

- to Modernity. NY: NY UP.
- Sagarra, Eda & Peter Skine(1997). A Companion to German Literature. London: Blackwell.
- Serrano, Miguel(1966).C.G.Jung& Hermann Hesse: A Record of Two Friendships, trans., Frank MacShane.NY: Schken.
- Shawartz,Egon(1990). "Hermann Hesse: The American Movement and Problems of Literary Evaluation, PMLA (85: 5), 977-987.
- Tillings, Lewis (ed.)(1981).Hermann Hesse, Steppenwolf.London: Harlow.
- Wilson, Colin(1965). The Craft of Fiction. London: Gollancz.
- -----(1956). The Outsider. London: Gollancz..

### Works Cited

- Aronson, Alex (1980). Music and the Novel: A Study in Twentieth-Century Fiction. Totowa and Littlefield, 1980.
- Bachelard, Gaston(1969). Poetics of Space, trans., Maria Jolas. Boston: Beacon Press, Barthes,Roland(2001).“The Death of the Author” in European Literature from Romanticism to Postmodernism,ed.Martin Travers.London: Continuum,pp.292-94.
- Bennet, E.K(1965). A History of the German Novella.Cambridge: CUP..
- Booth,Wayne C.(1977).“For the Authors”, Novel,(11:1), 6-12.
- Boulby, Mark.(1965). Hermann Hesse: His Mind and Art. New York: Cornell UP.
- Casker, Edwin. F.(1972).Writers for the 70's: Hermann Hesse.NY: Warner.
- Conrad,Joseph(1982).“ A Preface to the Nigger of the Narcissus”,A Preface to Conrad, ed.Cedric Watts.London;Longman.
- Derrida, Jacques (1976).Writing and Difference.Chicago: ChicagoUP.
- Freedman,Ralph(1979)Hermann Hesse: The Pilgrim of Crisis: A Biography. London: Jonathan Cape.
- Hatfield, Henry(1951).Thomas Mann.NY: New Directions Books.
- Hesse, Hermann (1998).Das Glasperlenspiel, trans. Mustafa Maher. Abu Dhabi: Al Mada Publishing Comp.
- ----- (1987).The Glass Bead Game , trans. Richard and Clara Winston. London: Picador.
- -----(1963). Steppenwolf, trans., Basil Creighton.Harmondsworth: Penguin.
- Japp, Alexander Hay LL.D.(1979). German Life and Literature: a Series of Biographical Studies. London: Marshall Japp&Co.
- Joyce, James (1916). A Portrait of the Artist as a Young Man. Harmondsworth: Penguin.
- Lawrence,D.H.(1977).“Why the Novel Matters”, 20th Century Literary Criticism, ed. David Lodge. London: Longman, pp.133-8.
- Luft, David S.(1980).Robert Musil and the Crisis of European Culture1886-1942. Berkeley: University of California.
- Lukacs, Georg.(1968).“ Wilhelm Meisters Lehrjahre”,Goethe : A Collection of Essays,ed. Victor Lange. Englewood Cliffs:N.J.:Prentice –Hall,pp.86-98.
- Mustaganmi,Ahlam(2003). A Passerby. Beirut: Mustaganmi Publications.( In Arabic)
- The New Encyclopedia Britannica(1994), Vol.5, Chicago:Encyclopedia Britannica,Inc.
- Pascal ,Roy(1956). The German Novel Studies. Manchester: Manchester UP.
- Rose, Ernst(1982). “Hermann Hesse”, The Encyclopedia Americana, Vol.14. Danbury: Grolier.
- -----(1967). Faith from the Abyss: Hermann Hesse's Way from Romanticism

23. Lewis Tillings(ed.)(1981), Hermann Hesse ,Steppenwolf, introd. Lewis Tillings( London: Harlow),p.9.
24. HenryHatfield(1951), Thomas Mann (NY: New Directions Books),p.128.
25. Alex Aronson, op.cit., p.174.
26. Roy Pascal(1956), The German Novel Studies (Manchester: Manchester University Press), p.304.
27. James Joyce(1916), A Portrait of the Artist as a Young Man ( Harmondsworth: Penguin Publications),p.247.
28. Miguel Serrano,op.cit.,p.36.
29. Jacques Derrida(1976), Writing and Difference (Chicago: University of Chicago), p.20.
30. Roland Barthes(2001),“The Death of the Author”,European Literature from Romanticism to Postmodernism, ed.Martin Travers(London:Continuum),p.292.
31. Colin Wilson(1975), The Craft of Fiction (London: Gollancz),p.157.
32. Theodore Ziolkovsky, “ Foreward”, The Glass Bead Game ,op.cit.,p.XIII.
33. Edwin F.Caske(1972), Writers for the 70’s: Hermann Hesse(NY: Warner),p.182.
34. Quoted in Alexander Hay Japp,LL.D.,op.cit.,p.499.
35. Ahlam Mustaganmi(2003), A Passerby (Beirut: Mustaganmi’s Publications), p.60(my translation from Arabic).
36. Joseph Conrad,“ Preface to the Nigger of the Narcissus”, quoted in Cedric Watts(1982), A Preface to Conrad(London: Longman),p.111.

### Notes

1. Wayne C. Booth(1977),“ For the Authors”, Novel (2:1) ,p.9.
2. Hemann Hesse(1969), *The Glass Bead Game*, trans. Richard and Clara Winston (London: Picador). All subsequent references are to the (1987) edition and will appear henceforth parenthetically in text.
3. Egon Schwarz(1970),“Herman Hesse, The American Youth Movement and Problems of Literary Education,” PMLA(85:5),P.978
4. Ernst Rose(1982), “Hermann Hesse,” *The Encyclopedia Americana*, Vol.14 (Danbury: Grolier),p.165.
5. David S. Luft(1980), Robert Musil and the Crisis of European Culture1886-1942(Berkeley: University of California),p.297.
6. Eda Sagarra &Peter Skine(1997), *A Companion to German Literature* (London: Blackwell), p.203.
7. Egon Schwartz, ‘Hermann Hesse, op.cit.,p.978.
8. Hermann Hesse(1963), *Steppenwolf*, trans. Basil Creighton( Harmondsworth : Penguin,).p.5.
9. Quoted in Alexander Hay Japp,LL.D.(1879),*German Life and Literature in a Series of Biographical Studies*(London:Marshall Japp &Co.),p.499.
10. D.H.Lawrence (1972), “Why the Novel Matters”, 20th Century Literary Criticism, ed., David Lodge( London: Longman), p.133.
10. Quoted in Alexander Hay Japp,LL.D.(1879), German Life and Literature in a Series of Biographical Studies(London:Marshall Japp&Co.), p.499.
11. Georg Lukacs (1968),“ Wilhelm Meisters Lehrjahre”,Goethe: A Collection of Critical Essays , ed., Victor Lange( Englewood Cliffs, N.J.: Prentice Hall ,Inc.),pp93-4.
12. Quoted in Ralph Freedman(1979), Hermann Hesse: The Pilgrim of Crisis: A Biography(London: Jonathan Cape),p.342.
13. The New Encyclopedia Britannica(1994), Vol. 5(Chicago: Encyclopedia Britannica Inc.),p.899.
14. E.K.Bennett(1965), A History of the German Novella (Cambridge: CUP), P.263.
15. Miguel Serrano(1966), C.G.Jung& Hermann Hesse: A Record of Two Friendships, trans. Frank MacShane (N.Y:Schocken Books),p.14.
16. A letter dated April, 4, 1945, quoted in Ernst Rose(1965), Faith from the Abyss: Hermann Hesse’s Way from Romanticism to Modernity (NY: New York University Press), p.137.
17. Mark Boulby(1967), Hermann Hesse: His Mind and Art (New York: Cornell University Press), pp.262-3.
18. Ralph Freedman, op.cit., p.349.
19. Hermann Hesse(1998), *Das Glasperlenspiel*, trans. from German into Arabic Mustafa Maher(Abu Dhabi: Al Mada Publishing Company), p.24.
20. Gaston Bachelard(1969), Poetics of Space, trans. Maria Jolas(Boston: Beacon Press), p.1.
21. Alex Aronson(1980), Music and the Novel: A Study in Twentieth-Century Fiction (Totowa:Rowman and Littlefield), p.161.
22. Colin Wilson(1956), *The Outsider* (London: Victor Gollancz),p.1.

cherished dream.

To sum up, Hesse's novel has disclosed a variety of topics, whether temporal or lasting, local and universal, subjective and objective. These interesting themes are presented in a language that mingles successfully between the richness and density of poetry. This is not surprising given the fact that Hesse is a remarkable poet. The poems supposedly written by Knecht and the prose passages whose tone is tantamount to poetry bridge the distance between poetry and prose. Although the book is translated from German and the act of translation often harms such texts, the novel maintains its characteristic beauty and density. There are so many passages in the novel that can be enjoyed just for their aesthetic and stylistic charm in addition to the frequent poetic touches. The characterization is memorable in that the gallery of characters impinges on the reader's consciousness and can not be easily wiped out. Hesse has delineated the outward and inward aspects of his characters so that their psychic and mental worlds are fully unfurled. Above all, it is technically ahead of its age in that it anticipates many postmodernistic elements like the successful use of intertextuality. The book brings to the mind of the discerning reader many cross-references, literary figures and situations in world literature. Also the idea of the critical and creative elements is brought to the fore as the book investigates this question in many situations. It is for all these various fields, thematic and technical, that *The Glass Bead Game* has its own lasting appeal and fascination as an intellectual and artistic bravura.

Of course Mustaganmi is speaking metaphorically, but her point is valid enough since the past when remaining inarticulate can be a serious burden on the individual's mind and conscience as felt in the extremely long period spent in exorcising its disturbing apparitions. The attitudes of Knecht about Castalia and its world do show two basic moves in music, the counterpoint or the statement and its opposite. Knecht, as already shown, has been swaying between two incompatible options (life in Castalia and outside it) which have to be resolved at the end as in music. The resolution takes the form of quitting Castalia once and for all. All these and many other questions remain tentative if not tantalizing in one of the superb novelistic works. Despite the long time separating us from the historical epoch of its incidents, the impression it leaves on us is that it tackles questions transcending the limits of time and place. It is a novel that does not fail to stir in the reader's mind a whole gamut of assumptions and views about writing, music and the proper sphere of the artist. The success of *The Glass Bead Game* in creating such impressions is evidence and a reminder of the flexibility of the novelistic form in general in accommodating such diverse and dense material if used by a skilled craftsman like Hesse. Moreover it has become evident by now that the whole material of the book and its memorable characterization draw upon the musical pattern successfully used as a background to the novel and its basic episodes and moves. Leaving aside Aldus Huxley's pioneering experiment with music in his *Point Counter Point* (1928) and Andre Gide's *The Counterfeiters* (1951), Hesse has achieved in this novel what many writers have been longing to synthesize between the novel and music as felt through the essays written by the English novelist Joseph Conrad. As he puts it in one of his essays, he dreams of making the written word capable of forcing the reader "to hear, to make you feel...to make you see."<sup>(36)</sup> Formally and thematically, *The Glass Bead Game* does approach this highly-

is open-ended and can be read differently according to the perspective adopted. But this phase in Joseph's life is not given it due space and elaboration compared with the Castalian world. It is this abrupt and peculiar ending that eventually renders it as "the most controversial conclusion in the entire corpus of modern German Literature."<sup>(33)</sup> Here the duality of the artistic impulse and the social commitment and the priority of any of them is a point in question. Hesse at last foregrounds the social at the expense of the artistic, eventually stultifying such notions that see "the luxurious emotions of the artist may triumph over the common claims and interests of humanity."<sup>(34)</sup> Of course this long-awaited epiphany of facing reality is thwarted as he is not physically and spiritually ready for its challenges and perils. Joseph's death in the icy lake could indicate the debilitating effects of Castalia and its refined but self-enclosed world. On another level this may be read as Hesse's verdict of a whole epoch in his career he both cherishes and finds fault with. Or is it a metaphoric demise of a certain stage in Hesse's psyche? In transforming those vague visions of his own personal past and that of a critical juncture in his country into a verbal and semi-musical art, Hesse can get rid of the burdens of a present/absent past. It is an attempt to record, document and recapture a passing phase in his life as well as the educational establishment in his age. In other words, it is a successful blend between the private and public, the personal and impersonal. The visions and memorable experiences of the past are recaptured. In this regard it is worth recalling the testimony of the contemporary Algerian novelist when she admits that there are ambiguous memories and recollections that keep haunting the artist all his life and can only be assuaged by jotting them down on the blank sheet: "Such heroes do not give you any space to live and therefore it is necessary to kill them so that we can live, some novelists may die at the hands of their heroes as it never occurs to them that they can be killed by paper men."<sup>(35)</sup>

tighter the bondage”(p.142).The final decision of quitting the life of content and self-sufficiency and facing reality and its challenges certainly suggests the vast development in his character. Indeed this undeniable fact contradicts such a view that sees Joseph as merely belonging to a long list of heroes that “run away from their problems and take the broad highway, in search of life with a capital L.”<sup>(31)</sup> The

Circular Letter is Joseph’s lengthy and deliberate rationalization and defense of the intellectual and moral reasons that have prompted him to take such a step. Apparently Joseph takes to heart Plinio’s premonition that Castalia is vulnerable to the drastic and swift changes in the German society taking place then, “Soon there will be times of unrest, perhaps wars, in which case your whole existence in Castalia might well come under attack”(p.138). The decision of leaving Castalia is the climax of a long series of hesitations, double thinking and inarticulate and half-perceived conflicts. It specifies the role of the intellectuals at the time of serious crises, tribulations and upheavals. In one of his expressive poems, Joseph refers to this perennial conflict,

Serenely let us move to distant places  
And let no sentiments of home detain us,  
The Cosmic Spirit seeks not to retain us.  
But lifts us stage by stage to wider spaces (p.373).

It is clear that the conflict here rests in the incompatible demands and sentiments of domestic life and those of the “Cosmic Spirit”.There is an unquenchable thirst for embracing this “spirit” and new commitments which never subsides: “I am hungry, for reality, for tasks and deeds, and also for deprivations and sufferings”(p.391). No doubt this ending is more or less positive in that he constantly shifts from the secure but narrow institution “to the general concerns of society.”<sup>(32)</sup> A part of the controversy lies in the deliberate obfuscation of its ending. It



, but also investigates its own world as a piece of fiction. Part of the richness of *The Glass Bead Game*, to be precise, is this striking intertextuality, this set of cross-references to other texts and figures so that together form an organic and harmonious whole. Hesse's novel, after all, is a book about writing, its prerequisites and blessings and offerings. Not only does it refer to classical echoes but also it has so many things to suggest about the present. Actually it initiates and pursues a long line of writings devoted to the complex relation between the individual and the prevailing circumstances. The book is replete with situations and attitudes that eventually bring to mind a host of associations. As evinced by the present reading, the role of the reader here is very significant in unraveling and collaborating with the novelist in perceiving this highly insightful novel. In this regard, one is apt to recall Barthes's renowned statement about the intertextuality in some texts like the present one and the task of the reader in finding other meanings and references. As he puts it: "a text is not a line of words releasing a single theological meaning, but a multi-dimensional space in which a variety of meanings, none of them original, blend and clash."<sup>(30)</sup> The meanings that can be generated from this novel are multi-faceted, some are related to the intellectual life of that period while others are about aesthetic and artistic considerations.

One of the inescapable inferences is that Castalia, for all its rigid disciplines and rules, cannot stereotype Joseph's artistic soul. It is true that he has succeeded in winning the favor of his masters and fellow students, but he remains a dreamer at heart. The claims of the institution are too much for him. Hence the prudent (or rash) decision to deflect that enviable post of the *Magister Ludi*. He finds this position a sort of spiritual entanglement, a point already hinted at by his spiritual mentor, the Music Master when stating: "every step upward on the ladder of office is not a step into freedom, but into bondage. The higher the office, the

transitory garb of entelechy...The authors cast themselves as the characters they longed to become. They portrayed their dream and their ideal” (pp.114-5).Hence writing turns into a sort of compensation for many unfulfilled dreams. As in its prototype of the Platonic world, Castalia is hostile to any poetic flights and its underlying concomitant flurry of unrestrained passions: “writing was regarded as the most impossible, and prohibited of conceivable arts”(p.106), as the narrator asserts. The irony here is that the place which has sought to control and prohibit leads to the emergence of one of the most moving poetic and lyrical texts, Hesse’s novel itself! Even some of its wholehearted Castalians secretly keep telling Joseph and by implication the reader, about the role of the emotion and creative imagination. The Music Master, for instance, does not hesitate to state openly “I for my part must remind you again and again how risky, dangerous and ultimately sterile is a life based purely on mind” (p.107).When Joseph dies at the end of the novel, he leaves behind him his posthumous pieces of prose and poetry that vividly present lessons of life and nature and profound insights in many ontological questions. Seen from another angle, Castalia itself still radiates with the magic of that lasting power thanks to Hesse’s deft manipulation of the word and verbal art. Throughout the authorial descriptions and the recurrent dialogues between the main character and those surrounding him, it becomes evident that the reader perceives in Castalia a highly fascinating place merging natural beauty and intellectual retreat. It is also a catalyst for cudgeling his brain as regards his own destiny since the novel , in the final analysis, appeals to people of all races and cultures. In brief, this particular point in the novel anticipates what the contemporary philosopher, Jacques Derrida, will expound about the act of writing as a process of play with signs and how the critical and creative can intertwine in the corpus of the creative text.<sup>(29)</sup> Thus Hesse’s novel not only refers to other existing literary and intellectual pieces

writing, one gathers, is taken to be a therapeutic and purgatory act. It is an equilibrium force, a sublimating agent for all the daily hardships and predicaments. The narrator, who is a typical Castalian, is keenly conscious of what writing can offer. There is much theoretical argument about the nature of the creative process vis-à-vis the critical faculty and how the former suggests subjectivity and idiosyncrasy. Much to Joseph's chagrin, the sterility of the Province is suggested by the type of writings approved or disapproved of in the limited world of Castalia. As in the case of contemporary tendencies in literary theory, the lengthy and brilliant debates and analyses of other artistic and intellectual works are not always accompanied by original creative writings of their own. It is left for the arch-outsider in the book, Plinio, to bring home this striking fact "our resigned sterility proves the worthlessness of our whole culture and our intellectual attitudes. We analyze the laws and techniques of all styles and periods of music... but produce no music ourselves. We read and expose Pindar or Goethe and are ashamed to create verse ourselves" (p.97). Isn't this the gist of the serious flaw that creative writers often raise in the face of adverse critics? Indeed creative writers do stress the fact that the critical enterprise lacks as essential element when it is not accompanied by creative products. Thus in this place where the critical faculty is celebrated to the full, the elite students find themselves inclined to veer from the common critical activities and dabble in a semi-creative process that is a mixture of reverie and wishful thinking. The transmigration of souls here is given full play. Quite aware of its implications, the masters overlook the students imagining themselves dwelling in different terrain thanks to the magic power of the word. "In writing such Lives students made a stab at a cautious penetration of past cultures, times, and countries, just as they did in many seminars on stylistics, and in The Glass Bead Game as well. They learned to regard their own persons as masks, as the

bubble as a symbol of the evanescence and brevity of life and the folly of youth,

Above the mountains, below the water; above Gen, below Kan. At the foot of the fountain the spring bubbles, the symbol of youth. The verdict reads:

Youth folly wins success.  
I do not seek the young fool,  
The young fool seeks me.  
At the first oracle I give knowledge,  
If he asks again, it is importunity  
If he importunes, I give no knowledge.  
Perseverance is beneficial (p.131).

In Joseph's posthumous writings, the "bubble" engages an important position to which he devotes a poem entitled "Soap Bubbles" pursuing the same idea of evanescence inherent in all things. As such one can infer the objective behind composing the novel in that it aims to check this irresistible velocity of time. It is a Proustian attempt to recapture and arrest those fleeting moments in a dim and remote past, where the novelist seeks to sift and assess its memorable experiences,

Mold after mold we fall and never rest  
We find no home where joy or grief runs deep  
We move, we are the everlasting guest.  
Neither field nor plow is ours; we do not reap (p.429).

In this frantic pursuit of joy in a place where there is no anchor to stabilize or rest, what remains open for man is the potentiality of art and writing as it is the only thing one can "reap." The Glass Bead Game is, among other things, a book about writing, its offerings and joys as well its bafflements. Moreover it discusses the mechanism of writing in such a way that sometimes one has the feeling that the narrator does not leave much for critical comments. Even in the stifling circumstances of Castalian life,

death of Joseph, the book pursues its life through his writings. The interest in these posthumous writings is no less significant than the rest of the book as they are thematically linked to Hesse's overall plan and intellectual orientation. In "A Dream" for instance, the author's voice is identified with the fictional persona as it explores man's endless pursuit of the mirages of knowledge in a Faustian-like manner,

Here I could quench my thirst to understand,  
For here all knowledge stood at my command.  
There was provision here for every need:  
A title full of promise on each book  
Responded to every rapid look (p.437).

Time and its ravages is an important theme in the poems supposedly written by Joseph Knecht. In "The Last Glass Bead Game Player", Hesse almost reiterates Cavafy's memorable images of time in his "An Old Man" and "The Candles" where time engraves its impacts on everything,

Had mastered many tongues and many arts,  
Had known the world, traveled to foreign parts---  
From pole to pole, no limits to his fame.  
Now he is old, worn-out; his life is lees.  
Disciples come no longer to be blessed,  
Nor master to invite an argument  
All, all are gone, and the temples, libraries (p.435).

The fleeting and evanescent state characterizing all things is a typical motif in *The Glass Bead Game* which could explain perhaps one aspect of its lasting appeal. Indeed, in Hesse's view, there is a need to view the whole enterprise of life as a game that comes to an abrupt and unpredictable end. It is like a soap "bubble" that has a thematic value in the whole book.

A good example of this is what is raised in the meeting with the Elder Brother where some implications are associated with the

effect of those people already mentioned takes the form of a final decision to stop “serving” the institution, although his name basically refers to full obedience and service. At last he decides to be a private disciplinarian and tutor of Plinio’ son. What Joseph has been planning all these years suddenly backfires: the service turns into non-servium, the isolated mode of life is replaced by the sociable and finally the abstract by the practical and actual. Curiously enough, Joseph fails in the first test of his skill as a man, not as a thinker when he gets drowned in the icy waters of the lake in a Shelley-like manner. In his own life, Joseph has had much in common with the English romantic poet, particularly the non-conformist spirit smoldering within and idealistic concepts of life. Writers and publishers agree that *The Glass Bead Game* is a eulogy of a time past, “the transitoriness in all beautiful things”, as Tegularius puts it. Elsewhere Hesse refers to this favorite and dominant theme in his poem, ‘The Tree’

The broken ,splintered branch hanging year after year,  
dryly rattles its song in the wind;  
without foliage ,without ark,  
it is barren and faded.  
Tired of living too long,  
Tired of dying too long,  
Its song is hard and tenacious. <sup>(28)</sup>

The book suggests that there is a dire need for facing “the chaos” which keeps gathering momentum outside the walls of Castalia in the form of very bad education, as typified by Tito’s challenging conduct. It also suggests the dwindling and ineffectual roles of such institutions like Castalia life before the awe-inspiring and formidable forces of anarchy and change.

Hesse’s book is about the struggles of the artist or writer and the disillusionment that finally sets in. It is also about the changing conditions of writing. After the sudden but suggestive

taken to keep Castalia from becoming a dream-ridden realm populated entirely by Tegulariuses” (p.272). In brief, Tegularius’s “Nietzschean character.”<sup>(25)</sup> provides an interesting contrast for the protagonist through which the reader is enabled to perceive and assess his advantages and weaknesses.

All the gallery of characters, fine and memorable as they are, is oriented to one primary task that of leaving a cumulative and quantative effect on Joseph’s mind and soul. As a literary persona or mask of the author’s ego, Joseph is at the end finds himself under no illusion whatsoever about Castalian life and what is outside it. His full- fledged character in all its various dimensions is perhaps one of the many rewards of the book. Indeed its full growth at the end and its multi-leveled perceptions give the lie to such sweeping judgments of Hesse’s characterizations as the one that sees his characters as existing “less in their own rights than as bearers of meaning.”<sup>(26)</sup> Not only is Joseph’s character fully and convincingly unfolded, but also the other characters that have precipitated his maturity and awakening. The narrative, omnipresent voice along with the various dramatic means of showing the character’s inner life has helped in crystallizing the character’s disposition and idiosyncrasy.

In its entirety, *The Glass Bead Game* is a “portrait” of the artist in his initiation and rites of passage. It goes without saying that Stephen Dedalus is the mouthpiece and thinly-disguised mask of James Joyce that can express his repudiation of anything related to Dublin’s paralyzing environment and his renowned declaration of the weapons at his disposal “silence, exile, and cunning.”<sup>(27)</sup> Although written in the same vein, Hesse’s treatment of Joseph and his Castalia is different from Joyce’s particularly in the ironic presentation of Stephen and his paralyzed Dublin. Hesse’s hero here stops short of attacking the petrified walls of Castalia, but he is content with pinpointing its demerits and leaving it for good. The “awakening” that has been brought about by the collaborative

further element that is worth mentioning here. It is his schoolmate, Tegularius, who represents the foil, the opposite of Joseph. No doubt he is not subject to the same worries that ensue as a result of frustrated ambitions. He neither dreams of gaining a rank in the Province nor does he dream of anything outside it. All that he aspires to is to be himself irrespective of the unfavorable reactions he incurs, whether knowingly or unknowingly. Indeed Fritz Tegularius is a curious mixture between social failure and artistic perfection. It is this archetypal image of the artist whose inner essence runs counter to what others think of him. Joseph dimly perceives this gnawing but unmistakable fact. Tegularius's physical symptoms are glaring enough, "His deficiency takes a physical form in states of low vitality, periods of insomnia and nervous aches, psychologically in spells of melancholy...probably also in thoughts of suicide"(p.147). This physically deplorable situation contrasts vividly with his artistically and intellectually superb mastery of the game "He has mastered the technique of the game like a great musician his instrument, he instinctively finds more delicate nuances... I could scarcely manage without him any longer" (p.147). When committed for a task at the monastery in Mariafels, Tegularius fails to impress Father Jacobus as Joseph has done, much to the agony and embarrassment of his friend. As he concludes " Fritz Tegularius plainly belonged to this circle merely as an outsider; he was tolerated as a guest but kept at the periphery because he had no gift for rule...What appealed to the young and made them his admirers was his wholesome vigor and still youthful charm which appeared to be resistant to passions" (p.153). Seen as a whole, Tegularius's character is typical in that it embodies all the merits and demerits imposed on his soul by the Castalian world. Joseph sees him thus and rationalizes the matter in this way "the embodiment of the finest gifts to be found in Castalia"(p.271) and at the same time "a potent for the demoralization and downfall of the abilities. Measures must be



and Glass Bead Game players with such reverence, such a sense of inferiority... At other times you seemed to me either pitiable or contemptible eunuchs, artificially confined to an eternal childhood tightly fenced, neatly tidied playground...Is n't it an artificial, sterilized, didactically pruned world, a mere sham world? (p.311)

Obviously it is this striking differentiation between the demands of two contradictory worlds, the self-enclosed world of meditation and that of real life and its blessings that is the core of the novel. The oscillation between the demands of these contrasting worlds has to be resolved. The author at the end drives Joseph out of his Edenic peace of mind to have a first-hand experience of the world at large so that he feels and lives "all the exaltations, all arts, all liberty" (p.401). What he first discovers in his encounter is that Plinio, the herald of practicing life and its pleasures, is unhappily married to a woman whose rows are endless: "Plinio was plagued by uncertainty, doubts, and guilts. His marriage was full of tensions, complications, and resistances" (p.323). Even his son, Tito, proves to be unruly and rebellious, siding with his mother in the conflict between the couple, as he is "her partisan" (p.324). Thus the glaring contrast between illusion and reality is carefully represented in the final moments of the novel. Joseph's dim realization that all his successful experience in Castalia is a sort of make-believe, an incomplete phase that has to be verified in concrete terms. What he discovers proves to be the opposite of what he has been thinking. The world outside is neither better nor worse than Castalia. It is simply different and its own set of norms and values.

All what has been said so far about the role of those people is a stabilizing or destabilizing force in Joseph's mental, intellectual and psychological build according to the angle of vision adopted. There are people who have helped in boosting his morale and supporting him while others like Plinio have instilled in his soul the seeds of revolt against this uncommon milieu. But there is a

Life in the world, as the Castalian sees it, is something backward and inferior, ...devoid of all that is beautiful and desirable. But the world and its life was in fact infinitely vaster and richer than the notions a Castilian has of it...It might be chaotic, but it was the home and native soul of all destinies , all exaltations (pp.399-400).

Such assumptions and findings Joseph could not have reached had he not been exposed to the constructive and weighty impact of Father Jacobus. But it has to be kept in mind that all this is complemented by the arguments and behaviors of his class mate, Plinio Designori who is going to move a cord in Joseph's consciousness. In fact Plinio and Joseph represent a total and polar opposition in moods, attitudes, views of life and what is right and wrong. Plinio keeps attacking the mentality and routine of the Castalian masters and Castalia's entire intellectual life. Full conformist as he is, Joseph, nevertheless, senses the validity, if not cogency, of Plinio's derogatory assaults and judgments of anything Castalian

But even if Plinio's sacrilegious speeches are not aimed at conversion and influencing, they leave me at a loss. For to be perfectly frank with you, dear Master, there is something in Plinio's point of view that I can not gainsay; he appeals to a voice within me which strongly seconds what he says. Presumably it is the voice of nature, and it runs utterly counter to my education and the out-look customary among us. When Plinio calls the teachers and Masters a priestly caste and a pack of spoon-fed eunuchs, he is of course coarse... but there may well be some truth to what he says(p.96).

But what is exactly the point that Joseph finds hard to resist and appealing to his innermost drives? Obviously it is Plinio who is Joseph's alter-ego and mouthpiece in many affairs pertaining to Castalia and its constrictive-constructive world. Again Plinio is the one who dissects the whole thing brilliantly,

There are times when I looked up to you, members of the Order

figure centre on many intellectual and cultural points, particularly scholastic studies, history and the role assigned to the educated in society. Seen from another perspective, the insightful arguments of this sort broaden the scope of *The Glass Bead Game* and render it as an interesting blend of history, intellect and fiction. The narrator rightly calls the whole gamut of Joseph's experiences in Castalia as "a study in cultural history" (p.125). Indeed the artistic elements and intellectual ones go hand in hand here. Father Jacobus presents valuable views and judgments as regards the scholastic studies and whether history is to be studied in the light of actual data and the differences between the monastic studies and the Castalian secular ones and how he is pro the former "From Father Jacobus he learned history. He learned the laws and contradictions of historical studies and historiography. And beyond that in the following years he learned to see the present and his own life as historical realities" (p.107). Through the aid of Father Jacobus, Joseph begins to see Castalia from a vantage point that eventually ends in abducting his official responsibilities as Magister Ludi. Of all other people, it is Father Jacobus who instills in Joseph's mind the seeds of discontent the will turn into an outspoken and outright rejection of Castalia,

Knecht learned from the Benedictine something he could scarcely have learned in the Castalia of these days. He acquired an overview of the methods of his historical knowledge and the tools of historical research, and had his first practice in applying them... Father Jacobus was not only far more that a scholar, a seer, and a sage, he was also a scholar (p.193).

Thus the "awakening" Joseph will talk about later and crystallize in leaving Castalia for good is actually motivated and precipitated by Jacobs's views about what is secular and religious and above all the link that has to be maintained between the idealistic and virtual and down-to-earth matter,

dexterity...The stalks were gathered up and carefully replaced in their container. The sage sat cross-legged on the floor of reed matting ,for a long time silently examining the result of the augury on the sheet of paper.... "It is the sign Mong", he said, "This sign bears the name: youth folly. Above the mountain, below the water; above Gen, below Kan. At the foot of the fountain, the spring bubbles forth, the symbol of youth (pp130-31).

It is a game that is a mixture of mathematics, meditation, and intuition. Thematically it goes in line with the main issue in the book; the absurdity and vanity of human pretensions as the "bubbling" here indicates a host of views pertaining to man and his false hopes.

Also the mystic experience of the transmigration of souls and reincarnation which engages a central role in the whole fabric of *The Glass Bead Game* is associated with Elder Brother. Here it is not simply a repetition or recurrence. There is a virtual replacement. It is Joseph Knecht that actually replaces the Magister Ludi after the death of the latter. Besides, the writings of Joseph with which the book virtually terminates do refer to the extension and for that matter the continuation of the artistic ego, although it is physically non-existent, whether a fictional persona or an actual author.

Hesse has already made it clear that he is concerned with recurrent motifs and characters throughout his writings. For instance the relation between the religious and secular is a common and recurrent topic in his art. So is the relation between monks and artists as seen in the striking relation between the gifted artist Goldmund and the monk, Narziss in his novel aptly entitled, *Narziss and Goldmund* (1930).In fact these characters are already there in *Peter Camenzind* (1904) and *Der Steppenwolf* (1927).

Equally influential is the presence of Father Jacobus of the Benedictine monastery in Mariafels. The arguments of this priestly

after a long separation from his charismatic figure,

In the last years of his life this man possessed the virtue of serenity to such a degree that it radiated from him like the light from a star ;so much that it was transmitted to all in the form of benevolence, enjoyment of life, good humor, trust, and confidence. It continued to radiate outward from all who received it, all who had absorbed its brightness. His light shone upon me also; he transmitted to me a little of his radiance, a little of the brightness in his friend, and to our friend Ferromonte as well, and a good many others (p.315).

There is another contribution given by the music master that is worth mentioning. He recommends the Chinese sage whose presence and preaching are highly significant and remarkable in Joseph's life. He is going to provide Joseph with spiritual illumination of how the world can be seen from another angle "where the spell and mystery can be lived and perceived" (p.129).

The Glass Bead Game derives its richness and diversity from a host of references and allusions. Among them is the oriental philosophy as a means of help in facing the human predicament. The Elder Brother's game of the sticks and its ideographs of the positive and negative symbols (p.131) is once again a reminder of the dialectics informing all things in this world,

Elder Brother fetched ...a handful of sticks. These were the yarrow stalks. He counted them out carefully, returned one part of the bundle to the vessel, laid a stalk aside, divided the rest into two equal bundles, laid a stalk aside, divided the rest, kept one in his left hand ,and with the sensitive fingers of his right hand took tiny little clusters from the pack in his left. He counted these and laid them aside only a few stalks remained. These he held between the fingers of his left hand ...His fingers performed all this with economical motions and quiet agility; it looked like an occult game of skill governed by strict rules, practiced thousands of times and brought to a high degree of virtuoso

that has modeled his life and views. It is also evidence of the careful structure of the book where the parallels between verbal art and music are brilliantly observed and eventually attained.

Moreover, the master represents a sort of anchor and mentor for Joseph's restless soul. It is he who recommends the inseparability of music and meditation "the more we demand of ourselves, or the more our task at any given time demands of us, the more dependent we are on meditation as a wellspring of energy, as the ever-renewing concord of mind and soul" (p.104). Joseph's impressionable mind absorbs all these and assimilates them in the years to come, "He surrendered himself and vowed to serve that world and this Master. In these few minutes he saw himself and his life saw the whole cosmos guided, ordered, and interpreted by the spirit of music" (p.55). As already suggested music is visualized to be capable of reflecting the dialectics in human existence as a whole. It is in the subtle description of Joseph's class mate, Ferromonte: "To me, as a musician, this confession of Plinio was like a musical experience. The contrast of Word and Mind or of Plinio and Joseph, had before my eyes been transfigured from the conflict of two irreconcilable principles into a double concert" (p.108). Given this musical imagery that colors everything in the Province; it is justifiable to state that Joseph's unexpected death at the end could be taken as the sudden and effective movement in a musical performance. The quiet and smooth flow of life in the Province will be followed by a sharp, violent, and climactic change. That is what Joseph perceives in the music master's life and practices, a man who "had done nothing but let himself be moved more and more permeated, transferred, purified by music" (p.261). Joseph's memories of the music master are pungent with sweetness and moral integrity and appreciation of the sublime things. The formidable effect this man has left on Joseph's consciousness and perception is summarized in the following heartfelt appraisal given by Joseph

in the general Oneness ”(p.19).The cogency of the arguments about what music can do for human beings is enhanced by the overriding theme of the book, namely that the temporal and short-termed existence of human beings can only be remedied by music. The names and achievements of the world musical tradition like Mozart, Schubert and Bach keep recurring in the corpus of the book as the sole counterpart to mortality which is man’s lot. When the issue of music and its sustaining effects on the individual is raised, the voices of the narrator and the fictional personae get mingled and every element in the narration is manipulated for this task. Here the book quotes from oriental views about music’s spiritual and sublime nature, particularly Lu Be We’s Spring and Autumn. Music, we are told “is founded on the harmony between heaven and earth,, on the concord of obscurity and brightness”(p.24).Whenever the Music Master talks about music or practices it, Joseph’s imagination is kindled about its magic power and its hypnotic effects,

He played the bars once more, silently reflected on them, played them again, then sat quite still hands on his knees, eyes half closed, without the slightest movement, repeating and contemplating the music within himself. His pupil, too, listened within himself, saw fragments of lines of others before him, saw something moving, something stepping, dancing and hovering, and tried to perceive and read the movement as if it were the curves in the lines of a bird’s flight (p.78).

The aesthetic pleasure evoked by music is associated with many things that will be felt in the years to come. But the far-reaching effect of music does not stop here. Clearly the revolutionary spirit that will be manifested in Joseph’s character and attitudes virtually draws upon the spiritual power of music as it is basically “a perilous fascinating force, associated with the cult of the irrational.”<sup>(24)</sup> The last sudden move in the novel represented in Joseph’s leaving everything he has fastidiously sought to achieve is only a manifestation of the musical pattern

We need to elaborate the blessings and offerings Castalia can bestow upon its dwellers. Here Joseph comes into contact with many influential and charismatic figures like the Magister Ludi, the Music Master, Father Jacobus and Elder Brother. Each in his own way broadens Joseph's mind and opens up before him new vistas of experiences and perceptions. Joseph comes to realize the significant role of music that is sometimes tantamount to magic, "everyone has heard those fables and legends from the formative years of all civilizations which ascribe to music powers far greater than those of any Art "(p.17).

The Magister Ludi( the master of the game) represents one of Castalia's pillars of conformity and unquestionable obedience. It is Master Thomas von de Trave that pins hopes on Joseph's character which in his view holds "a certain gift for making yourself agreeable and well-liked. An enemy might almost call you a charmer "(p.186). An appraisal of this sort is most welcome and influential for sustaining Joseph's self-confidence. Moreover in his character Master Thomas represents firm convictions about Castalia and the need for keeping it away from any disruptive forces. He is known to be "severe to the point of fanaticism in guarding the Game against contamination "(p.139). It is this devotion to the rationalistic spirit and the Game that triggers Joseph's enthusiasm to exert his utmost best. Conversely, Thomas's practices and predilections do show to Joseph's hypersensitive soul the other side of the Castalian biases and derogatory judgments of anything outside it. This is one reason why Master Thomas, for all his formidable and weighty character, exerts a less influence on Joseph's intellectual bent when compared with Music Master or for that matter, Father Jacobus.

The Music Master, with his knowledgeable mind, good spirit, and gracious manners has a lot to say about life and music, particularly music's therapeutic effects on its practitioners and those responding to it, as it "arises from the Measure and is rooted



People in the Province have specific and common interests and enjoy the privilege of meditation and inner peace and the deliberate shunning of the distractions of the real world. When Joseph is on his way to leave it for good, the first experience in the outside world proves to be crushing. Each environment, one can deduce, has its own exactions and commitments.. Indeed in the sections entitled “Years of Freedom” and “Two Orders” Hesse expounds Joseph’s new type of “freedom” compared to what is practiced outside Castalia. The fully-disciplined and ordered life is put face to face with the chaotic and perilous modes of life outside it. This conflict between the two poles will not remain always like that, as one of them is doomed to collapse. Hesse at the end of the book suggests that it is this man-made world that eventually cracks due “to the vulnerability of the foundations on which man’s awareness of the present is built” <sup>(21)</sup> as suggested by one of Hesse’s critics, i.e., Alex Aronson. Throughout the whole book, Joseph’s behavior is marked by a conscious attempt to get integrated into it and a contrasting desire to leave it In other words his attitude towards his environment resembles a musical structure in that there is the thing and its counterpoint. Wilson’s labeling of Joseph as a typical “outsider” <sup>(22)</sup> is apt as he represents many aspects of the oscillations related to the author’s own convictions and judgments. The spiritual alienation Wilson refers to is direct consequence of the protagonist’s oversensitive reaction to the incompatible demands of Castalia and what is outside it. Underneath there is the biographical side of the novel as many of the attitudes of his protagonist reflect the novelist’s own concept of European life at the time of writing the novel. Hesse is known for his outspoken attitudes regarding “modern civilization and trivial entertainment” <sup>(23)</sup> which are marked by hostility and doubt. But underneath there are many undercurrents that keep alienating Joseph from the environment he himself is unable to rationalize since their roots are too deep for him to fathom.

*Mountain* (1927), Murdoch's *The Bell* (1954) and Eco's *The Name of the Rose* (1980), to mention only few. In all these the main action takes place in an isolated place, religious or semi-religious community or even a sanatorium. In all of them, the deliberate attempt of fleeing the demands of the mundane and sordid reality is doomed. It turns out that the pressures of the outside world are too powerful for the individual to resist, let alone to overcome as in Joseph's case.

Castalia as a catalyst for boosting the life of aesthetic and intellectual life gradually turns into a sanctuary or citadel. Here all the daily distractions and hustle and bustle of life are carefully kept away from the mind. Music as a means of transcendental power plays a role in attaining the desired effect. It is through a musical structure suggestive of the antithetical ingredients that the form of the novel can emulate the dialectics inherent in human existence. The musical structure depends on the juxtaposition of two or more antithetical tones and their resolution has to be achieved at the end. Likewise life in Castalia encourages and follows strictly a particular mode of living while the outside has its own turbulence and different demands. As in the case of musical form, Joseph's feelings towards Castalia are characterized by a state of ambivalence,

Castalia and The Glass Bead Game are wonderful things; they come close to being perfect. Only perhaps they are too much so, too beautiful. They are so beautiful that one can scarcely contemplate them without fear for them(p.264).

This 'fear' is expected and inevitable as the cultural scene in which the novel was written does suggest the impending evanescence of such esoteric academies.

Castalia, then, in all its privileges of seclusion and privacy, virtually concretizes the "poetics of space" as defined by Bachelard<sup>(20)</sup> since it explores how places and space affect us.

prefers music to it: “ One who had experienced the ultimate meaning of the Game within himself must by that fact no longer be a player; he would no longer dwell in the world of multiplicity and would no longer be able to delight in invention, construction, and combination, since he would know altogether different joys and raptures... will be better for me and for others if I do not make the Game my profession, but instead shift to music”(p.122).

The Game is a means of attaining or at least approaching some of the hidden meanings in this world, the essence of things,

I suddenly that in the language, or at any rate in the spirit of the Glass Bead Game, everything actually was all-meaningful, that every symbol and combination of symbols, experiments, and proofs, but into the centre, the mystery and innermost heart of the world ,into the primal knowledge (p.119).

The Game or music consumes much of the time and energy spent in the Castalian life. This factual-imaginary construction is Hesse’s option for the remedy of human malaise by celebrating the esoteric and oriental philosophies he has learnt in India, Chinas and Italy. The most striking of these is the act of meditation fostered by Castalia’s typically idyllic and peaceful milieu. The harmony that characterizes the behavior of the elite students (with the exception of Joseph and Plinio) is partly due to the sustaining and nourishing influences of the game and music.

Structurally speaking, the novel devotes much space to description, narration, dialogue and casual hints about the effects this setting leaves on Joseph and how he gets integrated and acclimatized to the most strenuous life of austerity, self-control and denial of even the most fundamental needs like love or marriage. This mode of self-enclosed entity beset by many wide-ranging cultural, moral and social crises can be considered as part of a tradition already in existence and will be will be followed by similar attempts in this regard--- Mann’s *The Magic*

symbolic power,

Thus one of the principles of the Creed, a passage from the Bible, a phrase from one of the Church Factors, or from the Latin text of the Mass could be expressed and taken into the Game just as easily and aptly as an axiom of geometry or a melody of Mozart. We would scarcely be exaggerating if we ventured to say that for the small circle of genuine Glass Bead Game players the Game was virtually equivalent to worship, although it deliberately eschewed developing any theology of its own(p.41).

But what is exactly this game that is endowed with such a plurality of meanings and rich implications? It seems that the author does not feel bound to clarify this point in concrete and identifiable terms. But the impression one gathers here and there is that since the whole book is about teachers and masters, one can associate the glass beads or small balls with those used for calculating in mathematics classes. It is in the convenient description of the Egyptian scholar and translator of the novel into Arabic, Mustafa Maher, and the whole game is the off-shoot of some observations made by the poet-novelist. Among these is the writer's observing the children playing and counting by means of "a tool which is half-way between the game and the simple scientific apparatus, the wooden frame containing tight wires along which small balls are arranged." (19) In the meeting with the Elder Brother who represents the mystic oriental spirituality there is a casual and indirect reference to the game of the title in that the sticks arranged by the sage carry further and comprehensive meanings, "Even while he was still enthralled by the sublime marionette's dance of fingers and sticks, which he had watched so long and which looked so persuasively meaningful"(p.131).

Given the implications of the game, its mastery is often taken as a yardstick for assessing the skill and success of the participant. Indeed Joseph Knecht's final ascending the top of the Castalian hierarchy is partly due to his success here, although at last he

Hesse's initial plan for this novel is ambitious enough. He visualizes its structure to be that of a multiple-decked work that draws upon a musical composition. In a letter to his relatives and friends, he delineates the thematic and formal qualities of the book. For instance, he tells his sister Adele that he thinks of a novel that "was to portray several biographies of the same man."<sup>(17)</sup> He informs Thomas Mann about the huge immenseness of this ambitious work "The visualization of the plan I have had for two years (the mathematical-musical-mental game) is growing into the visualization of a work of several volumes, in fact a library."<sup>(18)</sup>

Hesse's description of the structural background of his novel is suggested by his very choice of the title, *The Glass Bead Game*. It represents mathematics, order, abstraction and playing simultaneously. Of all the elements in the novel "the game" itself is the vaguest and described in oblique and metaphysical ways. Reading the novel more than once does not help in dispersing the vague terms in which it is put. For instance Joseph is told in the encounter with the Magister Ludi that linking the game and music and meditation "you are going to learn meditation there" (p.77) and that "During your meditation you saw something; the music appeared to you as a figure. If you feel so minded try to copy it down" (p.80). It is a highly intellectual and aesthetic game. In his school days in Waldzell, he knows that the Glass Bead Game is "a substitute for the arts, and that the players are mere popularizers... There is no doubt that the Game has its dangers. For that very reason we love it; only the creak are sent out on paths without perils" (p.81). As already stated, the game is meant to encompass many aspects of human knowledge "the Pythagorean music of the spheres, scholastic systems of philosophy, eighteenth-century concepts of universal language, and especially music itself" (p.15). It combines the religious and secular, the spiritual and physical. Above all the game carries a

is constantly reminded of the Jungian postulates about human nature and the underlying forces affecting it. Jung's theory of psychoanalysis can be considered as the bedrock of the major theme of this book, namely "the conflict between convention and adventure."<sup>(14)</sup> Indeed Hesse is quoted to be saying that the findings of the Swiss psychoanalyst have been of great help in the final writing of the book: "I think Jung is quite right to interpret symbols. He is an immense mountain, an extraordinary genius."<sup>(15)</sup>

So it is from these unmistakable Jungian influences that the roots or rather the seeds of Joseph's inner conflict stem: the paradox of abiding by the collective dictates and directives of Castalia on the one hand and the surging, irresistible drives to set free from its lifeless walls on the other. The narration pays much attention to foreground this duality in both its attractive and dismissive aspects. Take the positive Utopian, Edenic life of peace and serenity that is hardly found anywhere outside Castalia. Every step is calculated here as to bring out the symbolic meanings,

there evolved a new conception, more akin to a symbol than a dream, more in sign than image or rather the insight that this meaningful and meaningless cycle of master and pupil, this courtship of wisdom by youth, this endless oscillating game was the symbol of Castalia(p.221).

Obviously Hesse has given us in Joseph's enterprise and success a great and fascinating world where the inner struggles are presented in concrete terms. Such is the success of the novel in probing the psychological dimensions of its major characters that his fellow-novelist, Thomas Mann, can only express his great pleasure and admiration of Hesse's feat, that "wonderfully mature and rich novel...a well-rounded masterpiece."<sup>(16)</sup> Although Mann has his own reservations about Hesse's art and writing, he finds this novel endowed with all the elements that Mann himself has dreamt of achieving.

and winning out and all that glorification of will and energy.” (12) Seen from another perspective, the presence of the character of Tegularius in the book discloses some of the profound psychic conflicts that the writing has succeeded in assuaging through the act of verbalizing and exteriorizing them. Also it shows the novelist’s keen sense of keeping track of things around him to the extent that the failure of responding to what is going on is seen to be suggestive of death. Thus it can be said that one reason behind writing this painstaking novel is a desperate desire for a release from the burdens of a painful past and uncertain and intimidating present. The narrator’s account of history is worth-quoting at length, since it tells us directly about what Hesse thinks of that double-headed monster of history:

History seems to us an arena of instincts and fashions, of appetites, avarice, and craving for power, of blood lust, violence, destruction, and wars, of ambitious ministers, venal generals, bombarded cities and we easily forget that we ourselves are a part of that history, that we are the product of growth and are condemned to perish if we lose the capacity for further growth and change(p.352).

Indeed his friendship with Jung and successful representation of the psychological data whether found in Jung or his master, Freud, turn out to be artistically indispensable. This is specially so when we recall that the renowned psychological concepts of extroversion and introversion find their way in Hesse’s own characterization of two of his memorable figures, Plinio and Tegularius, the yin and yang of the novel. Of course Jung’s view of the collective subconscious, idealism and symbols<sup>(13)</sup> is embedded in the depiction of the majority of characters and their reactions. The duality characterizing Hesse’s fiction, particularly *Narzis and Goldmund*, is obvious here. There are many situations in *The Glass Bead Game* in which the contradictory demands of two worlds are seen at work in Joseph’s psyche. The reader

must not slavishly obey any enforced morality, but become socially mature by virtue of free and organic actions; they should bring the development of their individuality into harmony with the happiness of their fellow-men.”<sup>(11)</sup> And that is exactly what Joseph does at the end when he sacrifices his own position and life of peace for the sake of others, in full representation of the implications of his name in German, ”servant”. The scrupulous care with which the protagonist’s character is handled is suggestive of the parallels between the author and the fictitious persona. Joseph carries many traits of the author’s disposition and painful experiences of being aloof and subject to being misunderstood,

He passed through all its stages, tasted all its joys and anxieties. Unhampered by sudden revelations and indiscretions...He was the typical evolution of every noble mind; working and growing harmoniously and at the same tempo, the inner self and outer world approached each other... He realized that his teachers were treating him like a colleague, even like a guest of honor whose departure is expected at any moment, and that his schoolmates were half admiring or envying him, half avoiding or even distrusting him. Some of his enemies openly mocked and hated him, and he found himself more and more separated from and deserted by former friends (p.59).

The psychological and mental growth Joseph finally achieves is the outcome of a long series of influences and their various agents: the Master of Music, the Magister Ludi, Father Jacobus, the Chinese sage, Plinio, Tegularius and other minor characters in the Province. Their acts, views, and discussions help in polishing and refining Joseph’s character. Thus the book traces an image of the artist in his formative years as he gropes his way in the labyrinth of writing and life. Joseph’s mind is tenanted by all types of obsessions and misgivings that can be taken as a reflection of those of its own author’s. In a letter addressed to Carl Jung, Hesse refers to such premonitions when he confesses that “since 1914 I have become most skeptical about all overcoming



If D.H. Lawrence rightly considers the novel in

general “as the one bright book of life” and why the novelist is “superior to the saint, philosopher, and the poet”, <sup>(10)</sup> the justification for that impassioned claim can be found in such novels as the present one. A variety of topics, parallels to other artistic works, a meticulous form that aspires to the position of music and a successful characterization... all contribute to the density and richness of *The Glass Bead Game*. The narrator here is more or less reliable albeit being a typical Castalian monk who keeps giving value judgments on what is going on. The time of the novel is futuristic and hypothetical in that the events could take place five centuries ahead (A.D.2400). Joseph Knecht, the protagonist of the book, has to enroll in many educational institutions and elite schools where the discipline of self-control, austerity, full absorption in study and perfection is strictly observed. It is in all these places (Waldzell, the monastery of Mariafels and the Province) that Joseph turns out to be a successful student and charismatic figure. As such, he becomes Magister Ludi when the position becomes vacant after the sudden death of the former one. It is a bildungsroman in that the main issue raised in the book is the protagonist’s experiences and gradual understanding of the world. That the book is mainly devoted to exploring the experiences of a young man makes it run in line with many experiments in this field— Dickens’s *David Copperfield*(1850), Bronte’s *Jane Eyre*(1847 ), Maugham’s *Of Human Bondage*(1915), Joyce’s *A Portrait of the Artist as a Young Man*(1916). Hesse’s own compatriot, Goethe, has already initiated a line in this direction, *Wilhelm Meister’s Apprenticeship* (1895 -96).Hesse’s fellow writer, Thomas Mann ,pursues this classic tradition in his *The Magic Mountain*( 1927). What the Marxist critic, Georg Lukacs, finds in Goethe’s fictions holds true to Hesse’s own novel and protagonist: “Human beings

book, Hesse's own poetic form is similarly controversial and open to various interpretations. Obviously the novelist capitalizes very much on the collaborative role of the readers and their readiness to read Hesse's novels without an apriori, preconceived concept of his fictional world. As he suggests elsewhere, "Poetic writing can be understood or misunderstood in many ways... Many an author has found readers to whom his work seemed more lucid than it was to himself." (8) The "lucidity" Hesse has in mind could turn into a kind of distorting misreading which one often comes across in some of the unfavorable judgments and adverse reactions to his novels as the one already quoted by Benn.

On the face of it, *The Glass Bead Game* is a novel that traces the psychological growth of the protagonist, Joseph Knecht in his various encounters, experiences and challenges. His crisis is indicative of a vast cultural and intellectual crisis in Germany and Europe in general at the time the novel covers. There is a decisive moment in the evolution of the book when Knecht realizes the futility of remaining aloof from the overwhelming intellectual crises of his age. Hence his resolution of quitting that impractical mode of life and immersing himself in its formidable challenges and troubles. Hesse's memoirs of that situation are of great help in that he appears to be in two minds as regards the devotion to art and beauty and at the same time the bitter recognition of the wholesale atrocities besetting the world and its population:

I am shocked at the folly I have been guilty of when I reflect on my whole life devoted to the luxury of music!...I can not escape the knowledge that thousands are suffering under many kinds of affliction, that every vibration

of the pendulum is like the stroke of a sword for some human creature, that the whole world, indeed, is crying out loudly for help! Yet here I sit amusing myself with pleasant music like some child playing with bubbles, as if I knew nothing of the grand earnestness of the life around me. (9)

and the rise of the nationalist spirit in Germany are pivotal factors in determining the nature and course of the fictional material in *The Glass Bead Game*. Its broad scope is summed up in Rose's felicitous phrase that Hesse has exerted a great effort "to bring together the various strains of modern civilization in an educational Utopia".<sup>(4)</sup> Perhaps this may also explain Hesse's own long exile in Switzerland and his adopting the Swiss citizenship. This leads us to the conclusion that Hesse's fiction, particularly *The Glass Bead Game*, is part and parcel of its cultural milieu where it is very hard to sort out the personal from the impersonal, the private and the public. Hesse's trajectory here runs along the same line as those of Hermann Broch, Alfred Doblin, Franz Kafka, Thomas Mann, and Robert Musil whose works have to be read in the light of "the absence of a coherent philosophy, the crisis of bourgeois culture, the impact of science...the experiences of World War 1 and the fascist era."<sup>(5)</sup>

*The Glass Bead Game*, then, is the culminating point in a series of novels like *Narzis and Goldmund* (1930) in which "the escapist dimensions"<sup>(6)</sup> exerted an irresistible appeal to the readers at that time. Indeed this point has to be elaborated briefly as there are many fallacies and misconceptions associated with Hesse's fiction and this novel in particular. That Hesse emphasizes the world of youngsters and adolescents which will

be celebrated in Salinger's *The Catcher in the Rye* (1951) brings it in line with those works

that are roughly labeled as *bildungsroman*. The deliberate eschewing of the here and now and his neglect of the other stages in people's lives enhances the common misunderstanding his novels have been exposed to. A relevant example of this is Gottfried Benn's statement that "Him I always viewed as an average novelist of development and inwardness".<sup>(7)</sup> But a careful study of the book and its world shows the inadequacy of such an unfair ad far from objective judgment. Apart from the content of the

Few are those literary works that demand a great attention and scrupulous care on the part of students, common readers and professional critics alike. No doubt Wayne Booth is right in stating that any creative work, even the mediocre one, has probably taken more of the author's time and energy than what the reader or viewer is ready to give. <sup>(1)</sup> Hesse's *The Glass Bead Game* (1943) <sup>(2)</sup> is an exemplary novel in portraying its author's creative energy and skill in inserting within the novelistic mold many cultural and intellectual matters--- music, mathematics, philosophy, history, scholastic studies, oriental mysticism and above all education proper. The book does not seek to conceal that it is not merely a work for pleasure or entertainment or passing time. In the "General Introduction", Hesse calls it "a tentative sketch" (p.7) or an "essay" (p.14) which implies that it is half way between fiction and history. Here the intellectual and aesthetic, the factual and fictive run hand in hand so that it is very hard to prioritize any of them. The broad context in which this novel has been written is of prime interest and significance. Indeed the date of publication (1943) is very important as it shows that the book was virtually published during the hectic years of the World War II when Germany was involved in a catastrophic war. Consequently artists and writers, Hesse included, have begun to reconsider and reassess the intellectual and educational foundations of Europe like the institution of Castalia in accordance with the new variables and changes in the fabric of society. Such is Hesse's keen awareness of the formidable effect of these universal crises represented by the war and its moral and intellectual aftermath that even Eliot himself is influenced by Hesse's views in his "The Wasteland." <sup>(3)</sup> The biographical information could help us a little here. The time spent in brooding and speculating about this book (1931 to 1943) is not only very long, but also replete with political, social, historical and cultural events that are inevitably recapitulated or suggested in its final structure. World War 11

# إعادة قراءة لرواية هسه لعبة الكريات الزجاجية

د. صبار سعدون سلطان\*

## الملخص

الدراسة الحالية محاولة لاستعراض الجوانب المختلفة لرواية هسه «لعبة الكريات الزجاجية» لاسيما المتعلقة بالبناء و الموضوع . وإلى جانب إضاءة الإشكاليات الخاصة بالرواية و مؤلفها و الظروف الثقافية السائدة فإنّ الدراسة تولي اهتماماً بتوظيف الرواية الداعي للانتباه لموضوعه التناس و الأصداء والأثار الفكرية والفنية الواسعة النطاق المترتبة عليها.

---

\* جامعة الإسراء - عمان - الأردن.

# Hesse's The Glass Bead Game Revisited

*Dr. Sabbar Sultan*

## **Abstract**

The following is an attempt to view the various aspects of Hesse's The Glass Bead Game, particularly the structural and thematic ones. Apart from illuminating the problematics related to the novel, its author and the prevailing cultural circumstances, the study pays attention to its striking intertextuality, the wide-ranging intellectual and artistic echoes and effects constantly brought to mind.

---

\* *Al Isra University, Amman Jordan*

