THOMAS MANN'S *THE MAGIC MOUNTAIN* AND MANUEL ROJAS' *BORN GUILTY*

MERCEDES M. ROBLES

In reference to Manuel Rojas' *Born Guilty* (1951), Fernando Alegría writes: «Que hay ciertas reminiscencias de *La montaña mágica* en esta novela es indiscutible» [That there are certain reminiscences of *The Magic Mountain* in this novel is unquestionable].[1] No detailed study to date, however, of the influence of Mann on Rojas in this particular work has been undertaken. *The Magic Mountain* (1924) seems to affect form, tone, characterizaton of the heroes and, to a lesser extent, theme in *Born Guilty*.

The Magic Mountain has been traditionally classified as a Bildungsroman. *Born Guilty* can be spoken of also in terms of an apprenticeship novel or spiritual voyage. Both Mann and Rojas adhere to the basic characteristics of the genre in that the unifying elements are the heroes themselves, their attitudes toward life, and the inner forming that is accomplished through a series of crises or incidents that shape, mold, and form them before the eyes of the reader. Moreover, in both works, as in all apprenticeship novels, the concept of choice is an essential element.[2] Further evidence of the presence of *The Magic Mountain* in *Born Guilty* is Rojas' use of four critical moments to organize the life of his protagonist and the motif of the wound.

Despite the apparent parallels between *The Magic Mountain* and *Born Guilty*, there are several differences which characterize the two novels. In the former Mann employs a third-person omniscient narrator who is capable of analyzing and raising to an abstract level the thoughts of young Hans Castorp, who during the course of a seven year stay at a sanatorium in Davos, Switzerland, develops into a genius in the realm of experience. Rojas departs from Mann in that he employs a first-person narrator and an autobiographical account. The Chilean, like Mann, does not limit his scope to the mind of his seventeen year-old protagonist, Aniceto Hevia. Any intellectual analysis or metaphysical answers to Aniceto's problems are the result of the narrator looking back at his experiences from some future point in time and space. Rojas' single narrator, however, splits into two, envisioning the world from two distinct perspectives for which the author avails himself of two different modes of narration. For the reflections of the mature man, Rojas employs the stream-of-consciousness technique, while for Aniceto the youth, he employs first-person direct narration.[3]

The protagonists of Mann and Rojas are products of two different social and economic classes, a factor which dramatically affects the relationship of the characters to themselves and the world around them. Hans,

the son of a wealthy and distinguished Hamburg family and an engineer by profession, is able to indulge in spiritual and intellectual pursuits; while Aniceto, the son of a thief and the class *roto* [vagabond] of Chilean literature, is involved in elemental problems of physical survival.[4]

At age twenty-three Hans travels to Davos to visit his only cousin Joachim who is undergoing a treatment for tuberculosis. After a short period at Davos, Hans rejects his comfortable bourgeois life in the «flatland» to surrender himself to a life of death and disease, which he believes will provide him the answers to the mysteries of life and the problems of human existence. Hans perceives disease as having a solemn and ennobling effect. He states: «One always has the idea of a stupid man as perfectly healthy and ordinary, and of illness as making one clever and refined and unusual.»[5] Thus, when Hans is advised by the doctors of the sanatorium to begin a cure for a moist spot on his lung, he willingly accepts.

In *The Magic Mountain* the author is working within the framework of a literary tradition. His preoccupation with disease as a vehicle for spiritual and intellectual growth has for its background a well-established legend, closely associated with the German Romantic Movement and running through the entire nineteenth century. Hermann Weigand said: «There is in Germany a body of opinion sponsored, transmitted, augmented, and popularized by many of the most prominent figures of the last century to the effect that disease is more than something to be done away with; that it is a fascinating phenomenon and, possibly, a vehicle of evolution; and that it may be one of the distinguishing marks of genius. Familiarity with this legend is part of the literary background of the average cultured German, and Thomas Mann tacitly works on this assumption in the development of his theme.»[6] Rojas, in portraying the spiritual development of his hero, is not influenced by any literary tradition. Instead, Aniceto's struggles, for the most part, are directly related to problems of social protest and are deeply rooted in an immediate and concrete reality which formed an intimate part of the author's own life.[7]

At the beginning of *Born Guilty*, Aniceto has just been released from serving a short prison term in a Valparaiso jail for a crime he did not commit. He, like Hans, suffers from a wound, most probably the first sign of tuberculosis. Aniceto's wound, however, has been aggravated by the poverty in which he has lived and the inhumanity he has suffered at the hands of his fellow man: «I spent many days in jail, slept many nights on a bare concrete floor, without a blanket. The result was pneumonia, then a cough from some part of an injured lung.»[8] Aniceto, unlike Hans, at this point and for a great part of his life, is burdened by serious economic problems. Many of his preoccupations, like those of the people who surround him, deal with the desperate struggle of merely staying alive. He reflects: «I had no hopes, no expectations. I had only needs and necessities, few, but pressing ones—give me some food, a place to sleep, a roof over my head, and you can keep your hopes. The people around me had the same needs, and

hardly any others» (*BG*, 255). Futhermore, Aniceto's thoughts concerning death, different from those of Hans, are related to physical survival: «I lived because I was alive, and I did my best, under the urging of my bodily organs, to remain alive, not from a fear of death, but from a fear of pain and suffering. . . I realized that it was not easy to die, except for some accident, but to keep on living for a while called only for a little effort, a little food, some form of shelter, a little air to breathe. . . Survival was cheap, and man was tough—regrettably tough at times» (*BG*, 233).

Four experiences, termed «Continuity,» «Death,» «Freedom,» and «Eros,» distributed over Hans' childhood and adolescence, are important in his later development and woven into his life at the sanatorium. Two of these experiences, presented by way of a long flashback in Chapter II, are symbolized by the baptismal font of his ancestral home and the lying-in-state of his grandfather. The first represents the dignity and tradition of his bourgeois family; the second, the fascinating and mysterious aspects of death which draw him to the life of the sanatorium. The other two experiences are introduced in Chapter III, during the initial stay of Hans at Davos. One is recalled when he remembers how he failed to be promoted in school and the sense of «freedom» which accompanied the shame. This remembrance is provoked by a suicidal young patient who sees life and death as an irresponsible game. The last of these experiences is a childhood attraction to a fellow schoolboy, Hippe, and is linked to his adult attraction to Clavdia, one of the patients; then ultimately he discovers one of his reasons for remaining at the sanatoruim.[9]

Aniceto's past revolves also around four experiences during childhood and youth; these answer the questions proposed in the first sentence of the novel: «How and why did I get here?» (*BG*, 3). The narrator-protagonist in retrospect sees these experiences as quotas or contributions that he and his brothers were to pay: «Since we were not in the same position to pay in the same currency as others, in work or in money, we paid with the only things that we, as sons of a thief, had to pay with: our freedom and our tears» (*BG*, 16). The first incident involves the arrest of Aniceto at age twelve because he is the son of a thief (Part I, Chapter V). The death of his mother, a year later, dramatically provides the second crucial accident (Part I, Chapter X). Shortly after his mother's death, his father is arrested and sentenced to a long prison term (Part I, Chapter IX). The last two incidents lead to the final disintegration of the family, and Aniceto, a mere child, is cast into a cruel, hostile, and dehumanized world where he must learn to survive. The fourth experience involves another arrest (Part II, Chapter VII). It is the arrest of Aniceto at age seventeen, a point in time just shortly before the novel begins.

The four experiences in Ancieto's youth, different from those of Hans, have no symbolic interpretation nor are they instrumental in the motivation of the protagonist's personality. They are employed, rather, as basic critical moments in the hero's life and serve also as directives or organizing prin-

ciples for assembling the story-line. Rojas, influenced by writers such as Faulkner and Proust, deliberately destroys the chronological sequence of events and converts the novel into a mosaic of fragmented incidents which the reader, on the basis of hidden clues, symbols, motifs, and carefully concealed questions, must reconstruct. In *The Magic Mountain* the events develop in chronological order, with the exception of a lengthy flashback in Chapter II relating Hans' life prior to his arrival at Davos. Mann does, however, employ «stream-of-consciousness,» irony, complex symbolism, psychological analysis, dreams, and narrative distance, along with other modern fictional techniques.[10]

Although Hans and Aniceto move in completely different worlds, both undergo a spiritual evolution that affects not only their future, but their attitude toward their fellow man and their understanding of life's meaning. At the onset of *The Magic Mountain*, Hans is a young man of mediocre intelligence, the product of a sheltered life and more disposed to absorbing ideas in a vegetative fashion than by active analysis or critical thinking. In the hermetic atmosphere of the mountain he experiences what Mann himself calls «a heightening process that makes him capable of sensual, moral, and intellectual spheres that he never could have developed in the flatland.»[11]

Moreover, Hans eventually concedes, through his contact with the sanatoruim's patients and through the violent debates of his two educators, the humanist Settembrini and the unorthodox Jesuit Naphta, that little evidence exists to prove the ennobling and spiritualizing effects of disease. More important, in the process, Hans learns to overcome his inborn attraction to death, an attraction that he has felt since childhood, and «arrives at an understanding of humanity that does not, indeed, rationalistically ignore death, nor scorn the dark, mysterious side of life, but takes account of it, without letting it get control over his mind.»[12] Hans adopts this attitude as a result of a dream he has while lost in the snow, high in the Swiss Alps. The resolution achieved in the dream is to affirm love instead of death. He reflects: «I have made a dream poem of humanity. I will cling to it. I will be good. I will let death have no mastery over my thoughts, for therein lies the goodness and love of humankind, and in nothing else. . . . I will keep faith with death in my heart, yet will remember that faith with death and the dead is evil, is hostile to humankind, so soon as we give it power over thought and action. 'For the sake of goodness and love, man shall let death have no sovereignty over his thoughts.' —And with this—I awake» (*MM*, 496-97).

Once Hans has come to understand himself and develop insights into life's meaning, he is ready to leave the sanatorium. He has discovered that the lure of disease as an avenue to life leads only to destruction, and that the approach to life is responsibility: «Would life receive again her erring and 'delicate' child—not by a cheap and easy slipping back into her arms, but sternly, solemnly, penitentially—perhaps not even among the living, but only with three salvoes fired over the grave of the sinner. Thus he might

return. He sank on this knees, raising hands and face to a heaven that howsoever dark and sulphurous was no longer the gloomy grotto of his state of sin» (*MM,* 711). Ironically, Hans' return to active life is not motivated from any decision from within, but by an outside force over which he has no control, the outbreak of World War I.

Aniceto differs from the classic *roto* of Chilean literature and resembles Hans because of his self-questioning and self-reflection. Unlike Hans, the intellectual hero, however, Aniceto is a symbol of contemporary man living in a broken, fractured world, and unable to comprehend the absurdity surrounding him. He reflects: «Wait for what? Actually for nothing, at least for nothing definite. Just wait—perhaps for time to go by. Everybody is waiting, at least more people do, for one thing or another. . . . They live waiting and they die waiting, and sometimes nothing they wait for comes true—except for death which, as people say, is ever the unwaited, the unexpected. Nobody has ever said as he was dying, 'No, this is not what I expected'» (*BG,* 254). Futhermore, Aniceto suffers more from solitude and a sense of alienation. In fact, the novel deals in great part with the anguish that Aniceto experiences as a result of his solitude: «Being alone in the street made me feel depressed and uneasy. I longed for the company of men and women. Even more than wanting to be surrounded by women, I wanted to see men around me—men I could talk to, to ask their advice or give them a hand with their work, if it happened to be light» (*BG,* 89). Aniceto seeks to integrate himself into the existing social structure, while Mann's hero rejects this and all forms of the active life.

Aniceto, in the course of his initiation into life, comes upon an imprisoned man, drunk, half-naked, unconscious, and lying in his own excrement. Aniceto relates the condition of this man to that of the entire human race and through his own feelings of solitude, guilt, shame, and humiliation, he discovers the bonds that exist among all men: «I felt lonely and forlorn, and the sight of the man stretched out on the floor made my mood even worse. I did not consider him a human being, but some animal, some beast, in fact, something even lower than a beast. . . . I felt so ashamed for him, because he evidently did not and could not know what state he was in. I felt vaguely, irrationally, that to some unknown extent I shared his guilt, too. Even though my reason told me that I could not be blamed, I felt guilty and could not put my mind at ease. I had the feeling that I was just like he was, with my buttocks and thighs exposed, that his buttocks and thighs were mine, and those of all men at the same time» (*BG,* 130).

The impression created by this pathetic creature, denigrated, denied freedom and dignity, is as important an experience for Aniceto as Hans' dream while lost in the snow. As a result of the discovery of the essential unity of all mankind and out of his desperate need to overcome his own solitude and provide his life with a sense of harmony, Aniceto turns to solidarity. Solidarity will provide him with the communion that he needs to endure the broken world in which he lives and to compensate for his feelings

of alienation. Futhermore, Aniceto's fundamental attitude toward life changes. In the opening page of the novel, Aniceto reflects: «What was I to do? There was mighty little I could do. Die, at best, but dying is not quite so easy» (*BG,* 4). This question, «What was I to do?,» is repeated frequently during the course of the narrative. Once Aniceto embraces solidarity, however, and has begun to share his life with two other vagabonds, Christian and Echeverria, who renew his faith in friendship and communication, he is able to say, although with irony: «Live! What else is there to do!» (*BG,* 298). Aniceto, in this way, like Hans and all other apprentices, has undergone experiences enabling him to confront the world and his fate. His decision, opposite to that of Hans, is one motivated from within and not dependent on any outside force.

Hans is last seen fighting with the German army on a battlefield in Flanders in 1914. Ironically, despite the initiation he received on the magic mountain and his affirmation of life, his chances for survival are few. Aniceto will continue, despite his education into life and the embracing of solidarity, to be a solitary and withdrawn man as the protagonist of three of Rojas' later novels.[11] In the case of Aniceto, as in many apprenticeship novels, the ending of *Born Guilty* is only the beginning of the hero's life.

During the course of the narrative, Aniceto is confronted with a dilemma similar to that of Hans and his cousin Joachim. Although Joachim spends the entire day by the strictest observance of the rules, trying to conquer the dread disease from which he suffers, he chooses to leave the sanatorium and return to military duty. In reference to his life at the sanatorium, he says to Hans: «And I have to stagnate up here—yes, just stagnate like a filthy puddle, it isn't too crass a comparison» (*MM,* 15). To leave the sanatorium means death for Joachim, to remain means to live enslaved by the wound from which he suffers. Hans, upon learning of Joachim's death, says to Clavdia: «I will not go off without permission, like my poor cousin, who, as you said he would, died because he tried to do service down below, and who knew himself, I suppose, that he would die, but preferred death to doing service up here any longer» (*MM,* 595).

Aniceto, like Hans and Joachim, suffers also from a wound. Physically his ability to work is limited: «To go back to work was impossible (I would have fallen off the ladder) and even less could I think of stealing; that diseased lung made deep breathing impossible» (*BG,* 4). Besides, the physical wound, Rojas' hero is also plagued by a spiritual wound, a metaphor of his anguish, caused by the constant need to choose between what he wants to do and what he ought to do. By way of a long interior monologue and enclosed entirely in parenthesis, Aniceto reflects on his two choices: to live with the wound or to pretend that it does not exist:

> (Imagine that you have a sore somewhere in your body; you can not tell its exact location, you only know it is there, in some part that you can neither see nor touch. Imagine that this sore hurts

> and threatens to break open, or does break open when you happen to forget about it, and do something you are not supposed to do—bend, run, fight, or laugh. As soon as you do any of these things, the sore comes alive. First it makes you aware of its presence, then it begins to hurt. 'Hey, I'm still around. Take it easy,' it signals. In a case like this, you have a choice between two alternatives: you can refuse to live this way, or you can be careful to avoid doing any of the things you are not supposed to do. If you choose the first alternative, if you laugh, jump, run or fight whenever you feel like it, everything will be over quickly. . . . On the other hand, if you choose the second of the two alternatives, you will go on existing, for a longer or shorter while. You will carefully avoid every drastic movement, every special fun and pleasure, and you will live like a servant to your sore. (*BG,* 90-91)

Tuberculosis, the disease afflicting almost every character in *The Magic Mountain*, has a symbolic interpretation. According to Butler Waugh, it is the «physical symbol of an inner decadence of pre World War I society, a society that seems to be flourishing outwardly but is tainted within.»[14] All the inhabitants of the sanatorium, living in luxury and outwardly robust and healthy, are inwardly diseased. The sanstorium and its patients, thus, can be seen as a microcosm for European society from 1907 to 1914.

Aniceto's wound, physical or spiritual, real or imaginary, also has a symbolic interpretation. For Rojas it serves to illustrate the bonds that exist among all men and that the human condition, despite the manner in which it manifests itself, is essentially one and the same: «(And think of this: in this very moment there are many human beings around you look just as sickly, who are sick with a sore which may be a real or imaginery one, visible or hidden, but a sore nevertheless, deep or superficial, a dull pain or a sharp agony, bleeding or dry, large or small—a sore which confines them, shrinks them, petrifies them. (*BG,* 97)

The flow of time is a thematic concern for both Mann and Rojas. Just as he reflects on the mysteries of life, Hans also reflects on the mystery of time, a mystery that is too difficult to interpret: «What is time? A mystery, a figment—and all powerful. It conditions the exterior world, it is motion married to and mingled with the existence of bodies of space, and with the motion of these. Would there be no time if there were no motion? No motion if no time? We fondly ask. Is time a function of space? Or space a function of time? Or are they identical? Echo answers» (*MM,* 334).

Aniceto's reflections on time, as with the image of the wound, focus on the concept that man is not free to live as he chooses or to shape his own destiny. Aniceto perceives life as a trip along the river of time, the flow of which is beyond man's control: «Perhaps time flows through us (or do we

flow through time?) and it sinks down into what one day will be our 'past,' a past which we were unable to choose or shape according to certain specific desires or plans. Why not? Simply because we have none. What desires and what plans? Nobody gave us any distinct desire or laid out any definite plan for us. We all live on what time brings along. . . . What can we do?» (*BG*, 278).

Both Hans and Aniceto experience expeditions amid the snow. Although the settings are similar, utter silence and magnificent mountains engulfed in the snow, the effects created in the protagonists are different. For Hans the snow provides a fitting theater for his «elevated thoughts,» a search for the answers to the mysteries of life; it also provides him with the utter solitude that he craves. Thus, he begins a journey, hoping to become lost:

> In a twinkling he was so solitary, he was as lost as heart could wish. . . . On all sides there was nothing to see, beyond small single flakes of snow, which came out of the white sky and sank to rest on the white earth. The silence about him refused to say aught to his spirit. His gaze was lost in the white void, he felt his heart pulse from the effort of the climb—the muscular organ whose animal-like shape and contracting motion he had watched, with a feeling of sacrilege, in the x-ray laboratory. A naive reverence filled him for that organ of his, for the pulsating heart, up there alone in the icy void, alone with its questions and its riddle. (*MM*, 478)

Aniceto finds himself alone in the mountains, not by choice but by necessity. Like Hans, he is overwhelmed by the mountains in their snowy desolation. The snow, however, serves to accentuate his feelings of solitude which is the cause of so much of his anguish:

> It was certainly not the first snow in the world, but it was the first snow I had ever seen. It was not the snow itself which impressed me, but the feeling of utter loneliness it created in me. Not the loneliness of the snow, of the rocks, of the river or of the mountains, but the loneliness of myself in the midst of the snow, a feeling of isolation, of a reduction of my personality to a frightening minimum. The bonds which had linked me to the countryside or to the place where I was or had been, the bonds of color, motion, space and time seemed to have disappeared and to have left me alone in the midst or a white infinity without any visible landmarks, where everything receded into the distance or became isolated, (*BG*, 200)

In conclusion, in view of the common features which have been il-

lustrated in the above analysis it is possible to say that Rojas was familiar with Mann's work. Both novels are chronicles of education about life whose heroes, during the course of their spiritual journey, question the very nature and goals of human existence. *The Magic Mountain*, while first and foremost a Bildungsroman, is also a long, complex symbolic and philosophical novel. In reference to the German work, the critic R. J. Hollingdale said that the novel is «one so full of intellectual ideas that the author's ambition seems to have been to include in it representatives of every intellectual position possible to Western man.»[15] Rojas never reaches Mann's level in terms of intellectual concepts. The Chilean, on the contrary, seeks to interpret contemporary man's sense of alienation and need for love and harmony. Futhermore, he insists upon man's moral responsibility to his fellow man and a respect for human dignity. Fernando Alegría, in reference to Rojas after the appearance of *Born Guilty*, wrote: «Alejado de Gorki, su maestro de juventud a quien, sin embargo, no olvida del todo, y sin dejarse vencer por los resplandores de Joyce, de Mann, de Faulkner, quienes suelen cegarle, Manuel Rojas ha descubierto el sentido de su creación literaria en el movimiento de una forma de vida que, en el fondo y por encima de fronteras, es un movimiento en búsqueda de la paz, del respeto esencial de la dignidad humana, en cualquiera condición y circunstancia, y del amor como entrega libre, total y desinteresada» [Distanced from Gorki, the master of his youth, whom he does not forget completely, and without letting himself be dazzled by the genius of Joyce, Mann and Faulkner, who at times would blind him, Manuel Rojas has discovered the essence of this literary creation in the movement of a form of life that, as its basis and beyond all frontiers, is a movement in search of peace, of the essential respect of human dignity, in any condition or circumstance, and of love as free surrender, total and disinterested].[16]

Loyola University of Chicago

NOTES

1. Fernando Alegría, «Transendentalismo en la novela chilena» [Transcendentalism in the Chilean Novel], *Cuadernos Americanos*, CIII, No. 2 (1959), 252.

2. For a general discussion of the Bildungsroman, see François Jost, «The 'Bildungsroman' in Germany, England, and France,» in *Introduction to Comparative Literature* (New York: Pegasus, 1974), pp. 134-50. For a discussion of *The Magic Mountain* as a Bildungsroman, see Herman Weigand, «Classification,» in *The Magic Mountain: A Study of Thomas Mann's «Der Zauberberg»* (University of North Carolina Press, 1965), pp. 3-5.

3. The fact that the narrator in *Born Guilty* is an older man looking at his youthful experiences makes the whole tone of the work more plausible in view of the highly complicated

language and the metaphysical implications that would be incongruent with the age, background, and education of Aniceto Hevia as he appears in the novel. For a discussion of the complex use of perspective in *Born Guilty*, see Cedomil Goić, *«Hijo de ladrón» [Born Guilty], La novela [The Novel of Chile]* (Santiago: Editorial Universitaria, 1960), pp. 124-25.

4. For a definition and discussion of the *roto* in Chilean literature, see Carlos Seura Salvo, «Tipos chilenos en la novela y cuento nacional» [Chilean Types in the National Novel and Short Story], *Anales de la Universidad de Chile,* No. 25 (1937), pp. 65-127.

5. Thomas Mann, *The Magic Mountain,* tr. H. T. Lowe-Porter (New York: Vintage Books, 1969), p. 97. Hereafter all references to *The Magic Mountain* will be indicated by the abbreviation *MM* and the page number.

6. Weigand, «Disease,» in *The Magic Mountain: A Study of Thomas Mann's «Der Zauberberg,»* p. 45.

7. For a detailed analysis of the autobiographical elements in Rojas' narrative, see *Antología autobiográfica [Autobiographical Anthology]* (Santiago: Ercilla, 1962).

8. Manuel Rojas, *Born Guilty*, tr. Frank Gaynor (New York: Library Publishers, 1955). Hereafter all references to *Born Guilty* will be indicated by the abbreviation *BG* and the page number.

9. For a discussion of the symbolism of the four experiences distributed over Hans' childhood and adolescence, see Weigand, «Substance and Classification,» in *The Magic Mountain: A Study of Thomas Mann's «Der Zauberberg,»* pp. 25-32.

10. For futher discussion of Mann's use of narrative techniques, see Butler Waugh, *The Magic Mountain: A Critical Study* (New York: American R.D.M., 1967), pp. 64-5.

11. Thomas Mann, «The Making of *The Magic Mountain,* in *The Magic Mountain*, tr. H. T. Lowe-Porter, pp. 723-24. According to R. J. Hollingdale (*Thomas Mann: A Critical Study* [Great Britain: Bucknell University Press, 1971], p. 153), the magic mountain «represents 'the higher regions,' namely art, religion and philosophy, and the world below the less exalted spheres of work and everyday life.» Hollingdale goes on to say that «this image derives from Hegel, and specifically from the 'philosophy of spirit' in his *Encyclopedia of the Philosophical Sciences,* in which art, religion and philosophy occupy the sphere of absolute spirit at the apex of human activity.»

12. Mann, «The Making of *The Magic Mountain,*» in *The Magic Mountain*, pp. 723-24.

13. *Born Guilty* (1951) is the first work of a tetralogy which presents the autobiography of Aniceto Hevia among through various stages of his existence. The other novels which comprise the tetralogy are *Mejor que el vino* (1958) *[Better than Wine], Sombras contra el muro* (1963) *[Shadows against the Wall],* and *La oscura vida radiante* (1971) *[The Dark Radiant Life].*

14. Waugh, *The Magic Mountain: A Critical Commentary,* p. 18.

15. Hollingdale, *Thomas Mann: A Critical Study,* p. 153.

16. Alegria, «Transcendentalismo en la novela chilena» [Transcendentalism in the Chilean Novel], p. 258.