

Description of the Perfect Person in Hesse's Creation

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ABSTRACT

The article deals with the characters of high-spirited, full-fledged human beings in fiction, including the great German writer, international Nobel Laureate Hermann Hesse, their various problems of contributing to the spiritual growth and prosperity of the nation, especially peace, security, cooperation around the world., the essence of the ideas of achieving harmony and solidarity. That is why Hermann Hesse's works are truly life long, because the ideas put forward in them remain relevant regardless of the passage of time.

KEYWORDS: emblem, feature, responsibility, literature, philosophy, language, image, problem, spirituality

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INTRODUCTION

World literature is divided into two main directions according to historical tradition: first, it is based on humanistic traditions and promotes the spiritual and cultural development of man, and secondly, it denies the educational role of art and promotes military individuality. The choice of one of these directions is directly related to the freedom of creativity, the freedom of the writer to express his own ideas and impressions. The extent to which a word artist relies on the free expression of his or her thoughts depends, first and foremost, on his or her level of responsibility for himself or herself, for the reader. We are acquainted with examples of artistic creation. They play the most important role in upbringing as a person of high spirituality and comprehensive development. Among them are the works of world classics Beruni, Kashgari, Yusuf Khos Hajib, A. Navoi, Babur, Shakespeare, J. London, Goethe, Pushkin, Lermontov, Tolstoy and Shevchenko. There is only one thing that unites the masterpieces of world literature - their importance, priceless value and value. In what way can the responsibility of a fiction writer be manifested? In our opinion, in choosing a work that appeals to students, it is in them the use of images, their behavior, character evaluation, definition, optimistic or pessimistic orientations and, of course, the unique artistic language of the language.

Main part: The choice of theme and idea of a work of art can be general or personal. In it, the same theme and the same idea can be presented in different forms. It also depends on the ideological views of the author. Regardless of the period and region, writers create the same works. But the difference is that they are able to describe the variety of problems that bother them and its potential. Of course, every writer takes responsibility for the work he creates, based on his

knowledge, patience, and artistic potential. As a result, certain heroes emerge, which characterize them with the writer's colorful features.

The report does not elaborate on the characteristics of each character with individual evidence, but rather assesses the extent to which the writer has been able to reveal these characters, the external and internal qualities given to them. Because they show the public how well they have fulfilled their responsibility to the goals and tasks they have set for their work. The main idea is about the sensitive writer Herman Hesse, the author of "Desert Wolf" and "Game of Corals", which reflects the idea of caring for each person, the period and the state of the world at that time, their fate. By reading his works and observing the experiences of his heroes, we will witness the struggle and aspiration of all peoples and nations of the world to achieve peace, security, cooperation, harmony and solidarity throughout the world. His works are truly lifelong, because the ideas put forward remain relevant regardless of the passage of time.

Herman Hesse was not indifferent to religious values either. The Bible valued him as a book of sages, a teacher of understanding the essence of life. Throughout the writer's career and work, the search for meaning in life has become a major theme. His protagonists are Knulp in the universe, the creator of wonders and their admirer Goldmund, the sage Siddhartha and others who seek prosperity in their way of life. Each of Hermann Hesse's works is associated with some kind of discovery. The image of the universe, the image of man, are all different from other literary works. It shows that the writer has a specific direction. These events were caused by his loneliness, his denial of various heresies and

laws he considered unfounded, and his pain from the environment of that period. For example, an abandoned monastery or rusty mattresses in *The Game of Corals*, closed educational facilities, and the Magic Theater in *The Desert Wolf* are tools used by the writer as a battleground for justice. Hesse takes us into a fantasy world, sharing his inner experiences, but his heroes amaze all readers by showing their thirst for vitality, their participation in the process of knowing and establishing the truth.

They are embodied as heroes who value life. But in some places we can see them in strange situations, that is, they are ready to commit suicide. Among them is Master Knext, who ended the dying Knulp's journey like a lonely planet, leaving a deep imprint on the heart of his student, and Goldmund, who remained in the heart of his friend Nartsis. Their deaths are not nonsense, thoughtlessness, and coincidence. Naturally, this is all based on a specific idea.

Hesse writes a lot about death. He feels a tendency to commit suicide in both poetry and prose. According to him, death is embodied in our eyes as a symbol of friendship, like a mother, where it all begins and ends unconditionally. Death saves us from suffering, but at the same time separates us from our loved ones and friends. Hesse feels that death is natural, premature or voluntary, a sign of cowardice and irresponsibility

He was therefore opposed to a war that would dry the pillows of millions of families and destroy culture. Hesse, who had a sense of humanity and compassion in his heart, could never understand what war would bring to humanity. He denounced such insults in his letters, essays, poetry, and finally in his novel *Demian*. At the heart of the heroes and realities he creates in these works are the ideas of calling the whole world to peace and harmony. The writer, who felt the responsibility to preserve cultural and universal values, was committed to educating a well-rounded and highly cultured person. This feeling caused him to experience inner mental pain and anxiety through various influences. It is this kind of process that takes place in Hesse's *Desert Wolf*, where the inner world of man is tortured, the feelings of the soul, the serious attention to one's own personality.

In this novel, Hesse, as never before, describes his subjective, emotional relationship to his environment. The novel can actually be seen as an example of how the literary direction of the author's work is a bit out of the ordinary. At the beginning of the novel, the writer embodies the image of an animal in man and is inspired by imaginary conversations with the pursuit of imaginary high ideals and vivid realistic images. In the 1960s, Hesse was genuinely concerned that the rebellious youth of Europe, in particular, were calling for romantic relationships, rejoicing, revelry, and, in short, complete freedom. He did not expect that such an interpretation would affect the author's work and be reflected in his work. But writing down his spiritual experiences was a cure for him. The pen and paper in his hand seemed to clear his pain.

In the foreword to subsequent editions of *The Desert Wolf*, Hesse sought to give the reader an understanding so that he could understand the novel as he wished. As he puts it, the work is about fifty-year-olds and their problems, and the book is mostly in the hands of young people, which of course

leaves a certain impression, but young people understand only half of it. Many of these young readers see their reflections, problems, and even their own needs in the play. As they observe the protagonist Harry Haller, they unfortunately do not see a second, great, and enduring world, the real purpose of which is not to disappoint in any case, nor do they feel that they are being told about art and its longevity, which inspires confidence in their hearts. That is why Hesse says that although the book describes the inner experiences of grief and need, it never leads to despair. It's a trustworthy book."

The author wants readers to interpret the work correctly, for example, in *The Desert Wolf* he narrates pains and crises, but it does not lead to death and stumbling, on the contrary, it encourages healing and healing. After raising the issue of peacekeeping and cultural responsibility in his works, the writer cannot help but dwell on the problems of artistic responsibility. Literary critic A.G. According to Berezin, Hesse raises issues of responsibility to the people, not only in the ordinary, but also in the philosophy of Nietzsche. He believes that his work should not impose any sense of responsibility on others.

Hesse's responsibility laid the foundation, first and foremost, for free creativity in a way that denied the role of reason and experience in creating a surrealistic, that is, work of art. He refrained from simply narrating realities and expressed the following opinion: "My seriously thought-out ideas, which reflected the responsibility and conscious understanding of my work over the years, did not allow me to create a work that is far from the same pattern today." This idea, of course, shows that the creator has a delicate sense of humor, as well as a sincere sense of responsibility to his fans.

In these serious works, the author repeatedly raises the idea that the main problem of intellectuals as an active force is not only to preserve and appreciate culture, but also to prevent new wars, first of all, to contribute to the spiritual growth and prosperity of the nation. calculated.

Hesse, in particular, the authors of works that contributed to the development of pure literary German, such as Goethe, Schiller, Novalis, and Eichendorf, focused all their attention on the language of his work. In *The Tragic ...*, the written form of modern language seems to him to have become a "language of the wicked and miserable poor" who has lost his attractive, unique, and perfect qualities. "The old German, used by many great writers twenty or thirty years ago, is elegant. and a perfectly perfect language has disappeared. he writes with a sigh.

The protagonist of the story, Johannes, seemed to be a "representative of a world that is slowly sinking into the abyss of nothingness," fluent in the language and unable to reverse history in the eyes of the newspaper's editor. , because he already considered himself a servant of the temple of language and was engaged in correcting the shortcomings of a language whose future was in danger, and in reconstructing stupidly constructed sentences. Innocent words that lacked their originality and meaning because of incorrectly formed syllables or incorrectly placed commas seemed to be ridiculed. Hesse counts every word he writes, every letter and comma, otherwise, as he says, the melody and rhythm of the phrases, the magic and divinity of the

music would be ruined. The originality and smoothness of German words in the speech of highly educated intellectuals in the late 18th and early 19th centuries, the richness of the artistic means was manifested in the speech of highly educated intellectuals. He was especially interested in the German writer Thomas Mann and his work and always appreciated it and even called it a burger. Hesse's work has not been wasted, and his works are still highly valued by literary critics and fans.

The translator of Hesse's works into Uzbek M. "I can really learn a lot from Hesse," Akbarov said. His language is juicy, expressive, rainbow-colored, rich in subtlety, symbolism, sharp expressions, and his works are rich in deep meaning and philosophical observations. Avirentsov described it as "characterized by a flawless sense of prosaic rhythm in his works, musical transparency of syntax, freedom of alliteration (...) and annosance (...), and natural depiction of verbal gestures."

Hesse drew attention to every drop of ink that fell from the pen onto the paper, whether it was prose or poetry, with a sense of responsibility to all. Not only was the idea and theme of his work in his focus, but he used each word and letter in it with special care. Hesse aspired to the most perfect of creation, worked long and hard for it, especially his lyrical works over and over again ... and achieved his goal. Of course, a person who reads from the heart can quickly comprehend the momentary thought described in his poetry.

Hesse's ability to create has always been self-appreciated for his creative potential. In his poem "April Night" he describes his passion for art (painting, music) with pleasure:

Оҳ бунча ажойиб, бор дунёда ранг-

Кўк, сариқ, оқ, қизил ва яшил.

Оҳ бунча ажойиб, ҳам мавжуд оҳанг-

Най, Сопрано, Бас ва Тенор

Сўзлар, оятлар ва қофиялар-

Оҳ бунча ажойиб, дунёда тил бор!

Оҳиста сен томон йўрғалар

Қадамлар...хиром айлар товушлар.

Ким уларнинг ўйинига тушар,

Сеҳридан баҳраманд бўлади кимлар?

Улар билан олам янада яшнар,

Кулар у бахтиёр ва қўним топар

Қалбингиз қўрида, вужудингизда! (translated by A. Madiyeva).

The question naturally arises as to what unites all of this art in Herman Hesse's work. The only answer to this is inevitable, i.e. a single need unites them. There is one more requirement in everything - to create an image, to feel it, to reflect a landscape and a feature, to depict, to provide a musical image and life and to imagine oneself in it, and to create new images, to finally feel like a newborn. Such experiences truly introduce Hesse to his multifaceted talent-poet Hesse, writer Hesse, artist Hesse, classical music lover Hesse!

Hermann Hesse! We witness that this man was responsible as if the artist were responsible for the natural appearance of his painting, as if a sense of universality had been stirred up.

In all his activities in life we can see his tireless and hard work for the preservation of peace, preservation of culture, immortal values. Forgetting the disease in his body, he created beauty in paper, prose, poetry, and painting. Under the pretext of critical articles and comments, he restored not only the new famous names of his nation, the names of forgotten celebrities. After Goethe, he raised issues of world literature and created a collection of works worthy of the attention of scholars and scholars. In short, Hesse, with his works, evokes in us a source of knowledge and wisdom, a thirst for beauty and divinity, and a love of the book, a call to treat the book with respect and reverence. Even his inner worldview motivates us to look straight at the truth. With its protagonists we learn to search for the meaning of life involuntarily, to always defend the truth, to look at the world around us with a rational understanding, to distinguish between good and evil, to find solutions to various problems.

When it comes to Hesse's sense of responsibility, it's impossible not to focus on certain stops in his life's journey. If we look at his creative activity, he really lived a long and productive life that will serve as a model for the younger generation. It is well known that the psyche of a creative person is easily hurt and does not always end happily when faced with obstacles. When we study the lives and activities of many great artists, we can, unfortunately, witness such tragic situations.

Hesse faces many obstacles throughout his life. His story "Under the Wheel" vividly describes his struggle in this regard. At first we encounter little Hesse's sense of responsibility: he strives to get excellent grades in exams and to be a teacher, but it was not his will, but the conditions his parents set for his future. The child becomes depressed, his personality becomes lonely, and his attitude toward those around him cools. The story Under the Wheel is like a warning work for parents, for society, who have set rules that contradict real education and upbringing in the family, in society. In contrast, Hesse creates an educational space for the independent formation and development of creative activity of the younger generation, like the German thinker Goethe. He also stressed the importance of educators and educators being personally exemplary and the importance of educating the younger generation, saying that a sense of responsibility should be an integral quality of every teacher.

In short, Hesse, with his works, evokes in us a source of knowledge and wisdom, a thirst for beauty and divinity, and a love of the book, a call to treat the book with respect and reverence. Even his inner worldview motivates us to look straight at the truth. With his heroes we learn to search for the meaning of life involuntarily, to always defend the truth, to look intelligently at the world around us, to distinguish between good and evil, to find solutions to various problems.

Conclusion

Hermann Hesse found the following fiction books and lines about their reading, place, and value to be the culmination of the story: We, the authors, are wrong to say that people read a lot, which is really pleasing and read too much by the creator. But out of a thousand indifferent readers, ten are good readers. Therefore, I can easily point out that too much is read everywhere, and this is not a reputation for literature, but a detriment. The book is not written to further weaken non-independent people, but it is also sometimes used to

show disabled people a cheap image as well as an easily altered life. Books are only useful when they guide a person to life, when they serve him. If a book, even if it is small, does not give the reader the energy, courage, and spiritual purity, every hour spent reading it will be in vain.

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