

# Philosophy and literature in the interwar period: philosophical anthropology of M. Unamuno and H. Hesse

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## Abstract

Abstract. The impact of the First World War and the spiritual crisis of interwar Europe on the works of M. Unamuno and H. Hesse is examined in this article. The particularity of considering the problem of war in the works of M. Unamuno and H. Hesse is analyzed taking into account the country of origin of the authors: Hesse was a citizen of a belligerent country, while Unamuno was a citizen of a country, which officially remained neutral. Moreover, the article explores the features of existence of philosophical reflection in artistic space, as well as the relationship of philosophy and literature in the works of M. Unamuno and H. Hesse – the relationship, within which literature is viewed as a laboratory for philosophical ideas. In addition, the article analyzes the problem of personality's multiplicity, struggle and agony in the philosophical anthropology of the above-mentioned authors in its connection with the spiritual crisis of the early 20th century.

Keywords: First World War, philosophy and literature, Spanish philosophy, personality's multiplicity

Filosofía y literatura en el período de entreguerras: antropología filosófica de M. Unamuno y H. Hesse

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## Resumen

Resumen. En este artículo se examina el impacto de la Primera Guerra Mundial y la crisis espiritual de la Europa de entreguerras en las obras de M. Unamuno y H. Hesse. La particularidad de considerar el problema de la guerra en las obras de M. Unamuno y H. Hesse se analiza teniendo en cuenta el país de origen de los autores: Hesse era ciudadano de un país beligerante, mientras que Unamuno era ciudadano de un país, que oficialmente se mantuvo neutral. Además, el artículo explora las características de la existencia de la reflexión filosófica en el espacio artístico, así como la relación de la filosofía y la literatura en las obras de M. Unamuno y H. Hesse, la relación dentro de la cual la literatura es vista como un laboratorio de filosofía. ideas Además, el artículo analiza el problema de la multiplicidad, lucha y agonía de la personalidad en la antropología filosófica de los autores antes mencionados en relación con la crisis espiritual de principios del siglo XX.

Palabras clave: Primera Guerra Mundial, filosofía y literatura, filosofía española, multiplicidad de la personalidad.

1. The spiritual crisis of the late 19th – early 20th century and its impact on the philosophy of the interwar period

The First World War escalated a profound spiritual crisis that commenced in Europe back in the 19th century. The predominance of the material principle over the spiritual one led to a loss of faith in achieving harmony, and "the world-penetrating substance of the European spirit evaporated like a light ether from a broken bottle" (Weber, 1995, p. 286). According to many German intellectuals (including Thomas Mann and Hermann Hesse), European culture collapsed due to the rationalization of public life as a result of liberal politics and the cult of the technological dominance over nature (Lasaga Medina, 2008, p. 287). Faith in progress, civilization, the fact that humanity was moving away from the dark and from the past, filled with poverty and ignorance, to material prosperity and moral perfection was shaken.

The bases of the positivist view of the world were also destroyed due to the development of natural and human sciences: the ideas of time and space, the role of rational and irrational cognition changed. The old doctrine of harmony was destroyed, but it was not replaced by any new universal idea that would correspond to the existing conditions.

resources. Helped to bring about the appropriate teaching skills.

In addition, the crisis of positivistic rationality coincided with the crises experienced by many nations that lost their status as influential empires: Portugal was humiliated by 1890 British Ultimatum, which prohibited colonial expansion in Africa, in 1896 Italy was defeated in the battle of Adwa and thereby lost the Italo-Ethiopian War (1895-1896), in 1898 Spain lost the last American colonies and at the same time the status of a colonial power. As the German economist and sociologist Alfred Weber wrote in 1924, "following the first explosion of European forces caused by the new organization of the world space, the final conquest of the world, its development and filling with crowds of Europeans..., behind this brief final period, already marked by spiritual grinding and materialism... there was an awakening in a kind of diminished earth space, where expansionist tendencies collided everywhere, forced to seek a compromise, even where formerly they did not encounter obstacles, it was outside Europe" (Weber, 1995, p. 285).

The loss of the colonial power's status led to a deep worldview crisis and prompted reflections on the essence and ways of civilization's development. In Germany, this happened after the conclusion of the Treaty of Versailles in 1918, in Spain – in 1898, and determined the direction of reflection throughout the interwar period.

Another important consequence of the social and political changes that occurred in the late 19th – early 20th century was the emergence of a new type of a person – a person from the crowd, who saw politics as the basis for violence, suppression of individuality and the use of a repressive state machine.

All these changes aroused philosophical reflection and contributed to the emergence of new topics for reflection in both philosophy and fiction. The beginning of the 20th century was the time of an anthropological turn in philosophy: many artists of the interwar era sought the causes of the crisis not in society and the laws of its development, but in a person. The loss of confidence in the goal of human existence, the reorientation of the development vector of philosophy toward anthropological themes led to the emergence of new trends in philosophy: existentialism and the philosophy of life, as well as the search for new expression forms of philosophical thought.

During this period, the connection between literature and philosophy, artistic creativity and philosophical reflection becomes closer, and a novel is becoming an important form of expressing philosophical content: existential questions that occupied the philosophy of the interwar period were resolved much more successfully in the sphere of literature, also because a piece of literature conveyed the concern from which the existential style of thinking arose. Moreover, it

conveyed it much better than a philosophical treatise. Miguel Unamuno believed that philosophical ideas could not be conveyed in terms: existential questions were living questions, and to enclose them in the rigid framework of a scientific language meant to go against their nature. Thus, the philosophy in the early 20th century immersed in the sphere of literature, and increasingly, a novel became the form of expression of philosophical content.

It is possible to contradict that the reality of a work of art is only a figment of imagination, and a person is just a fictional character. However, according to one of the fundamental principles of Husserl's phenomenology, "comprehending the essence in its self and from the original source, we can proceed from the corresponding contemplations of experience, as well as from contemplations of the unexperienced, not grasping the existence here, but "simply imagining" it" (Gusserl, 2009, p. 36). Thus, a novel can perform the same function as a real experience, from which we usually proceed in the study of human essence. In other words, literature is a step towards existential analytics, a metaphysical study of a human life. This is a kind of preliminary stage in which we become acquainted with the object of philosophical reflection, a contact, which helps us to reveal the richness and plasticity of this object.

At the same time, the novel allows the reader to identify with the characters, and through the empathic experience brings the reader closer to understanding the philosophical idea more efficiently than a philosophical treatise. This "departure" of philosophy to literature was characteristic, for example, for many existential philosophers, such as Sartre and Camus. Thus, the novel actually becomes one of the genres of the philosophical text and can be the object of philosophical research.

At the same time, it should be noted that literature can play the role of a scene in which a philosopher-writer plays various philosophical scenarios, a laboratory in which philosophical theories are tested (Gilles Deleuze, for example, held this view of the relation of philosophy and literature). Such a "philosophical laboratory" was the works of the authors examined by us – the Spanish philosopher and writer Miguel de Unamuno (1864-1936) and the German writer Hermann Hesse (1877-1962), whose main theme was a person in the state of existential crisis.

Our choice of personalities is determined by the fact that their work was influenced by the same events in the European history. A comparative study of the works of Unamuno and Hesse was also executed before us: the doctoral dissertation and several articles by Renee Barbara Horowitz were devoted to this topic, as well as two articles by the most prominent Spanish historian of philosophy, José Luis Abellán (1973a; 1973b). According to Abellán, the similarity of the works of Unamuno and Hesse is not accidental, since it is based on the fact that the main topic of reflection of both authors is a person, as well as religious and metaphysi

cal search for the meaning of a human life.

Our goal is to trace the influence of the First World War and the spiritual crisis of the turn of the century on the philosophical anthropology of M. Unamuno and H. Hesse. Moreover, our goal is to analyze how much the fact that one of them was a citizen of a belligerent country and the other was a citizen of a neutral one influenced their understanding of the war experience, as well as to consider how the relation of philosophy and literature is embodied in their work.

## 2. Impact of the First World War and the interwar period on the works of M. Unamuno and H. Hesse

The First World War had large impact on both Hermann Hesse and Miguel de Unamuno. At the same time, as it was noted above, it is important to remember that Hesse was the representative of a belligerent country, and Unamuno was from the country that officially remained neutral. This neutrality, however, was only external.

The author of the monograph "Spain in the First World War" Maximiliano Fuentes Codera wrote: "Not a single Spanish soldier died on the battlefield, but the catastrophe that shook Europe staged such a coup d'état in the political and spiritual life of the country, which no international event produced ever before or after" (Fuentes Codera 2014, p. 11). According to another researcher, José Carlos Mainer, "the First World War that broke out at the end of the summer of 1914, awakened Spanish society from the centuries-old sleep in which it lived" (Mainer, 1972, pp. 141-142). And despite the fact that the government persistently insisted on neutrality, the country was experiencing an unusual political stir. Spanish citizens often said that "the fact that the country did not participate with arms in this conflict was a national disgrace" (Abellán, 1991, p. 92). The war led to a split in a society – it was so dramatic that many contemporaries believed that the First World War caused a kind of a civil war in Spain.

Moreover, Hermann Hesse in the article "The Fault of Intellectuals" noted that "at least in Europe in all countries the situation was absolutely the same, the difference between the belligerent and the neutral almost completely disappeared" (Hesse, 1957a, p. 151). Thus, the spiritual situation in the belligerent and officially neutral countries during the First World War was similar, and philosophical reflection was moving in one direction.

The First World War affected both M. Unamuno and H. Hesse personally. Immediately after the war broke out in September 1914, Miguel de Unamuno was dismissed from the post of rector of the University of Salamanca, without explaining the reasons. Most biographers of the writer believe that these two facts are related. By this solution, the government tried to silence the intellectuals, but the

result was the opposite: unjust persecutions against one of the most active figures of the era united the supporters of the Entente. Unamuno's dismissal was regarded as an expression of the government's hatred for culture. Antonio Machado wrote: "They are trying to throw all of us out" (Cobb, 1972, p. 130). Undoubtedly, this situation had great impact on the work of the Spanish philosopher, becoming a kind of a catalyst. "The attack, the target of which I became, made me rush into battle, to social activities, to which for the time being, for no good reason, I was indifferent and which caused me a feeling of profound dislike" (Abellán, 1991, p. 90). From August 1914 to December 1918, Unamuno published about six hundred articles. Unamuno identified himself with those who saw a struggle for a personality in this war, worried about the influence of war on Spain – not so much in terms of politics, but in terms of ideas.

For Hermann Hesse, the war also marked the beginning of a turning point. Throughout the time that the war was going on, Hesse wrote proclamations, appeals and anti-war articles, which years later were published in the collection "War and Peace". Hesse wrote in the introduction: "I started my political journey rather late, when I was forty. I was awakened and withdrawn from the state of passivity by the terrible reality of the war, and I was deeply shocked by the ease with which my former colleagues and friends succumbed to this Moloch ..." (Hesse, 1948). In 1916, the writer was forced to immigrate to Switzerland, and in 1921 he obtained Swiss citizenship.

Hesse saw in the war the result of "oblivion of culture, humanistic traditions and spiritual achievements of the humankind" (Berezina, 1976, p. 8). In 1925, he recalled in his "Short Autobiography": "I did not experience any delight, which was a consolation for many, and this distinguished me from the others. No, I could not share the joy of the great epoch, and therefore I suffered from the very beginning of the war for years ... desperately resisted this misfortune" (Hesse, 1925, p. 845-846).

In Hesse's novels, written during the interwar period, the horrors of the past war and the horror of the coming war are more or less constantly present, causing existential anxiety and becoming the reason for the discord between a person and the world. As for Unamuno, even though he was a supporter of the Entente and an opponent of war from the very beginning, he viewed the war, rather, not as an absolute evil, but as an inevitable consequence of the human nature itself. The war was necessary, he believed, because the spirit of a man suffers alone and wants to share its suffering with others. A human facilitates and expands his or her suffering when sharing it with others. According to

Unamuno, it is the tragedy of an individual destiny that leads a person to war (Unamuno, 1970, p. 461).

3. The theme of a human in the works of M. Unamuno and H. Hesse: the problem of the multiplicity of the individual and the meaning of human existence

The appeal of Hermann Hesse to the anthropological problems is connected with the spiritual crisis that he experienced during the First World War and in the interwar period. Hesse confessed: "In the terrible turmoil of our time, we and the old people are suffering... we also know that a human life is a suspicious, dubious phenomenon, and we are trying to comprehend this tragic situation (one of such attempts is "Der Steppenwolf") ..." (Hesse, 1957b, p. 489). This crisis led him to raise the question of everyone's personal responsibility: "To what extent am I also guilty? Where and when I myself shouted too loudly, was too arrogant and too gullible, too boastful? Do I have weaknesses on which lying press could be based, a perverted belief in the national Jehovah, all these errors that so quickly led to a failure?" (Hesse, 1928, p. 157). Like many other intellectuals, Hesse saw the cause of the tragedy not in social and political processes, but rather in a human, so he transfers the problems of his contemporary world from immediate reality to the sphere of the soul. Thus, the main theme of the writer's work is a person, a human personality, a painful soul searching, "the way inward" (Weg nach Innen). "In Hesse's "way inward" there is obviously the desire to find ways of decay in the depths of the self, to identify some new opportunities or ways for development" (Berezina, 1976, p. 11). According to Hesse, to become an individual, each person must "come to oneself" – that is, to find oneself in the world, to learn to be a person and live among people in harmony with one's conscience.

Unamuno's philosophical and anthropological searches derive primarily from an interest in his own life, towards a definite "I". In fact, it means that the object of philosophy for Unamuno is a particular person, a person not as an abstract idea, not a "person from nowhere, outside of time and space, having neither sex nor motherland" (Unamuno, 1996, p. 25), but "a particular person of flesh and blood who eats, drinks, has fun, sleeps, thinks, loves, who is born, suffers and dies – the main thing, dies" (Unamuno, 1959, p. 25), in fact – he himself – Miguel de Unamuno. This is a kind of personal philosophy, and worrying about the fate of a person, the writer worries not just about the fate of a particular person, but about Miguel de Unamuno's personal being, so his concepts are closely related to the facts of his biography. However, behind this personalism lies a genuine interest in a human person in general.

Unamuno's egocentrism and his vanity became an expression of the desire for



personal immortality, which took shape in a kind of personality theory. A person has two "I", he believed, the one that a person is and the one that he or she wants to become: "the most profound thing in a person is not what he or she is, but what he or she wants to be" (Unamuno, 1958, p. 754). "It does not matter what you are, it is important who you want to become. You are nothing more than a transitory, short-lived creature that feeds on the earth, a creature that the earth will one day swallow. And what you want to become is your idea of God" (Unamuno, 2016, p. 109), Unamuno wrote. He identifies the deep "I" with the historical "I", because it appears and develops in time. This "I", in fact, is a dream; it exists more in the imagination than in reality.

A human personality, therefore, is rather a product of fantasy, an imaginary reality that fabricates itself over time, and the actual person differs little from the fictional characters of works of art. Interestingly, for Unamuno, fictional characters were much more real than their creators. The measure of reality for him is the saturation of the image; that is why Don Quixote and Hamlet are more real than Cervantes and Shakespeare: the images of these characters are more clearly captured in our memory, we are better acquainted with them and they left a deeper trace in culture than their authors. People and events, leaving the present in the past, become fiction, Unamuno believes, and the degree of their "reality" is no more than that of fictional characters. In fact, the blurring of the boundaries between fiction and reality was one of the characteristic features in the philosophy of the Spanish writer-philosopher: in his works, he often introduced real people (even himself) as characters or created fictional authors who signed his works by his name or wrote prefaces to them.

A person whose personality is split into a historical one and exact one, intrahistorical "I", appears as being in constant formation, creating itself in time. Human life is action, a person is not, he or she is in the process of becoming throughout his or her life, he or she has no nature, there is only history.

However, on the other hand, this implies that a person, in fact, creates reality, or, in the words of J.L. Abellán, falsifies it. This understanding of a person comes from Unamuno's desire to rise above everything and above all in search of immortality. Unamuno actually identifies this "I" with the divine will and tries not only to create (through faith) eternal life, but also himself as a kind of Nietzsche's Overman. This explains Unamuno's constant struggle, the conflict between the "I" existing in reality, and the "I" existing in wishes. Actually, it is the conflict that underlies Unamuno's understanding of the world, the conflict from which the "tragic sense of life" derives, the essence of which lies in the insuperable contradiction between reason and faith, reason and life, thinking and feeling, mortality and the desire for immortality. From this conflict, true life, true faith is born, and it explains the constant confrontation of the existing



"I" and the "I", which must be – the perfect "I" and the real "I".

However, Unamuno's notions of a human personality were not static. In 1924, the writer was experiencing a severe crisis, after which his views were radically changed. He no longer absolutizes a person, does not try to replace the figure of God with some ideal "I". From thinking about the reality of life, he turns to the idea of its relativity. Unamuno begins to care about the question of his salvation, the idea that life is only a stage in the transition to absolute reality. The most important is the question of a person's importance in the face of the divine, as well as attempts to reconcile the historical "I" with the eternal and exact "I" (after 1924, Unamuno begins to call "eternal" not the historical, but the intrahistorical, exact "I"). This duality of "I" is seen in the novel "Holy Emmanuel the Good, Martyr", which describes the tragedy of a non-believing priest who performs a certain social function (priesthood), which does not correspond to his inner convictions.

In fact, our historical "I" is how others see us. Unamuno comes to the conclusion that this "I" is not also single, there can be as many of these "I" as the number of persons that see us. Human's personality consists of a multitude of his or her reflections in others, from a multitude of his or her perceptions by others. Therefore, the exact "I" is the only true one; everything else is no more than a shadow, a reflection of our "I" in other people. Thus, a person seems to live among a multitude of mirrors, in each of which he or she is reflected in different ways.

In fact, a mirror is a metaphor, quite common in Unamuno's work. In the mirror, the movement of the spirit is kind of divided into multidirectional currents, which mix with each other; the mirror reveals the inner worlds, which are alternatives, reflections of the same history, seen from different angles. In one of his texts, Unamuno wrote: "This feeling, sometimes horrifying, I experienced several times. I stood alone in front of the mirror and looked at myself, and gradually began to see another person in myself, and then I said to myself: "So it is you!", and called myself quietly. This is a terrible feeling of a split personality, when you are transformed into an external viewer of yourself" (Unamuno, 1959, p. 129).

The metaphor of the mirror plays an important role in Hesse's work as well: the "magic theater" in "Der Steppenwolf" (1927) is a complex system of mirrors, each of which reflects a certain side of a hero's personality. Such mirrors can be other people ("all people should be such mirrors of each other" (Hesse, 2016, p. 138)), which appear in Hesse's work in the form of twins. These twins better reveal the heroes' personality and by their fates they play alternative scenarios of their lives. So, Hermine is Harry's "female I", this is his personality, but without his spiritual search, she is the embodiment of sensuality and

practicality. The musician Pablo is another twin of the protagonist, the embodiment of art for the sake of art, which is devoid of reflection. Actually, the very composition of the novel also represents a kind of a mirror system in which different aspects of Haller's personality are reflected. So, in the publisher's preface, scanty information about the outer side of Harry Haller's life are reported, that is about how an outside observer sees him. At the same time, Haller's notes are an attempt, made by the character to understand himself; from the notes we learn how he sees himself. It is interesting that the text, written by Haller, outlines events already known from the publisher's preface, but now they have their true meaning, and from the events they turn into spiritual experiences. The personality of the character is divided into "outer" and "inner" one – as it was the case with Unamuno's character.

Trying to get closer to the secret of a human identity, Miguel de Unamuno resorted to the image of a twin (for example, in the play "The Other"). The twin symbolizes self-estrangement, the duality of "I", the sense of losing ground beneath one's feet due to the fact that "I" is now seen as the Other. This is a radical existential alienation, which inevitably leads to death. The protagonist of the play kills his twin brother (out of jealousy or in an effort to destroy his "Other"), and after the murder he realizes that now he is in the power of the Other as it was never before, because the Other now lives inside him.

In Unamuno's and Hesse's work, the personality is devoid of integrity, it is multiple. Most of Hesse's heroes are characterized by "split" consciousness: "The body of every person is whole, the soul is not" (Hesse, 2016, p. 74), – he wrote in the novel "Der Steppenwolf". "Any I – even the naivest one – is not a unity, it is a multifaceted world, small starry sky, chaos of forms, stages and states, heredity and opportunities... The body of every person is valuable, the soul is not" (Hesse, 2016, p. 75). The idea of the personality's multiplicity in Hesse's work stems, among other things, from the writer's enthusiasm for the culture of the East (which, it should be noted, was characteristic of many intellectuals of the interwar period). "A man is an onion consisting of hundreds of peels, a tissue made up of many threads" (Hesse, 2016, p. 79), and the idea of personality's integrity is just an attempt to simplify a complex, multilayered, completely contradictory structure", Hesse believes.

It should be noted that in Hesse's work the problem of personality's multiplicity appears in several aspects, and is also associated with the topic of the relation of philistinism and the creative personality, which was topical during the formation of the "man from the crowd", with the opposition of the animal and the rational parts in a human.

The tragedy of the protagonist of the novel "Der Steppenwolf" Harry Haller is

also a tragedy of a split consciousness. Haller is a creative person, and at the beginning of the 20th century, the problem of a person was interpreted as a problem of an artist, misunderstood by the "crowd". "Low-profile" philistine life was contrasted with the ideals of "high" art, the world of spirit, beauty and culture.

Haller hates his time, hates society and a respectable philistine way of life, but at the same time he experiences a strange craving for people, for their smooth everyday life. The burghers in Hesse's work personify herd instinct, lack of freedom. The rejection of this way of life was characteristic of many of his characters (let us recall Sinclair from the novel "Demian" or Goldmund from the novel "Narcissus and Goldmund"). At the same time, according to Hesse, the intellectuals are simultaneously responsible for the existence of philistinism, and are its prisoner: the intellectuals owe their philistinism to their origin and upbringing; at the same time, they do not accept it, but cannot break their connection with it. Hesse believes that this conflict can be resolved in two ways: the first way, Nietzsche's way, is to escape from the outside world, to renounce reality as a consequence of its rejection. However, this is an escape into nothingness and a path to inevitable destruction. The second way is the path of humility. A person can come to terms with reality, break away from it, rise above it, learn to treat it condescendingly, thus unifying the two poles of his or her personality and coming to harmony.

The theme of war is repeatedly touched upon in the novel. The catastrophe of war for the protagonist is the apotheosis of insanity, which embraces humanity. The ended war and the forthcoming war are Hesse's main reproaches to the world around him. In the novel itself, we find several references to the war: Haller himself appeared with anti-war articles and was severely criticized. Later, in the magical theater, the terrible signs of the epoch will form a horrible picture where machines will destroy people, and people will exterminate machines. This picture represents a symbolic image of war where everything is mixed, and animal hatred and a thirst to kill comes from the depths of a human soul. In this world of sleep, reality is brought to the extreme, to the point of absurdity.

At the same time, this "theater" is a kind of Freud's journey into the depths of one's own "I". The real here gives way to the fantastic, the dream and the reality are intertwined, the associations are replaced by logic. As we said above, the very composition of the novel symbolizes the disintegration, the split personality, which, according to Hesse, was a disease of his time, a disease that affects "not the weakest, but the strongest, the most gifted and the most spiritualized" (Berezina, 1976, p. 24). The expression of this idea in the novel is the humor as a kind of "a play by categories of consciousness and life" (Berezina, 1976, p. 24) – a

subjects that have been learned, the educational means available in the school and help him in planning his lessons and how to implement them.

5. Attend the lessons with the student - the teacher and write the most important observations, and to seek non-criticism and non-interference during the course of study in front of learners.

6. Hold a meeting at the beginning of each week with the student = teacher to evaluate the teaching plans and discuss the problems of specialization and the problems of tuning the row that may appear. (Shahrani, Amer, 1994, 75)

Performance Skills for Teaching Mathematics:

The educators agree that the preparation of the teacher includes the four main aspects: scientific, professional, cultural and personal, so requires the preparation programs to create a special quality of the outputs able to develop the educational process - learning in line with the evolution and change in these aspects, which makes the responsibility to prepare programs for learners Opportunities for education and training in teaching skills and mastery, and can be those skills as inputs to the preparation program, and its descriptions:

1. Recognizes and distinguishes parts of his educational material from concepts, principles, skills and mathematical issues.
2. Understand the nature of the characteristics of his student in the stage of the school he is teaching.
3. Set his educational goals accurately and clearly.
4. Master the different movements to offer and display his material.
5. Can measure the responses you have asked and how they compare to educational goals.
6. He can modify his presentation methods to meet individual differences.
7. He mastered the methods of reinforcement of the desired behavior and defined his request to the results of their responses.

The activities of the learning process include the skills of teaching mathematics in different fields. In the process of defining and formulating goals, the activities that are not common to students - teachers are defined, such as determining the general objectives of teaching mathematics in the stage in which they study, The definition of non-common activities: the teacher's understanding of the mathematical content and its cognitive structure, the selection of appropriate strategies for that structure, the activities related to the presentation of examples and examples, activities related to the post-evaluation process, Sports as well as many other activities.

(Qasem, Bushra and Mayad Jassim, 2019, 88)

The second axis: Previous studies:

The study aimed to identify the role of both the Faculty of Education and the

game that generates a constant flow of one idea into another, an insuperable duality, blurring of the boundaries between "I" and the Other. The reality is intertwined with events generated by imagination. Just as it is for Unamuno, the reality and game of consciousness for Hesse are in fact equal in rights, moreover: the world of consciousness is more valuable than the "actual" world. Heroes are dual, they are both themselves and the Other, inside them there is an endless struggle of the sensible and rational view of the world, an effective and contemplative attitude. They try to find harmony among these opposites that can withstand the disharmony of the surrounding world. The search for this harmony becomes the meaning of life.

One of the main issues in the novel is the question of the dual nature of a person, the role of spiritual and animal origins. What unites a person with an animal and what distinguishes it from it? The opposition of Harry-human and Harry-wolf is also made in the context of the problem of the personality's multiplicity. The wolf in Harry is all that is indomitable and savage, which leads him to alienate from people. The human in him is what allows him to admire the sublime and to have ideals. This is how the hero sees himself, how Hesse presents him to the reader at the beginning of the novel. "A person ... some attempt, a transition, is nothing but a narrow, dangerous bridge between nature and the Spirit ... at best he is on his way, only in a long pilgrimage to the ideal... harmony" (Hesse, 2016, p. 77).

Unamuno also believed that a human life is an inevitable and never-ending struggle, the eternal agony of a person who desires more than he or she can become. A person constantly rushes between opposites, unsteadily balances between the beginning and the end of his or her existence and is aware of this. A person's life is full of suffering caused by the realization of his or her mortality, the inevitability of his or her disappearance. Life is contradictory and ambiguous; a person is also contradictory and ambiguous. Harmony lies in the unity of opposites, this is the point at which opposites are not removed, but are reconciled, but this point is not static, it is a constant movement from one opposite to another – it is what Unamuno called the "rhythm of life".

#### 4. Philosophy and literature: literature as a "laboratory" of philosophical ideas

The desire for harmony in the works of Unamuno and Hesse is not a search for unity, but the affirmation of multiplicity. This multiplicity is expressed most adequately with the help of artistic means, rather than in the strict concepts of academic philosophy.

On the "scene" of their novels, M. Unamuno and H. Hesse "play" various philosophical ideas, embody them in different characters and seem to "challenge" them. For example, the theme of overcoming evil repeatedly emerges in Hesse's novel "Der Steppenwolf": firstly, it arises in Harry's conversation with Goethe, which appeared in his dreams, later in a real conversation between Harry and Hermine. In this dream, Harry argued with Goethe, then, in reality, he agreed and fervently insisted that it was impossible to come to terms with the evil, as it was impossible to reject spirituality, humanity and the pursuit of an ideal, however hopeless the struggle might seem. "Everything that Hesse touches ... falls into two parts under his hands, everything shows his front and back, and both parts can exist in the novel separately from each other, discover contradictions in themselves, quarrel with each other and fail to find unity and harmony" (Berezina, 1976, p. 24).

Hesse's novel "Narcissus and Goldmund" also reflects the polemics of Nietzsche and Goethe. It is an attempt to "play" the theory of Freud, Jung and Schopenhauer. Hesse believes that life is not suffering (as it was for Schopenhauer), not a fierce struggle, which is the condition for any development (as it was for Nietzsche), but life is an insoluble contradiction, the inseparable unity of opposites – good and evil, light and dark, birth and death.

We also observe a similar relation of philosophy and literature in Unamuno's work: he also finds artistic works to be a sort of a "laboratory", a scene where you can "rehearse" philosophical ideas. It is interesting that Unamuno, unlike Hesse, was the author of philosophical treatises, and in his novels, he not only embodies the ideas of the preceding philosophy (Spinoza, Descartes, Nietzsche, Schopenhauer, Kierkegaard and others), but rehearses scenarios, born in his own philosophical works.

However, it should be emphasized that the philosophical content of the novels of M. Unamuno and H. Hesse may not be obvious to the unprepared reader, and the explication of this philosophical content is possible only with the help of the conceptual apparatus of institutional, academic philosophy. It is curious that in Unamuno's works this explication is executed within the framework of his own philosophical works, which, thus, become a sort of a guide to his literary work.

## 5. Conclusion

The spiritual crisis of the late 19th – early 20th century, exacerbated after the First World War, was the reason for the anthropological turn in philosophy and the convergence of philosophical reflection and artistic practices – including literature. A novel, which can express existential experience more adequately

than a philosophical treatise, becomes a field of philosophical reflection; literature transforms into a kind of a philosophical laboratory, a scene in which the writer-philosopher plays various philosophical scenarios.

These processes were embodied in the works of the Spanish writer-philosopher M. Unamuno and the German writer H. Hesse, whose main theme of philosophy was personality. Complex and multilayered, personality is never integral, it is always multiple, it is in an endless formation. The meaning of a human life lies in the search for harmony, in the personality's realization (Hesse), in overcoming the finiteness and limitations of a human (Unamuno). Human existence, according to Unamuno, is inevitably tragic, and any attempt to find harmony is doomed to fail. The causes of the war (and not only the First World War, but of any war in general), according to him, lie in the very nature of a human, which alleviates his or her unending suffering, bringing suffering to others.

Hesse also believes that the origins of the crisis are in the person himself, in his quest for being a part of a "herd", and therefore the way out of this crisis is in opposing society, in achieving inner harmony between the natural and the spiritual, in the embodiment of one's own self. According to Hesse, immersion in the depths of oneself will allow a person to withstand, not to succumb to the crisis. Only after gaining maturity and a sense of responsibility, a person can think about the reorganization of the world.

Thus, within the framework of a novel, M. Unamuno and H. Hesse solve the most important philosophical questions, "challenge" philosophical theories and search for ways out of the deep existential crisis that struck post-imperial Europe of the interwar period. Moreover, they embody the inseparable link between literature and philosophy, which is quite characteristic of the first third of the 20th century.

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