sagst, und du bist zweifellos ein guter Junge" (ZB 819). Further on, when the two of them have been discussing Peeperkorn, Hans Castorp says rather impatiently, "Menschlich! Du liebst das Wort, du dehnt es so schwärmerisch, ich habe es immer mit Interesse aus deinem Munde gehört" (ZB 821). The motif of *Menschlichkeit*, like

Genius, is a late addition which lacks the close interrelatedness of Chauchat's themes introduced before "Walpurgisnacht," and also fails to refer backward or forward to other parts of her identity.

This scene underlines the quite different conversational chemistry between Chauchat and Hans Castorp, when compared with that of "Walpurgisnacht." The first exchanges with Hans Castorp show some of her former ironic, distanced manner, as when she refers obliquely to him as "Der [Monsieur] hier im Stuhl," or petulantly complains when he has no stamps, "Nicht in Bereitschaft, einer Dame gefällig zu sein?" (ZB 815). As noted above,¹⁴ there is a humorous interplay in "Walpurgisnacht" between Hans Castorp's eagerness to make Chauchat's acquaintance and the idealist/metaphysical nature of his speech, versus Chauchat's cooler, sophisticated bemusement; that contrast and the resulting humor are not found in their later dialogues. When she suggests that they join together in a pact "for" Peeperkorn, Chauchat makes her request straightforwardly and with apparent emotional openness, abandoning the ironical aloofness of earlier exchanges: "Gibst du mir darauf die Hand? Mir ist oft bange ... Ich fürchte mich manchmal vor dem Alleinsein mit ihm, dem innerlichen Alleinsein, *tu sais* ..." (ZB 822). The direct and sincere tone here marks a further dropping away of her distanced air of mystery.

In addition to changes or negations of her former motifs, the shift in narrative perspective in the seventh Book impacts Chauchat's character. Narration is now presented less frequently from Hans Castorp's standpoint; instead there is greater participation by the omniscient narrator, who increasingly takes over reportage of events and offers extended commentary. This enlarged role of the narrator can be seen when he steps in to deliver prolonged commentary about the Russian kiss between Chauchat and Hans Castorp (ZB 823-24), for example, or in the ironic remarks about Hans Castorp's attitude to men when he establishes friendly relations with Peeperkorn (ZB 790). The

¹⁴ See Chapter 4, "Naturalistic Portrayal", page 35.

change can be demonstrated quantitatively : Abadi's analysis reveals that Book Seven far exceeds all other Books in the frequency and scope of instances of "auktorial" narration - that is, passages where the narrator's third-person perspective as opposed to the protagonist's viewpoint prevails (Abadi 46, 48-9).¹⁶

The narrative shift toward the omniscient narrator's standpoint is also shown by the fact that there is less direct reportage of Hans Castorp's feelings than previously, and his reactions to Chauchat are progressively less emotional. One indicator is the expression "Mein Gott!", which Hans Castorp uses on occasions of powerful revelation : when he first sees Joachim's X-ray, for instance; when he feels his heart pounding after eye contact with Frau Chauchat across the dining hall; and again when he takes in Chauchat's sleeveless gown at the beginning of the evening in "Walpurgisnacht" (ZB 449). Following Chauchat's return to the sanatorium, Hans Castorp does exclaim to himself on first seeing Chauchat in the dining room with Peeperkorn ("Clawdia!' dachte er erschauernd..."(ZB 760]), but this marks the last instance in which she merits an exclamation mark. But it is Peeperkorn rather than Chauchat who prompts him to say, "Mein Gott!" for the last time : "Mein Gott! eine Persönlichkeit!' empfand er zum hundertstenmal" (ZB 777).

The viewpoints of other characters are also assuming greater importance, moving the narrative closer to a public perspective and away from Hans Castorp's private reflections.¹⁷ On the outing to the Fluela waterfall, for example, Frau Chauchat wears a

¹⁶ Abadi's work reveals that Book Seven has 102 "auktorial" passages compared with 69 and 70 for Books Six and Five respectively, which have the next-largest numbers. The material included in Book Seven's "auktorial" passages is nearly three times as long (307 sentences) as that for Books Five and Six (114 and 113 sentences), a substantial difference.

¹⁷ Hans Castorp himself demonstrates greater empathy with another character than he has previously shown, when he speculates to himself what Behrens must be feeling about

hat held down with a veil under the chin, “was ihr so reizend stand, daß es die Mehrzahl der Anwesenden geradezu schmerzte...” (ZB 845). The ride to the waterfall is also notable for Wehsal’s direct and crude expression of lust, a monologue delivered to Hans Castorp which describes Chauchat in purely heterosexual terms. This forms the most sustained and forceful single commentary on Frau Chauchat by a character other than Hans Castorp, and the fact that he does not agree with it demonstrates again that his point of view is not the prevailing one.

The supporting cast of secondary characters who rounded out Chauchat’s earlier characterization is also changing. Fräulein Engelhart is absent, while Settembrini has shifted his concern from Chauchat to Naphta, the new challenger for Hans Castorp’s loyalty. Hofrat Behrens says nothing further about Chauchat after his remarks to Hans Castorp about her travelling and living arrangements with Peeperkorn when she first returns to the Berghof. Book Seven introduces an almost-new character, Wehsal (who now speaks and is given a name), and the new motif of his sexual frustration. Peeperkorn offers an important new character portrait of Chauchat, seeing her as an incarnation of Life and of the female principle. This is not only a new description of her, but one which contradicts Hans Castorp’s original perception of the Russian woman as a figure of death and illness (van Beers 587).

Chauchat’s final appearance in the novel is at Peeperkorn’s deathbed in the aftermath of his suicide in “Mynheer Peeperkorn (Schluß).” Her attitude, chin in hand, her back turned to Hans Castorp, seated on a low stool, is the complete behavioral opposite of door-slamming and posing in the dining room. Moreover, her physical presence and details appear to be of little importance here: There is no noting of eye color

Chauchat’s relationship with Peeperkorn : ““Und du?” dachte er. ‘Wie ist dir zumute? Ganz unbeteiligt bist du doch auch nicht, von früher her, wenn mich nicht dieses und jenes täuscht ...’” (ZB 753).

or shape, of facial features or hair. Her clothing is not mentioned, although the Malay servant's colorful finery is described in some detail. Her only words stress the propriety of sending for Hans Castorp : “‘Sie hatten ein Anrecht darauf, daß ich Sie rufen ließ,’ sagte sie”(859). This shift to bourgeois proprieties is confirmed when Hans Castorp addresses her with the formal pronoun, “Sie”, and kisses her on the forehead - a Platonic gesture which makes plain how she has changed in his regard.

Of the ten motifs discussed in Chapter 3 of this thesis, none are called up in this final scene, and this amounts to a significant deconstruction of Chauchat's persona. That personal disintegration is carried further by the fact that other characters begin to take over her leitmotifs. Having motifs in common with other characters is not problematic in itself. A number of the themes which are key to Chauchat's personality have broader application; for example, other individuals share her Russian-ness, and the very ambience of the Berghof mirrors her decadence and *Uniform*. But in Book Seven certain motifs are taken up for the first time by other individuals just as Chauchat's persona is being eroded. The former *femme fatale* has lost her powers of visual fascination and the motif of apparel to the Malay servant, who appears resplendent at the death of Peeperkorn, no longer wearing his customary black and white but “in einer Art von Nationaltracht, einer breitgestreiften hemdartigen Jacke mit sehr langen und weiten Ärmeln, einem bunten Rock statt der Hosen und einer kegelförmigen Mütze aus gelbem Tuch auf dem Kopf ...” (ZB 856). Chauchat's association with physicality and the primitive *Wille* of Schopenhauer has passed now to Wehsal, who, Frizen notes (308), delivers his declaration of desire using distinctively Schopenhauerian vocabulary. Her position as primary exponent of Asian values is being at least partly assumed by Peeperkorn, who arrives at the Berghof from the train station at the same time as the Egyptian princess who previously gave Behrens the exotic coffee grinder - a touch of the Oriental/decadent which cues the reader to his Bacchanalian nature (Weisinger 188). The Dutchman introduces Hans Castorp to the mysteries of Javan exotica, and Hans Castorp marvels at the eeriness of the things

Peeperkorn has described to him. “‘Er hat mir gelegentlich von dynamischen Drogen und asiatischen Giftbäumen erzählt, so interessant, daß es fast unheimlich war - das Interessante ist immer etwas unheimlich ...’” he says. “‘Natürlich, Ihre Schwäche für das Asiatische ist bekannt,’” replies Settembrini sternly (ZB 803).

Hans Castorp is also appropriating certain of Chauchat’s themes in Books Six and Seven. This is implied in his move in “Veränderungen” to a dining room seat close to the “good” Russian table, and by his later association with the concept of *Genius*: previously described by Chauchat as “*joli bourgeois*” in “Walpurgisnacht,” he is called “*homme de génie*” when they speak again in Book Seven: “‘*Oh là, là, vraiment, genau so habe ich mir einen homme de génie schon immer vorgestellt, mein armer Kleiner!*’” (ZB 819). In terms of the novel’s evolution, Reed points out that Hans Castorp’s role has become more important. “From the almost neutral object of a sardonic joke, Hans Castorp has become a medium for the expression ... of the work’s inner tendency. His past contact with death has grown into his main positive quality” (Reed 240). Because of Mann’s revised plan for *Der Zauberberg*, he re-casts Hans Castorp as a young man whose sympathy with death “must be offset, integrated.” This integration is revealed in Hans Castorp’s words to Chauchat about the two routes to life, one direct, ordinary, and *brav*; the other evil and *genial*, leading by way of death (Reed 246).

As described above, Chauchat’s personal disintegration is signalled by the absence of certain anticipated motifs and the substitution of others; in some cases her motifs are transferred to other characters. But it would not be accurate to say that *all* of her character traits are taken away; indeed, some qualities and features are definitely retained, establishing continuity between the original and post-*Walpurgisnacht* Chauchats. She still wears the characteristic hair braid, for example, and her Russian background is reaffirmed when she takes cigarettes from an enameled box decorated with a picture of a troika during the evening’s card games in “Vingt et Un.” But the presence of these earlier themes creates an inconsistency within the characterization of Chauchat, because

they are no longer part of a unified and complementary whole; they stand in contradiction to new qualities, and the combination is problematic. In terms of Mann's analogy with musical composition, this deconstruction could be said to be like dissonance. If the characterization of Chauchat by leitmotif is a weaving together of themes or an interrelated *Kontrapunktik*, then the treatment of her personality in Book Seven is an unravelling, a taking apart of the constellation of motifs while adding discordant notes. The harmony of the original Chauchat character is awkwardly at odds with the new material; counterpoint has deteriorated into a cacophony.

CHAPTER 6 : CONCLUSION

Der Zauberberg involves an experiment in characterization, in which Mann endeavors to combine credible fictional figures with strongly allegorical elements. He does so by means of repeated motifs which qualify the primary characters both as individuals and as representations of more general ideas : while demonstrating their own quite unique personalities, Settembrini “stands for” rationalism and democracy, Joachim for extreme formalism, Chauchat for the lure of eroticism and moral freedom, and so on. For those reading the novel realistically, certain figures may be seen as having greater plausibility than others; Ridley’s survey of literary criticism finds that Peeperkorn and Behrens rank highest on this “reality” scale, with Joachim next; Settembrini and Chauchat are felt to be more shadowy presences (Ridley 45). Thus the novel would seem to be at least a qualified success in terms of creating characters with both realistic and idealistic elements.

The experiment works well in part because of the quasi-*Bildungsroman* format, in which the protagonist encounters other individuals and considers their examples and advice. *Der Zauberberg* is a novel of intellectual activity and dialogue rather than dynamic action : Settembrini, Naphta, Joachim and even Hofrat Behrens and Wehsal appear and offer themselves and their ideas as models for Hans Castorp’s consideration, without themselves (with the exception of Joachim) being involved in significant personal re-definition. They are generally not called upon to interact with each other in ways that alter their basic personalities; Chauchat is the only character who is fundamentally transformed, and her case demonstrates the limitations of Mann’s method of characterization.

Certainly Mann does succeed in portraying Chauchat’s personal change within his leitmotif technique. She is seen as a different type of person in her behaviour and attitudes

in Book Seven owing to her relationship with Peeperkorn, and it is made clear that she no longer has the same representative role either; the motifs of her seductive force and her identity with Hippe are eliminated, among other changes. The narrative perspective shifts to a less subjective viewpoint as well, which supports the re-evaluation of Chauchat. This methodology suffers from some shortcomings, however. One is the process's lack of simplicity and efficiency. Depicting change in the Russian patient involves an elaborate removal of most of the features of her earlier identity and the establishment of new motifs in their place - in effect a radical *re*-characterization. Previous information about Chauchat must be re-worked or negated, and the carefully crafted constellation of complementary motifs which made up her original character needs to be disassembled to make way for new qualities.

This rather convoluted method of effecting change has restricted potential for use. It is most appropriate for situations of significant personal transformation, such as Chauchat's major shift in identity. Even then this method needs to be used sparingly; revision of a character's leitmotifs probably could not be carried out more than once with any clarity. Furthermore, it would be difficult or impossible to reverse this type of change.

Leitmotifs aside, Mann's treatment of Chauchat is intellectually and aesthetically unsatisfying, because her altered character lacks the vitality and unconventionality that arouse interest on the part of Hans Castorp (as well as the reader) in the earlier portions of the novel. The "new" Chauchat of Books Six and Seven seems a weakened imitator of the original one in her drawing-room banter with Hans Castorp in "Vingt et Un" and "Mynheer Peeperkorn (des weiteren)," and as she busies herself at Peeperkorn's bedside in the latter chapter, she closely resembles an unremarkable *Hausfrau* of the Flatland. Given the absence of dramatic color, it is not surprising that she soon fades away altogether.

The platonic relationship created by the pact between Hans Castorp and Chauchat is stated but not shown : the narrator draws a curtain over the scene in which this *Bund* is closed with a kiss, and the two characters are never shown in conversation again, apart

in the *Liebestod* themes of Hans Castorp's favorite opera selections; and in the irrational magic of Chauchat's X-ray negative, which materializes unexpectedly on Hans Castorp's knees months after her farewell.

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