

## PROSE OF HERMANN HESSE IN AZERBAIJAN LANGUAGE

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### Summary

Among the examples of German prose translated into Azerbaijani, the works of the world-famous writer Hermann Karl Hesse have a special place. H.Hesse, who started writing in 1904 and gained fame as an author of stories, novels, and poems, has won many readers in different countries of the world, and his works have been the subject of various studies, as they are mostly devoted to important internal and psychological problems of people such as self-awareness, self-affirmation, and self-expression.

H.Hesse's works were hardly accepted by readers and the literary community at first due to the peculiar description of human feelings, complex moral and psychological states, many problems such as the search for oneself, but soon gained fame in Europe and America. The great writer received the Nobel Prize for Literature in 1946 and the Pour le Merite Prize in 1954. Since there were some complexities in the life of the writer, his thoughts, nature were influenced by these issues, and the difference in his life was also manifested in his work, H.Hesse has signed a multifaceted literary creation in terms of content, ideas, and images. Therefore, the translation of this writer's works into another language requires the translators to learn not only the important principles of the art of translation, but also the layers of ideas of H.Hesse's work, many important moments in his personal life, the social environment in which he was born and grew up, the philosophical and psychological trends that influenced his thoughts, and such other issues as well. Therefore, in the dissertation, we found it appropriate to study the translation issues of H.Hesse's works into our language as a separate paragraph.

**Key words:** Hermann Hesse, translation art, "Yalguzag", "The Glass Bead Game", "Siddhartha", comparativistics.

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### 1. Introduction

H.Hesse was born on July 2, 1877 in the town of Calw in the Württemberg region of the German Empire in an educated family. His mother was born in India due to her father's duty, and the writer's father was born in the Estonian province of the Russian Empire. In the information about H.Hesse, it is noted that "he was seriously influenced by the conservative religiosity of his family and the Baltic culture from his father" (Hesse, 2005, p. 414). Positive and negative events in H.Hesse's life from an early age have not passed without leaving a mark on his memory and feelings. Events related to his family situation, some moments he had to experience during his school years, arguments between his father and mother, the situation that pushed teenager H.Hesse to commit suicide, affect his nerves and psychology. However, the events did not affect H.Hesse one-sidedly, i.e. only negatively, with his deep intelligence and ability to understand, he tried to correctly assess these events from his childhood and often succeeded in doing so. Although the families of his father and mother had somewhat other cultures,

other views, H.Hesse had managed to receive only positive merits from both sides. Events and scenes reflected in his writings and notes about his childhood and youth can definitely be seen in his artistic works. Thus, the nature, the river, bridges, a small church, houses located close to each other, people with a pleasant nature in Claw are the main descriptions and images that came from his memories and memory to his artistic works. While walking in the bosom of this nature, diving into dreams, and having pleasant communication with people, the secret me that he closed inside is reflected in the inner depths of the heroes of his works, especially in the heroes of "Yalguzag", "The Glass Bead Game", "Narcissus and Goldmund", "Demian", "Siddhartha" and others.

## 2. Main text

Hesse was able to take advantage of this situation to develop his own thoughts, to regain his inner strength, when he was being treated in a hospital because he had the idea of suicide. He determined here, the path of development of his thoughts, which will form the ideological and artistic essence of his future works. Thus, Hesse is treated here by Lang, a student of K.Jung, and this coincidence further increases his interest in K.Jung's work. Later, his family admits him to another mental hospital to further improve his health. In doing so, conditions are created for Hesse to calm his nerves by moving away from the social environment for a certain time, being somewhat alone. Although this situation makes him somewhat lonely, it opens the way for him to be in good health, to think deeply about himself and life. Later, within a number of his protagonists this lonely state and such a complex inner state as a person finding himself in his loneliness, listening to his inner voice, understanding himself in these conditions are described.

Although Hermann Hesse volunteered for World War I, in fact, he was against wars, chauvinism, and in his essay "O Freunde, nicht diese Töne" he writes, advising his contemporaries to stay away from chauvinism: "Love is greater than hate, understanding is greater than anger, peace is nobler than war. I noticed it more now (Heine, 2004, p. 83–84). Such an attitude towards war and nationalism not only subjected him to criticism, but also caused him to lose friends. The later stages of Hesse's life also did not go smoothly, he had serious problems in family life. The internal, psychological tensions that these failures put him through, he expresses in his work "Klein und Wagner", published in 1919. The author, who lived in marriage three times, dedicated works to each wife, reflected the feelings experienced in these works, which are autobiographical.

Hesse met K.Jung personally and further developed his knowledge of psychoanalysis. His interest in psychoanalysis, and earlier in spiritualism, is reflected in the nature of his characters, who have a somewhat mysterious nature. In his work "Demian", published in 1919, these issues were written in a special way. The hero of this work lives in struggles between the real world and the world of illusions. By reflecting the life of his characters between the real and spiritual worlds in his works, Hesse tries to substantiate the idea that "there are different paths to God for different people" (Fleischer, 2006, p. 5).

It is known that "at the beginning of the 20th century, an interest in Eastern philosophy and Hinduism was awakened in the European literary and cultural world, including philosophy; many European intellectuals, benefiting from Vedanta, Sufism, Nodualism, and Platonism in the formation of their complex ideas, tried to study not only individual currents of philosophy, but the world of thought of humanity as a whole and its true essence, spiritual and intellectual qualities" (Mammadli, 2014, p. 162). One such writer was Hesse. Thus, another unique aspect

of Hesse's creativity is the question of spirituality, the spiritual world of a person, and the relationship between a person and himself. Unlike many of his contemporaries who talk about spirituality, the different inner world of individuals, the writer wrote about this issue with other thoughts. His thoughts in "Siddhartha" are based on Indian wisdom teachings, Taoism and Christian mysticism. Research also supports this point, as its central tendency that the path to wisdom passes through the individual is not directly emphasized in any Asian teaching. Such ideas are the Western approach about man, his spiritual world, spiritual evolution, wisdom. "Of course, in Buddhism, parallels on this topic can definitely be found, but at that time H.Hesse also took a critical look at his work and acknowledged this point. With his own esoteric perspective on Siddhartha, he wrote: "At the time, of course, it wasn't the first time, but it was more difficult than ever; I felt like it made no sense to want to write something you didn't experience" (*Stefan, 2016, p. 58*).

This little information about Hermann Hesse once again shows that in the understanding of the writer's work it is necessary to be aware of a lot of information about his biography, the social environment in which he lived, and so on. And most importantly, his views on psychoanalysis and alcoholism seriously influenced both the theme and content of his works, and the main idea. It should not be forgotten that all these issues are also of serious importance in the translation of his works. From this point of view, the translation of the writer's works into Azerbaijani is almost priceless. For example, the presentation of the work translated by V.Hajiyev in the Azerbaijani language with the name "Yalguzag" rather than "Wolf" already expresses the main meaning of the work to a certain extent. This is one of the first successful merits of translation.

In "Yalguzag", which was heavily criticized when it was first published, the state of mind of the protagonist Harry Haller is deeply reflected. In Harry Haller's existence, there is a constant struggle between his philanthropic nature and his inwardly lonely, aloof, socially and culturally critical nature. This struggle, which continues incessantly inside, constantly hinders him as an obstacle on his life path. To understand many aspects of the state of mind of this character of Hesse, it is necessary to know many ideas of the theory of psychoanalysis, to be aware of the forms of their expression in works of fiction. This situation requires double the responsibility and professionalism of the translator, so that the outstanding translator V.Hajiyev coped with this task at a high level. We have already noted above that Hesse, in order to reflect in his works his hidden feelings, which express his inner self, loneliness, alienation, took advantage of K.Jung's views, some of the practices of psychoanalysis. Even in order to understand his inner world, his closed world, K.Jung's creativity became one of his main supports, and this creative approach helped them to become close friends in the future. However, Hesse directed his feelings by extracting many things not only from psychoanalysis, but also from Hinduism and spiritualism, and also brought richness to the theme, content, and ideas of his works. Although the writer tried to understand himself based on K.Jung's philosophy, later K.Jung expressed his admiration for him and his nature.

K.Jung writes about one of his meetings with Hesse: "On January 22, 1961, I had lunch with H.Hesse at his house in Montagnola... Look at the fate that I did lunch with you today", – I told him. He also replied, "Nothing happens by chance in life" (*McARTUR, 1992, p. 92*). Hesse thought that each of the people who meet in life comes across because they must necessarily meet. There is a hidden pattern to everything that happens. These thoughts of the writer have been perfectly reflected in the inner essence of his works, especially in the novel "Yalguzag", in his unique narration style. V.Hajiyev was able to preserve this meaning in the translation and convey it to the readers:

“Zufällig war ich in dem Augenblick zugegen, wo der Steppenwolf zum erstenmal unser Haus betrat und bei meiner Tante sich einmietete. Er kam in der Mittagszeit, die Teller standen noch auf dem Tisch, und ich hatte noch eine halbe Stunde Freizeit, ehe ich in mein Bureau gehen mußte. Ich habe den sonderbaren und sehr zwiespältigen Eindruck nicht vergessen, den er mir beim ersten Beegnen machte” (*Hesse, 1964*).

V.Hajiyev’s translation:

“When Yalguzag first came to us and rented an apartment, I happened to be at home. It was lunchtime, the dishes hadn’t been put away, and I still had half an hour to go to work. I still remember the strange, ambivalent impression I got from it at first glance” (*Hesse, 2005, p. 126*).

H.Hesse, who thinks that no meeting in life happens by chance, believes in the existence of a spiritual force that controls a person’s imagination independently of him, as in all his works, purposefully mentions coincidence here many times:

“Er lebte sehr still und für sich, und wenn nicht die nachbarliche Lage unsrer Schlaf räume manche zufällige Begegnung auf Treppe und Korridor herbeigeführt hätte, wären wir wohl überhaupt nicht miteinander bekannt geworden, denn gesellig war dieser Mann nicht, er war in einem hohen, von mir bisher bei niemandem beobachteten Grade ungesellig...” (*Hesse, 1964*).

V.Hajiyev’s translation:

“Since our bedrooms were next to each other, we probably wouldn’t have known each other if we hadn’t met on the stairs or in the corridor every now and then. Because he was not humane at all, and I’d never seen anything like it in my life” (*Hesse, 2005, p. 128*).

In this way, in the ongoing narration, coincidences are successively presented to the reader’s attention. Although the narration proceeds in a calm and restrained manner, but in the narrator’s speech an impression is created that he felt something in advance. In order for the idea of the work to be understood correctly, it is these impressions, understated allusions, descriptions of another event, or meanings highlighted by some word that should be presented to the reader to the subtleties. V.Hajiyev has translated these fine points in a very perfect way, he was able to draw the reader’s attention to this point. In this translation, the way the sentences follow each other is just as perfect as in the original. The speech of Hesse’s author hero, who narrates the events, is presented as a stream of consciousness, as if the narrator understands Yalguzag and its unusual nature in the stream of thoughts, impressions and memories flowing from his mind. The inner aspects of a person’s understanding of the surrounding are also exhibited here.

When explaining many problems in translation issues, we talked about the correct selection of words and expressions, taking into account the lexical, morphological, grammatical structures of languages, etc. All these issues are important for the correct delivery of the main idea of the work to the readers, without harming the original text, from the writer’s linguistic and stylistic peculiarities to his artistic and philosophical thoughts. However, when talking about Hesse’s works, along with these issues, the issue of translating the events presented by the writer and the ideas expressed by the writer without losing a more complex basis of ideas comes up. The translator must present the events in the work in accordance with the norms of the literary language, without distorting the original, guide the reader in order to understand the idea, and also vividly express H.Hesse’s ideas, which he fit into all the lines and expressed under the lines. Hesse gives his ideas stemming from psychoanalysis and spiritualism in the description of events. V.Hajiyev managed to preserve this inner meaning in the translation in accordance with the original.

The translator expresses the feelings of the developer when he first sees Yalguzag with the words “double impression”, and during the development of events, the reader understands that the protagonist Harry Haller really has a dual spiritual world. Harry Haller is a loner in bourgeois society, a skeptic and political revolutionary. Within it, there is a confrontation between man and loneliness. In his thoughts and feelings, there is an intellectual confrontation of reason and impulse, incompatible with bourgeois conformism. Harry Haller has a complex nature caught between two times, two cultures, two religions. The moment when the narrator saw Harry Haller for the first time, which V.Hajiyev translated as “double impression”, is an artistic reflection of Hesse’s ideas about the incomprehensible mental bonds between people. From this it is clear that V.Hajiyev was able to convey the closed meanings of the work to the Azerbaijani reader with his successful statements. Since “Yalguzag” is rich in autobiographical moments, it is possible to say that V.Hajiyev’s translation not only presents “Yalguzag” according to the original, but also introduces Hesse’s creative personality to the readers.

In this episode, not only Yalguzag, but also the narrator’s inner world comes to life. At the same time, Hesse creates an image of an inner force that controls the imagination of a person by feeling something in advance, which V. Hajiyev’s translation can adequately express.

The narrator’s words, which provide information about the main character’s appearance and nature, play an important role in understanding the idea of the work, and, as in the original, V.Hajiyev expresses the decisive shades of meaning with every word here:

“... er war wirklich, wie er sich zuweilen nannte, ein Steppenwolf, ein fremdes, wildes und auch scheues, sogar sehr scheues Wesen aus einer anderen Welt als der meinigen. In wie tiefe Vereinsamung er sich auf Grund seiner Anlage und seines Schicksals hineingelebt hatte und wie bewußt er diese Vereinsamung als sein Schicksal erkannte, dies erfuhr ich allerdings erst aus den von ihm hier zurückgelassenen Aufzeichnungen” (*Hesse, 1964*).

V.Hajiyev’s translation:

“Indeed, sometimes, as he himself said, he turned to be lonely (yalguzag). This creature, completely strange, crazy and extremely timid, seemed to come from another world. I knew from those notes how he got used to the loneliness that fell to his fate and luck, and deliberately accepted a lonely life as his destiny” (*Hesse, 2005, p. 135*).

Here the inner nature of the image is already manifested, since the words “completely strange”, “crazy” and “timid” are attributed to one person at the same time. The translator rightly replaces the word “shy” with the word “timid”, and the word “creature” summarizes all the words and ideas that need to be expressed about the unusualness of its nature. Here, the difference in meaning between the words reveals exactly the human nature that Hesse emphasized.

Let’s compare the literal translation of this episode in the work with the translation of V.Hajiyev:

“Gespräche einigermaßen kennengelernt und fand das Bild, das ich aus seinen Aufzeichnungen von ihm gewann, im Grunde übereinstimmend mit dem freilich blasseren und lückenhafteren, wie es sich mir aus unsrer persönlichen Bekanntschaft ergeben haue” (*Hesse, 1964*).

Our literal translation:

“I became familiar to some extent through conversations and found that the picture I got from his notes about him was, in fact, the same as the paler and incomplete picture that I got from our personal acquaintance”.

V.Hajiyev’s translation:

“The impression I got from what he wrote further complemented my foggy, agitated imagination created by personal acquaintance” (*Hesse, 2005, p. 138*).

The narrator's "half-finished, hazy impression" expressions reveal both Yalguzag's strange existence, as well as the narrator's excited thoughts and desire to understand what is in front of him. The successful words and expressions chosen by V.Hajiyev are almost half of the main quality of this translation.

### 3. Conclusion

During the translation of the novel, the translator achieved a successful result by taking into account 3 main issues:

1. Sentences are accurately translated; The stylistic feature of H.Hesse's narration, the logical emphasis, the hidden tension inside the cold exhortation are presented as vividly as in the original.

2. Successful words and phrases that can reveal the character of the heroes have been chosen according to the events in the work. "Dual impression", "He stretched his head with a short haircut, forward and smelled his side" and so on, as in the original, it typifies Yalguzag here as well as painting an artistic portrait.

3. Whenever possible, the translator used the free translation method.

The translation of V.Hajiyev's novel "Yalguzag" is important from several points of view:

1. Presenting the literary and philosophical ideas, the writer's life and meetings in Hesse's novel "Yalguzag" to the Azerbaijani reader at the same level as in the original.

2. Perfect preservation of Hesse's style as a writer in translation.

3. Translating moments expressing the moral and psychological state of Hesse's heroes with special sensitivity and accuracy.

4. In addition to the perfect literary translation of the novel "Yalguzag", introducing Hesse's creative personality to the readers.

In the translation of this work, the translator used the wide possibilities of literary and artistic language, artistic means of description and expression, such as epithets, exaggerations, dialect words, and did not allow excess expressions and ideas in the translation, as well as abbreviations. The complex, literary-philosophical, spiritual-psychological meaning, as in the original of Hesse's "Yalguzag", was expressed in the translation work without distortion.

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