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Influence of Richard Wagner's Music Drama on Thomas Mann's Literature

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Abstract:

Thomas Mann is considered the writer most obsessed with music. The purpose of the article is to substantiate the reason for the writer's focus on Wagner's music, which determined the huge capacity of Mann's vision of the world and his multi-layered dramaturgy.

The subject of the research is to study the influence of Wagner's musical thought on Mann's literature, for which empirical, comparative, and interdisciplinary research methods are used. From a methodological point of view, S. Bolduc, R. Pratt, D. Nagy, U. Jung's works are important.

The article discusses the following: Mann's new genre model: the anti-novel, inspired by Wagner's musical drama; influence of stylistic and formative elements of Wagner's music on Mann's literature; influence of Wagner's tendency to merge psychology and mythos on Mann's oeuvre; dominance of inner spiritual processes in Wagner's dramas, as an inspiration for developing the technique of inner dialogue and internalization of the narrative in the writer's novels; influence of Wagner's leitmotif system on the writer's technique of associative connections.

As not only the individual characteristics, but the whole system of artistic thought of Wagner's music became a source of inspiration for Mann, the relevance of the article is conditioned by the complex study of Wagner's influence on Mann.

Keywords: *Wagner's music drama, the influence of Wagner's leitmotif system, Tomas Mann, internalization, spiritual awareness*

Thomas Mann, who publicly stated his desire to create works of art similar to Richard Wagner in the field of literature, is considered the most obsessed writer with music. At the beginning of his writing career, Wagner's influence was total. Clearly, it was not easy to break away from Wagner's charismatic influence in order to create his own individualistic work. After all, Wagner's music has become a challenge for representatives of all fields of art. "Those who are born after such great spirits as Beethoven and Wagner, the epigones, have no easy task. For the harvest is already gathered in, and there remain only a few solitary ears of corn to glean," as Mahler reportedly said in 1893" [1].

Concentration on Wagner's musical ideas leads to such a great capacity for worldview and multi-layered dramaturgy in Mann's literary works. When researching the problem, we are encouraged by the author's own opinions on the problem. He himself recognized the hypnotic influence of Wagner. "In any case, Wagner remains the artist I understand best and in whose shadow I live," wrote Thomas Mann in a letter to Ernst Bertram in 1920" [2]. If Wagner's influence on the writer did not seem artificial to someone, Mann explained how it is possible for

a representative of one field to influence another field—for Mann, the main secret is that the fields of art leave the sense of art unchanged, which allows parallels to be drawn.

Mann saw the source of knowledge in Goethe's books, while in Wagner's (symphonic theatre man, as Mann called him) music—the empire of feelings, the source of knowledge so necessary for the art of all ages.

Wagner considered himself a great German, Mann also said in an interview given in New York in February 1938, that where he was, Germany would always be there and he carried his German culture in himself [3]. For the Nazis, who actually expelled Mann from the country, these words were a hint to realize that German culture is poor without this writer.

Mann emphasized the talent of a prose writer in Wagner, who fascinated him with epicness, citing as evidence the signs of Wagner's compositional style, which also characterize the epic—epicness, self-quotations, and characters, as symbolic formulas. Mann never hid that, inspired by Wagner's tetralogy “The Ring of the Nibelung”, he wrote the story of the 4 generations of the Buddenbrooks and himself created the tetralogy too — “Joseph and his Brothers”.

Obviously, it should also be noted that Mann's creative ideas and unique writing style are not the result of concentrating only on Wagner and represent an expression of more global epochal processes. The fact is that after Romanticism, there prevailed the idea that German music is the best expression of the “German soul”, which made also other writers of the twentieth century sensitive to musical art. Based on “Lohengrin's” Vorspiel, Mann too, concludes that Romanticism reached its peak not in verbal art or poetry, but precisely in music. That is why he wanted to bring his writings as close as possible to art music.

Obviously, besides Mann, Wagner also influenced other thinkers [4]. This was predicted by Charles Baudelaire. The influence of Wagner even on French poetic symbolism and Baudelaire's work is colossal. This time, the research topic of the article focuses only on the question of Wagner's influence on Mann.

Empirical, comparative, and interdisciplinary research methods are used in the article.

From a methodological point of view, the scientific works of R. Pratt, D. Nagy, U. Jung, J. Barham, G. Chako, M. Toprak, S. A. A. Bolduc, E. Heftrich, N. Choladze were more important.

Wagner's influence on Mann was reflected in Mann's lifestyle and several layers of his creativity at the same time:

1. The tradition of listening to music in public by Mann. The development of a method of analyzing the ideas and the symbolism of his novels or novellas with musical terms, which Mann used during public lectures. Emphasizing constantly the charismatic influence of Wagner's music on his writings.

2. For Mann, Wagner was such an important figure that he dedicated publicist articles to him: “Sufferings and Greatness of Richard Wagner” (1933); “Richard Wagner and the Ring” (1937), etc.

Although the publicist articles and books on Wagner were written by Bernard Shaw, Friedrich Nietzsche, Hans Gál, Charles Baudelaire, Charles Osborne, and others, the type of artistic thinking of Wagner is spiritually best related to the artist Mann. In their (Wagner and Mann) works dedicated to national consciousness, there are recorded a similar circle of discussed issues, the logic of reasoning, and argumentation. This refers to Wagner's 1850s article “What is German” (1865-1878) and Mann's 1945 address to the United States (May 29, 1945, the Library of Congress in Washington, D.C.) titled “Germany and the Germans”. The opinions of the two Germans are surprisingly similar and complement each other, which leaves the impression of the thought of only one person spread over a temporal distance. Specifically, in which provisions is

this similarity, overlap, and sometimes, even coincidences are observed:1. Wagner became interested in the problem of identity due to the deplorable situation observed in the process of self-determination of Germany and pointed out the features of the German consciousness that would necessarily lead the nation to an inevitable catastrophe. Mann is already trying to explain the mistakes of his own nation in the wake of the evils committed by Nazism. Both state the reason—the nation’s political immaturity. 2. According to Wagner, the inherent cosmopolitanism of the Germans turned into an aggressive policy of conquering other nations precisely because of political immaturity. According to Mann, too, his contemporary German is politically near-sighted, and the nation's best qualities—idealization of antiquity, longing for mysticism, rebound like a boomerang due to political immaturity; For instance, the nationalistic mottoes that could have been topical in the epochal context of Wagner, had been already expired in Mann’s times, under the conditions of the new reality of the twentieth century, new ratios of powers (United Kingdom, United States, and their allies, possibilities to create new coalitions); 3. According to Wagner, the period of political slumber is still continuing, due to which the economic levers of Germany are in the hands of the Jews. Wagner did not see the will to awaken the national mind and predicted the impending danger—the birth of a “new Reich” [5]; Mann also believes that political thinking has not yet penetrated the consciousness of the Germans, which is why the outdated slogan of nationalism was delayed in the background of the democratic processes of the twentieth century, and due to this delay, it became an evil consciousness and acquired the form of racism. Against the background of this reasoning, it is no coincidence that old-fashioned Adrian Leverkühn, brought up by the ideals of the Renaissance, sells his soul to the devil; 4. According to Wagner, only a German has the prerogative to be called a musician, because, for a German, music is not an object of enjoyment, but a way of thinking; For Mann, the mystery and depth of the German soul is in musicality, which is why the German nation itself is a symbol of music.

The third layer of influence is related to the “musicality” of Mann's novels or novellas; These writings are full of musical terms, analyzing Wagner’s music, and many of Mann’s characters are either musicians or are obsessed with music. E.g.: in the novel “Buddenbrooks”, Johann Buddenbrook sr. plays the flute and Gerda Arnoldsen plays the violin. The organist, Edmund Pfühl, speaks of Wagner's avalanche-like effects, which can even make a person ill. On April 15, 1869, the young Hanno (Justus Johann Kaspar) Buddenbrook, whose untimely death is a symbol of decadence, is playing his piano fantasy inspired by Wagner's music together with his mother in front of the family.

The novel “The Magic Mountain” is full of music, too: for Lodovico Settembrini, listening to music is associated with a certain danger, because he believes that music is a magical and charismatic phenomenon. The main character of the novel—Hans Castorp, orphaned as a child, naive, who does not want to take responsibility for himself, with a questing, chivalrous spirit, reminds us of Parsifal. He is affected like a drug by the music he listens to at night. It is he who will be assigned to operate the musical apparatus in the Berghof sanatorium for tuberculosis patients in Davos. Sanatorium patients listen to Franz Schubert’s song “Der Lindenbaum” from the song cycle “Winterreise” (on a gramophone), which is full of sadness. Mann read the symbolism of death in the subtext of this song. An interesting passage in the novel is related to the idea of building a hall of life next to the reading hall, the Hall of Death (crematory), and the herbarium. This hall was to combine architecture, painting, sculpture, music, and poetry to help patients focus their minds on positive energy and goodness. It is not difficult to recognize here the influence of Wagner's Gesamtkunstwerk’s idea (K.F.E. Trahndorff’s term). At the end of the novel, Castorf is involved in World War I, but as his squad advances to the front line, he begins to hum a song on the battlefield.

In the novella “Tristan”, Anton Klöterjahn’s wife, pianist Gabriele plays passages from Wagner’s opera “Tristan und Isolde, which will cause a great emotional shock and recurrence of her illness. This novella is a sample of intertextuality. „Mann's early novella “Tristan” provides an eloquent paradigm for this point. He constructs his text upon elements of Wagner's Tristan und Isolde - specifically, a parallel plot structure, characterizations, and narrative line, and a contrasting setting and theme [6].

In the novel “Doctor Faustus: The Life of the German Composer Adrian Leverkühn, told by a Friend”, the main character is the fictional talented composer Adrian Leverkühn.

In this novel, an analysis of Beethoven's piano Sonata #32, op. 111 (chapter 8—Organist Wendell Kretschmar explains this sonata to the audience) and Schoenberg's serial system is described in remarkable depth (chapter 22—influence of correspondence with Theodor Adorno).

Talking about music, Mann’s literary genius really opens up in many ways. Of course, the frequent use of musical terms, and the conversations of characters about music are not yet the guarantee that the principles of musical thinking will be reflected in a deeper layer of the writer’s works in general. What about Mann, he is exactly the writer, whose works reflect the influence of Wagner’s music on semantic and structural levels and on ideas.

The integration of musical thought into literary thought can be discussed as the deepest fourth layer of this influence. This is manifested in the type of artistic thinking of Mann, which was reflected in the dramaturgy of literary works, multi-dimensionality, structure, formative principles, and similarity of ideas, motives, and personages. Perhaps that is why Mann's oeuvre is as profound and irresistibly charismatic as Wagner’s music or publicist writings are.

Inasmuch as this influence has manifested itself in many directions and allows many parallels to be found, but I will limit myself to just a few examples within the capacity of this small scientific paper:

- Wagner created a new type of opera—drama. By hypertrophying human feelings and showing a wide gradation of emotions, Wagner prepared a crisis of the functional, major-minor system and an explosion from within. let's remind us Tristan chord, which is more valuable as a harmony and sonore idea, than with its function in tonal progressing, as it is a hint to upcoming atonality. Inspired by the idea of a musical drama, Mann, too, destroyed the eco-system of the old epic novel and created a new version - the anti-novel;

- Wagner creates the tetralogy “The Ring of the Nibelung”, which actually represents epic dramas that allude to the Norse saga. Mann, too, writes an epic tetralogy — “Joseph and His Brothers”;

- With the Apology of the climax of senses, Wagner shattered the mystery ecosystem and created a new-age psychologized mystery (Parsifal). “Joseph and his brothers” actually looks not like a cycle of novels, but like a literary metaphrasis (metaphrasis—a revised and expanded “rewritten” ecclesiastic literary work, mainly of the hagiographic genre).

- Scholar Natia Choladze considers the influence of structural and form-creating processes of music on Mann’s literature on the example of the novel “The Magic Mountain” (exposition, development, recapitulation, and coda in Sonata form), which is based on the principle of the first part of the classical era symphony. “Thomas Mann, in his lecture — “Introduction to the Magic Mountain”, which he gave at Princeton University, noted: “The novel has always been for me a symphony, a contrapuntal work, a network of themes in which ideas play the role of musical motifs”. (“Der Roman war mir immer eine Symphonie, ein Werk der Kontrapunktik, ein Themengewebe, wohin die Ideen die Rolle musikalischer Motive spielen”.109, 611)”. This opinion refers to the issues of the composition of “Magic Mountain”, where the leitmotifs, in the words of Thomas Mann, “acquired transparency of ideas, relieving from mechanicalness, and rose to musicality” [7].

-The erudition of both Germans was reflected in their works. Wagner really intellectualized the art of music, and Mann, too, created an “Intellectual novel”, that influenced the writings of H. Hesse, R. Musil, H. Broch, M. Bulgakov, K. Čapek, and W. Faulkner. By the way, the basis for the creation of the unique Richard-Wagner-Festspielhaus was also intellectual, and it contains the anlage of the elements of Brecht’s epic theatre. Mann, too, has a tradition of explaining only his own novels in intellectual public discussions during lectures. At the scientific level, Wagner was one of the first to study the proto-mythology of the German-speaking peoples (which were later divided into Scandinavian, Anglo-Saxon, and German proper), as well as the mysteries of ancient times, the foundations of Christianity and Buddhism. He was introduced to the ideas of Buddhism from several sources (Rig-Veda; Koppen's history of Buddhism), among which the “Introduction to the history of Indian Buddhism (Introduction à l’histoire du Bouddhisme indien, 1844; 1876) by Eugène Burnouf, that he read in 1856, left an indelible impression on him [8]. Wagner’s operas reveal the ability to combine mystery and fundamental principles of religions (“Parsifal”), which proved to be the greatest incentive for Mann to study the cultural and spiritual processes of the ancient world and reflect them in literature (“Joseph and His Brothers”). Wagner and Mann found a source of inspiration in the depths of ancient history. It was not by chance that Mann believed that antiquity gives the story its appeal [9].

- Mann was greatly influenced by the Vorspiel of Wagner’s “The Rhinegold”, which was reflected in the multivocal beginnings of his novels. This Vorspiel takes us on a journey back to prehistoric times. The very first bars sound as mysterious as Niflheim (in Norse mythology)—the kingdom of mists and ice. With this kind of introduction and the very first leitmotif — ‘Genesis or Nature’, Wagner symbolizes the origin of the kingdom of mists, the genesis of nature. In the introduction to the opera, the main steps of the Eb major (E-flat) symbolize the mystical nature of Niflheim and the well of Hvergelmir, from which 12 rivers flowed (frozen rivers of Élivágar). The waters sometimes turned into ice, but the flow of water did not stop. It is as if the next leitmotif — “Rhine” brings us back to this mysticism. This amazing picture of nature is “painted” during 136 bars and gives the listener the feeling of the infinity of the flow of water spilling into the audience hall. It was no accident that Mann saw more than just music in the beginning of “The Rhinegold”. “It was an acoustic idea: the idea of the beginning of all things. It was the self-willed dilettante’s exploitation of music to express a mythological idea” [10]. The introduction to the tetralogy “Joseph and His Brothers” also prepares us to meet the ancient past, which the author also compares to a bottomless well. The writer solemnly opens the gates of the biblical era, beyond which a long journey to Asia Minor awaits the reader. The oeuvres of Wagner and Mann are both a means of intellectual enrichment and spiritual purgatory.

- The works written by both Germans are often linked by similar ideas to another work written by the same author. E.g., spiritual duality, the desire to overcome carnal passion, and the process of struggle to gain spiritual awareness unite many of Wagner's heroes (Tannhäuser, Lohengrin, Parsifal). Isn't Lohengrin's unfulfilled mission answered by Parsifal's fulfilled mission? Mann's novels also intersect in meta-ideas, which he himself admitted (“Buddenbrooks”, “The Magic Mountain”, “Joseph and His Brothers”).

- The works of both artists reflected a global vision of the universe and the problems of humanity. Both have brought to light the harsh reality of our noosphere, eternally relevant topics, and existential problems of humanity. Moreover, their works resonate with our socio-political epochal context and contain prophetic concepts. The universe of Wagner’s gods is doomed, as the Demi-god of fire, Loge predicts. Wagner will not only show us the limit of humanity, beyond which disaster lies but also how we approach this limit. The sequence of leitmotifs in “Death of the Gods” points to the vector directed towards this downfall—Obligation, bliss, Wotan’s

frustration, Wotan's revolt, Wotan's wrath, fate, crises, the announcement of Death, Redemption through love, reproach, Wotan's grief, Oblivion, bequest, seduction, the vow of atonement, restless plotting, honor, revenge, murder, Wotan's frustration (again)... The way to salvation is to atone for sins. Mann, too, tells us the story of the degradation and "extinction" of one family (Buddenbrooks family). Doctor Faustus contains the greatest message for the future—the success and rise of the German nation are only temporary, and its downfall is inevitable. Thus, both, Wagner and Mann show us in their way the face of humanity focused on gaining wealth and power, and spiritual degradation (Wagner's Tetralogy, "The Buddenbrooks"), the results of which we have already experienced on the example of the I and II world wars of the 20th century and which is the basis of the military escalation in the nowadays world as well. Same reasons (battle for military superiority, power, wealth), same results.

- It is typical for Wagner and Mann to focus the storylines and ideas of the work on only one particular character. These characters are also the bearers of a certain idea of works, and all plot lines will cross over them. Other characters exist as much as they have to portray the main character. Such an approach can be found in myth, fairy tale, and legend; and in the Christian world, it originates from the New Testament—every biblical character has one's function and is involved in the process of telling the story to the extent that one should represent the life of Christ. For example, Wagner, who worked on Tetralogy from 1848–1874, builds the entire concept of the work around the character of Siegfried, who is a symbol of a hero fighting for freedom and humanity. In *The Magic Mountain*, all of Mann's allegorical characters play the roles of a kind of exhibit, which should manifest Hans Castorp. On the example of Parsifal and Joseph, Wagner and Mann show us the path of humanity from the stage of immaturity to spiritual perfection. The Buddenbrooks family (the collective face of the family) symbolizes Mann's modern human drama. The novel "Doctor Faustus", too, is a documentary about the life of one character—the composer Adrian Leverkühn. It is not difficult to read the political messages in this work written during the Second World War (1943–1947). The main character is a composer who becomes popular only after selling his soul to the devil, thanks to which leading to a 24-year cascade of innovations in his career, although this is only temporary. After the contract expires, he will be drained of creative energy, which will result in his physical death. In a character suffering from the desire to cognize the world, Mann presented an allegory of sinful Germany and the rise and fall of the Third Reich. Why is the musician (Adrian) a symbol of fallen Germany? In the publicist article "Germany and the Germans", the writer explained his country's political crimes with the inherent musicality of the German nation; Since Mann considers music to be the realm of mysticism, in his opinion, this is where the diabolic force found a weak point to tempt Germany.

- In the works of both Germans, there is a focus on the spiritual process of the characters compared to the course of the actions, the internalization of the narrative, as a result of which the plan of events turns into perseveration. By the way, due to Wagner's influence, Mann's affiliation with modernism has become a subject of debate. The dilemma is partly resolved by the fact that Mann himself associated Wagner with the twentieth century precisely because of this capacity for internalization.

- In the works of both artists, the invariants of the path of spiritual evolution of a person are presented, which is connected with the birth of self-awareness, individualism, and egoism, the doubling of human nature (Tannhäuser, Lohengrin, Leverkühn, Hans Castorp, who faces contradictions while listening to the arguments of Settembrin and Nafta and is doubled like Tannhäuser), dealing with carnal passions, overcoming the trial and is completed with the birth of spiritual consciousness (Parsifal, Joseph, Castorp). Sometimes it precedes the religious ritual

and not the other way round, e.g., the narcissistic fellows—Parsifal and Joseph grow from egocentrism to altruism, to humanism, to spiritual radiance. It was pointed out that the knights with blurred consciousness cannot perform a Christian ritual and cannot approach the holy things, and Parsifal was able to do this after the birth of spiritual consciousness in him. Joseph was also able to establish spiritual unity and dialogue with his brothers only after his spiritual ascension. It is significant that the spiritual transformation plays the role of a compass for the heroes and also determines their geographical location as well; Castorf, whom Mann calls a naive child, returns to the sanatorium because he considers it as the only possible form of his existence to return there. Parsifal also returns to the knights, because he sees himself also as part of the world of knights defending the Holy Grail.

- Both Wagner and Mann think in mythological categories. They used myth and the ecosystem of mythos for symbolic-metaphysical reflection of reality. They showed us that the myth is not methodologically exhausted, but gives us the ability to handle this method in any era and is a way to ideally represent contemporary reality. Perhaps, most of all, Mann crossed paths with Wagner precisely in the multifaceted use of the function of the mythos. Mann believed that Wagner discovered the myth for the opera genre, making it the center of the artistic concept of operas. “Our second phenomenon is Wagner as a mythologist, as a discoverer of the myth for purposes of the opera, and as the savior of the opera through the myth”—wrote Mann [11]. It was so important for Mann to think in mythological categories and to understand the symbolic-metaphysical reflection of reality in the mythos ecosystem, that he corresponded on these issues with the best specialist in Religiology, classical philology, and Greek mythology of that time—Károly Kerényi. Here I consider it necessary to specify one very important detail. Both Wagner and Mann reject reality in the naturalistic sense, but it is through the myth that they want to show us the problems of real reality. With the help of mythical categories, they try to make the reader or listener understand the world from a level higher than reality and perceive our human reality on a cosmological level so that with these highly humane ideals we can explore the way from the fictional world back to reality. Therefore, in their works, they create exemplary archetypes of the ideal existence in the ecosystem of mythos, to which humanity should aspire. Thus, the mythical appeal should not be considered as an escape from reality, but a form of rebellion against reality. Wagner and Mann distanced themselves from the very reality in which they saw a lack of kindness, generosity, and spirituality. By the way, by presenting reality through the prism of myth, they prepared the ground for magical realism in art.

- Both Germans possess the mechanism of turning the world into statics, thus blocking flowing consciousness and causing temporal collapse. In Wagner's dramas, the feeling of the natural flow of time has disappeared, and the temporal continuum seems to bend. Let's remember, say, Parsifal and Gurnemanz going to the temple of the Grail Knights. Young Parsifal physically finds it difficult to move, although it seems that he has already traveled a long distance, which Gurnemanz explains in multivocal ways—the time turns here into space (*Zum Raum wird hier die Zeit*). By the way, this passage, too, shows once more Wagner's prophetic mind that can even foresee the elements of the theory of relativity. Let's recall the multivocal orchestral interlude—*Verwandlungsmusik* (Transformation music). The time for the knights in the castle of Monsalvat in the mountains in the north of Spain seems to have stopped. In Mann's novel “The Magic Mountain”, which the author calls a novel of time, the feeling of the natural flow of time in the Sanatorium has disappeared, “In the hermetic environment, the duration of the subjective imaginary time perception of the hero of the novel exceeds its real duration, the feeling of the natural flow of time has also disappeared, which is facilitated by the hermetically preserved space of the ‘Barghof’ ” [12]. In this regard, the following words of the writer are significant—“infinity had absolutely nothing whatever to do with size, nor yet eternity with

duration or distance in time” [13]. Mann is fascinated by the following ability of music as an art form—to manipulate the time continuum. In the process of conveying the narrative, Mann tries to turn time into a psychological category, which will give him the opportunity to compress or expand it, if necessary, that is why the writer suspends for a long time on the events that happened in short periods of time. It is not by chance that he addresses readers in the introduction to the seventh chapter (By the Ocean of Time) of the novel—“time is the medium of music; music divides, measures, articulates time, and can shorten it, yet enhance its value, both at once” [14]. The time factor is influenced by the creative strategy of Wagner and Mann—to prolong the story. For both artists, long philosophically extended dialogues, detailed storytelling, and protracted, slowed-down actions are important, which also affect the temporal chronotype. Mann also thinks that the underlying narrative is really interesting.

- Like Wagner, he doesn't suffer from a boredom complex either. For example, Wagner, who was interested in the legends and myths that no other composer had used before, decided to expand the mythological motifs with details. Mann, in his tetralogy—“Joseph and his Brothers” 1926–1943, relied on the book of Genesis in the Old Testament and expanded the story of Joseph. (I—Die Geschichten Jaakobs; II—Der junge Joseph; III—Joseph in Ägypten; IV—Joseph der Ernährer). Thomas Mann tells us about the life of Moses in the story “The Tables of the Law” (Das Gesetz, 1944) also in detail.

- Wagner's leitmotifs are a way of conveying the unconscious and achieving inner symphonic development, which proved to be very valuable not only for composers but for writers in general, including Mann. “In the case of some authors like Thomas Mann, Marcel Proust or James Joyce, assuming that they applied Wagnerian leitmotifs in their works even became a sort of a cliché” [15]. Wagner's system of leitmotifs, which symbolize characters, ideas, the material world, and abstract concepts, found a peculiar twist in Mann's technique of associative connections and memories, influencing the formation of leitcharacters and leitconcepts. Mann himself always noted that under the influence of Wagner's leitmotifs, he created a network of theme motifs in his novels [16]. The frequent leitmotif of God and the devil in “Buddenbrooks” is interesting. Hanno puts his tongue on a tooth, which becomes a leitmotif of toothache, and Thomas and Hanno Budenbrook's visit to the doctor becomes a leitmotif of illness. Thomas dies of toothache. These leitmotifs, which are presented on the example of the “extinction” of the Buddenbrooks family, present the doom of people, the decay of society, catastrophe, and decadence in a metaphorical form. Let us recall the spiritual pain of Wagner's knights and the physical pain caused by the king's wound, which is also a symbol of their doom. If in the novel “Buddenbrooks”, we deal with the mechanical, decorative effect of Wagner's leitmotif mechanism, in “The Magic Mountain” the writer understood more fundamentally what it meant for Wagner to apply the technique of construction of a network of leitmotifs, which the composer turned into a mnemonic system and strategy [17]. “‘The Magic Mountain’ is completely woven with motifs and leitmotifs, artistic themes and motifs in it change harmoniously and create a network of themes processed according to the laws of counterpoint” [18]. Hans Castorp, as a seeker of humanistic ideals, the “Grail”, is an important theme-motif of the work. Also, “the Grail in the novel is an ‘invisible’ abstract theme-motif, which the author does not develop empirically” [19]. The recurring leitmotif of the novel is cremation, which again and again symbolizes the ideas of decadence. Other characters in the novel symbolize some abstract ideas or different aspects of consciousness and actually represent leitcharacters: the writer and Mason Lodovico Settembrini—enlightenment, humanism, liberalism; His antagonist—Leo Naphta, who is a Jewish Jesuit and a lover of communist totalitarianism, symbolizes fascist nihilism, and conservatism. This character was a hint to recognize the parody of György Lukács—a Marxist philosopher; Madame Clawdia Chauchat is a symbol of love,

eternity, and temptation; Mynheer Peeperkorn—bearer of hedonism, Dionysian origin, and “philosophy of life”; Joachim Ziemssen is a symbol of loyalty. These allegorical leitmotifs are used as exhibits to present the ideas and ideology of Mann’s era.

- Another interesting analogy is the scene at the well, built on the dialogue between Jacob and his son Joseph, which turns into the story of Jacob's whole life (Chapters 27–36 of Genesis), which leads to a direct analogy with the scene of Gurnemanz telling the story of the Grail before the Grail knights (Parsifal, I act).

- An interesting ‘sententia’ is related to the apology for illness in the works of both Germans. In the opera Parsifal, Amfortas, the sinful king of the knights, who is a symbol of a mentally diseased consciousness, fails to lead a religious ritual due to terrible pains, thus rendering the Montsalvat castle knights useless. The unhealthy Buddenbrooks, Gustav von Aschenbach, Anton Klötterjahn's tubercular wife—Gabriele, and the sickly society of Berghof sanatorium also appear as a symbol of decadence.

- From the semantic point of view, we have a very interesting symbol—a mountain (climbing to a height as a symbol of spiritual elevation.). It is on the mountain that Wagner's knights' castle (Parsifal) and Mann's tuberculosis sanatorium (Magic Mountain) were built, which in both cases creates an illusory hermetic space.

- Motifs related to love are also interesting. For example, the motif of the curse of love, which in Wagner's tetralogy is connected to Alberich and in Mann's novel “Doctor Faustus”—to Adrian Leverkühn. All those, whom Adrian feels love for, die (violinist; Nepomuk Schneidewein—five-years-old son (Echo) of Adrian's sister Ursula). Like Wagner, Mann is interested in the motif of redemption through love (“Tannhäuser”, “The Ring of the Nibelung”, “Doctor Faustus”).

- Wagner's and Mann's works reflected decadent ideas. So, for example, we finally see Castorf on the battlefield and the writer leaves the following events to our imagination. The fact is that there is no chance of his survival, which reminds us very much of a defeated Lohengrin, who did not have the strength to complete his mission, and his story is not complete as well. What did the authors mean by this?—Lohengrin and Castorf are trampled by the world, which represents decadent passages. Patients of Alpine sanatorium in “Tristan”, Characters from “The Magic Mountain” doomed to death in the First World War, and Gustav von Aschenbach are also an obvious hint of decadence.

Instead of a conclusion, it can be said that Mann's work owes to Wagner. Although after the Second World War Mann already had a new ideal—Goethe and the writer’s personage Adrian Leverkühn studied the relationship between verbal text and music on the example of Beethoven [20], Wagner still had an unconscious influence on the writer [21]. It can be said that Wagner was some kind of “musical bible” during Mann's whole life, against whom he may have revolted several times, and doubted several times (An ironic novella “Tristan”, motifs about the morbid effects of Wagner's music that was perceived by the writer as dangerous to health; complete distrust in the idea of ‘Gesamtkunstwerk’), but from whose orbit he never went too far.

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