

## **Stages of Development and Artistic-Philosophical Evolution in Hermann Hesse's Works**

***Babaniyozova Oydin Allaberganovna***  
*Lecturer at Urgench State University*

**Abstract.** *This article analyzes the stages of development in Hermann Hesse's creative work, as well as the evolution of changes in his poetic system and the concept of the hero, using an evolutionary approach. The research employs biographical-contextual, comparative-typological, and motivational analysis methods. The results indicate a consistent deepening of the "inner journey" paradigm throughout Hesse's works. The study further clarifies the criteria for periodization in literary studies.*

**Keywords:** *Hermann Hesse, evolution of creativity, periodization, modernism, motif, novel poetics, concept of the hero.*

### **Introduction**

Hermann Hesse's body of work, intersecting with the key currents of European modernist literature, represents a continuous process of personal experience, aesthetic exploration, and transformation of artistic form. His writings are frequently interpreted through the lens of the "search for self" or the "inner path"; however, this core idea does not remain static across the different stages of his career. The system of motifs, the psychological model of the protagonist, the relationship between reality and memory, symbols, and narrative techniques undergo constant reconfiguration.

The primary research problem lies in the fact that the periodization of Hesse's work is often dominated by simplified biographical or thematic criteria. Consequently, the internal mechanisms of his poetic evolution—namely, changes in artistic language, compositional strategy, and the hierarchy of values—are not sufficiently revealed. While analyses of individual works are abundant in both international scholarship and the local philological environment, consistently comparing the stages of development based on unified methodological criteria remains a highly relevant issue. Furthermore, general descriptions often prevail when viewing Hesse's work in comparison with German modernism and 20th-century novel poetics; however, specific indicators of "evolution," such as the model of self-awareness, the spatio-temporal construction, and the dynamics of symbolic codes, are not always systematically utilized.

Therefore, this article aims to characterize the developmental stages of Hesse's work through a comprehensive set of poetic features, justify the points of continuity and rupture between these stages, and clarify the scientific criteria for periodization. The objectives of the article include:

First, to identify changes in leading motifs and the concept of the hero during the early, transitional, and mature periods of Hesse's creativity.

Second, to demonstrate the evolution of the ratio between lyric and narrative elements within the structure of the novel.

Third, to determine the degree of correlation between Hesse's poetics and modernist techniques across different periods.

### **Methodology**

The methodology of this research relies on three complementary approaches. The first direction is biographical-contextual analysis, which serves to identify the intellectual environment, reading experiences, and relationships with literary traditions that facilitated creative shifts, rather than seeking a direct causal link between Hesse's life path and the formal transformations in his work. This approach avoids reducing Hesse's output to "mere biography" and allows for the context to be integrated with poetic indicators.

The second direction is the comparative-typological method, which enables a comparison of character models and narrative strategies in Hesse's novels with general trends in 20th-century European fiction. This method is particularly vital in demonstrating how elements of individual consciousness, interior monologue, memory, and fragmentation—typical of the modernist era—were adapted within Hesse's texts.

The third direction involves the analysis of motifs and poetic structure, identifying semantic shifts in recurring motifs such as the "path," "mentor," "dual poles," "art and life," and "order and freedom" across texts from different periods. Simultaneously, it explains the evolution of the symbolic system, compositional structure, narrator position, and the blending of genres.

This specific harmony of methods was chosen because analyzing Hesse's creative development requires the simultaneous examination of context, internal textual structure, and typological comparison to present it as a transformation of artistic mechanisms rather than a mere thematic map.

### **Analysis of Hermann Hesse's Creative Phases**

The results of this analysis allow for the categorization of Hermann Hesse's creative work into three primary developmental stages. These stages are defined not through a blind reliance on biographical dates, but by identifying fundamental shifts in poetic structure and the concept of the hero.

**The First Stage: The Formation Period** This initial phase is characterized by a harmony of lyric-epic tones. During this period, Hesse reveals the protagonist's inner world through "soft" conflicts, relying heavily on the poetics of sensation and nature imagery. The hero is typically an individual aggrieved by their environment but who seeks to achieve internal balance rather than outright rejecting society. The narrative method remains relatively traditional, and the composition is consistently linear, with symbols aligning closely with the Romantic tradition. Consequently, the "inner journey" is conveyed through mood and landscape rather than deep psychological layers, resulting in a predominant lyrical manifestation of the aesthetics of subjectivity.

**The Second Stage: Transition and Intensification** This stage is characterized by a shift where the hero's challenge is no longer mere adaptation or spiritual solace, but a fragmentation of the self, internal contradiction, and a conflict of values. The "dual pole" model strengthens within the novel's composition: tensions between order and freedom, discipline and pleasure, and culture and instinct function as the internal mechanisms of the protagonist's psychology. The narrator becomes more reflexive, the hero's self-analysis intensifies, and logical transitions between episodes are sometimes deliberately weakened to utilize stream of consciousness and memory blocks as poetic resources. As a result, modernist elements—specifically subjective time, speech bordering on interior monologue, and multi-layered symbolism—become more perceptible. This transformation provides a basis for viewing these works not merely as traditional "Bildungsromans" (novels of formation), but as modern novels that center on problems of consciousness and identity.

**The Third Stage: Maturity and Synthesis** In this final phase, while Hesse retains his characteristic sharp dualism, he reorganizes it through artistically complex synthetic structures. The hero no longer merely suffers from fragmentation; instead, he seeks to perceive that division and transform it into an artistic-intellectual experience. The symbolic system takes a central place in the composition, narrative layers multiply, and metatextual references regarding "art itself" intensify. Consequently, the novel

form often approaches a musical or game paradigm, demonstrating mechanisms for re-coding reality. The "mentor" motif also evolves, functioning as a principle awakening the hero's internal discipline rather than an external guide—becoming a method rather than an authority, and a formative experience rather than a command. Furthermore, the poetics of space transform from the realistic natural landscapes of the early stage into a symbolic-topological "inner geography."

Summary of Evolutionary Dynamics Across these three stages, the general conclusion is that evolution in Hesse's work occurs through the semantic shift and functional exchange of recurring motifs rather than simple thematic repetition. The "path" motif evolves from an experience of sensation (formation) into a dramatic trajectory of internal crisis (transition), and finally into a method of artistic perception and self-recreation (maturity). Similarly, the concept of the hero transitions from a "delicately sensitive individual" to a "carrier of internal conflict," and ultimately to a "subject who constructs the self and gives form to experience." These transformations show that indicators such as the character model, narrative position, symbolism, and compositional strategy provide significantly more insight for periodizing Hesse's work than simple chronological milestones.

## Results

The findings of this research introduce several methodological clarifications when compared with existing scholarly perspectives on Hermann Hesse's work. While it is common to interpret Hesse's novels within the tradition of the "Bildungsroman," where the protagonist's development through education and experience is viewed as the central axis, our results show that "formation" becomes a problematic category during the transitional stage. In this phase, the hero experiences internal fragmentation as a primary experience, a process that does not adhere to linear development. Consequently, limiting the study of Hesse's work solely to the educational novel model may overshadow the modernist nature of his poetic transformations.

In German and Russian literary studies, Hesse's poetics are frequently linked to modernist trends focused on the "internal consciousness," emphasizing the importance of symbols and subjective time. Our results support this view but demonstrate that modernist elements intensify gradually rather than uniformly: in the early period, the symbol serves as a "mood code" aligned with Romantic aesthetics, whereas in the subsequent period, it evolves into a structural principle. At this juncture, the comparative-typological approach yields a significant result: Hesse does not blindly adopt modernist techniques but refines them for didactic exploration and aesthetic synthesis. This process complicates debates regarding the genre nature of his novels, as tradition and innovation do not stand in opposition but function as "organizing forces" for one another.

International Hesse scholarship often recognizes the concept of the "inner journey" as central. While confirming this concept, our results highlight its evolutionary character: as the content of the inner journey changes across stages, the concept must be analyzed as a poetic mechanism rather than a general slogan. It is here that the analysis of motifs provides scientific novelty; the semantic shift of motifs illustrates the shifting category of "self" in Hesse's work: the protagonist first appears as a sensitive individual, then transitions into a conflicted consciousness, and finally evolves into a subject who creates their own self. This three-tiered transformation allows "evolution" to be defined by the renewal of the subjectivity model rather than a simple change in themes.

In the local philological environment, previous research has primarily focused on the ethical-aesthetic direction and the impact of Hesse's work on the reader, leaving the evolution of poetic structure less systematized. Our findings show that the "ethical" tone in Hesse's works takes on different poetic forms over time: initially softened by lyricism, then embedded into internal dramatism during the transition, and finally manifesting as an artistic experience within symbolic-metacompositional structures in the mature stage. Linking "ideological" interpretations with poetic indicators serves to re-examine Hesse's work on an objective and scientific basis. Furthermore, while Russian literary criticism often explains the hero's fragmentation through psychological doubling, our results present "doubling" as a compositional and semantic organizing principle. Conflict is constructed not only within the hero but through narrative rhythm, the arrangement of episodes, and the opposition of

symbols, demonstrating the necessity of integrating psychological and formal analysis when examining Hesse's poetics.

### **Conclusion**

In this article, the creative output of Hermann Hesse was categorized into three developmental stages based on poetic indicators, providing a scientific basis for how the system of motifs, character concepts, narrative strategies, and the semantics of symbols transform at each stage. It was clarified that the formation stage is dominated by lyricism and Romantic symbolism; the transition stage is marked by internal fragmentation and the intensification of modernist techniques; and the mature stage is defined by synthesis, metacompositional complexity, and the transformation of the "inner journey" into a methodology. The research results indicate that in the periodization of Hesse's work, the dynamics of artistic mechanisms should serve as the priority criteria rather than chronological biographical dates.

From a practical standpoint, this approach can serve as a methodical basis for the systematic teaching of Hesse's novels in higher education literature courses, the interpretation of modern novel evolution in comparative literary studies, and the assessment of poetic equivalence in translation analysis. In the future, it would be appropriate to conduct a corpus-based investigation into the gradual intensification of narrative instances and intertextual layers in specific novels by Hesse. Furthermore, studying the typological harmony of Hesse's poetics with Eastern and Western artistic traditions—independent of purely religious-thematic interpretations—remains a significant direction for further research.

### **References**

1. Freedman, R. (1978). *Hermann Hesse: Pilgrim of Crisis*. New York: Pantheon Books. 416 p.
2. Ziolkowski, T. (1965). *The Novels of Hermann Hesse: A Study in Theme and Structure*. Princeton: Princeton University Press. 336 p.
3. Mileck, J. (1977). *Hermann Hesse: Biography and Bibliography*. Berkeley: University of California Press. 510 p.
4. Lukács, G. (2000). *The Theory of the Novel (Teoriya romana)*. Moscow: Akademicheskiiy proekt. 384 s.
5. Bakhtin, M. M. (1975). *Questions of Literature and Aesthetics: Studies of Various Years (Voprosy literatury i estetiki: Issledovaniya raznykh let)*. Moscow: Khudozhestvennaya literatura. 504 s.
6. Berdnikova, O. A. (2004). *Hermann Hesse: Poetics and Typology of the Novel (German Gesse: Poetika i tipologiya romana)*. Saint Petersburg: St. Petersburg University Press. 268 s.
7. Quronov, D. (2018). *Introduction to Literary Studies (Adabiyotshunoslikka kirish)*. Tashkent: Akadernashr. 304 b.
8. Karimov, N. (2012). *Issues of World Literature and Literary Relations (Jahon adabiyoti va adabiy aloqalar masalalari)*. Tashkent: Fan. 256 b.