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**THE SUBSTANTIVE "LIFE" AMONG THE CULTURAL CONCEPTS  
OF THE WORKS OF E. M. REMARQUE**

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**ABSTRACT**

*The article examines the meaning of the substantive "life" and their interpretation and understanding by readers of the works of E. Remarque, which is conveyed by the example of the heroes of the novel "Time to live and time to Die".*

**Keywords:** *saving horizon, bombing, concentration camp, front, symbolization, spiritual plan, subjective - modal meanings, connotative shades.*

**E. M. REMARQUE ASARLARINING MADANIY TUSHUNCHALARI  
ORASIDA "HAYOT" NI ASOSLASH**

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**ANNOTATSIYA**

*Maqolada "hayot" moddasining ma'nosi va "hayot vaqti va o'lish vaqti" romanining qahramonlari misolida tarjima qilingan. E. Remarque asarlarining kitobxonlari tomonidan talqin qilinishi va tushunilishi ko'rib chiqiladi.*

**Kalit so'zlar:** *qutqarish ufqlari, bombardimon, kontsentratsion lager, front, ramziylik, ruhiy reja, sub'ektiv modal ma'no, kontsentativ ranglar.*

**СУБСТАНТИВ «ЖИЗНЬ» СРЕДИ КУЛЬТУРНЫХ КОНЦЕПТОВ  
ПРОИЗВЕДЕНИЙ Э. М. РЕМАРКА**

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**АННОТАЦИЯ**

*В статье рассматривается смысл субстантива «жизнь» и их интерпретация и понимание читателями произведений Э.Ремарка, который передаётся на примере героев романа «Время жить и время умирать».*

**Ключевые слова:** *спасительный горизонт, бомбардировки, концлагерь, фронт, символизация, духовный план, субъективно - модальные смыслы, коннотативные оттенки.*

## **INTRODUCTION**

The main plot schemes in Remarque's novels are the awakening of life in the hero after a long stagnation (most often due to love), the flourishing and tragic end of the hero or heroine. In the novel "A Time to Live and a Time to Die", dedicated to the events of World War II, Remarque tells the story of an ordinary soldier of the Third Reich, Ernst Graeber. Ernst is very young, he is about twenty, but he has already fought in Africa and Europe, and now he is staying in Russia. The author describes the events of 1944, when the Germans were desperately retreating. Despite his youth, Graeber has seen a lot and already understands death, although he has not really had time to understand what life is: "Death smelled different in Russia than in Africa." For the Russian reader, this book is a look at the events of the Great Patriotic War from the side of the enemy, a German soldier.

After a long stay at the front, Graeber gets a three-week vacation. He is heading to his parents in Werdenbrueck, towards the "incomprehensible life" that awaited him there, "beyond the saving horizon." However, upon arriving home, he learns that the city is regularly heavily bombed. The buildings on the street where his parents lived have been turned into ruins, crushed residents are being extracted from the ruins. The hero is full of hope, then despair, waiting to meet his parents, to receive news about their future fate. Several thousand people became victims of the bombing. While searching for his parents, Graeber meets Elizabeth Kruse, whom he remembered as a girl. Elizabeth's father is in a concentration camp, the apartment has been "compacted" – two rooms are occupied by the Nazi Frau Lieser and her daughter. Graeber and Elizabeth, hiding in a bomb shelter during air raids, gradually get closer.

## **DISCUSSION AND RESULTS**

Ernst does not agree with the regime in his country, with the war, with the actions of the government, does not believe in the victory of Germany in the war. He becomes ashamed of what his people did there, where fascism got to - in the occupied territories. He is afraid of the words of a Russian woman who, before her death, said that one day her children would shoot their children. After a raid by Soviet planes on his hometown, Graeber sees a crying woman and reflects: "After this war, so infinitely much will have to be forgiven and it will be impossible to forgive! A lifetime is not enough for this. He saw a lot of murdered children, more than here – he saw them everywhere: in France, in Holland, in Poland, in Africa, in Russia, and all these children, not only German, had mothers who mourned them." On the pages of the novel, there is a universal grief, a universal misfortune, the cause of which is fascism.

The hero exclaims: "A lifetime will not be enough for this!" - talking about forgiving all people guilty of war and death.

He finds understanding on the part of Elizabeth, who shares his views, and this unites them even more, together they are ready to go against the monstrous machine of fascism and go, albeit quietly and imperceptibly. During the vacation, Graeber changes a lot spiritually, transforms, but, most importantly— he begins to really live. He is happy, and in these three weeks he is in a hurry to live as much as possible, because this is a lot "for someone who is used to counting life by the minute", who has learned to appreciate a peaceful life. Ernst and Elisabeth get married, and Ernst feels not only happiness and joy from this, but also something else: the vacation ends, and this ends the "time to live"; it is necessary to go back to the front, it is "time to die". But the war did not end, and something new was added to the previous difficulties: constant anxiety about the life of a person close to him, even in the rear.

Despite all the hardships of the war, for the heroes of the Remark, generosity and decency, courage and loyalty, camaraderie and love were and will be the main criteria of the enduring values of human relationships and human life itself.

The substantive "life" occupies a central place among cultural concepts. This word and the concept contained in it are significant both for each person individually and for all people of the world.

The concept of "life" refers to the so-called basic concepts, mental entities, on the basis of which other elements of the human conceptual system are formed. The basic nature of such concepts lies in the fact that they are abstract, typical of the vast majority of languages of the world, and their formation can be based on universal characteristics of human perception [2].

The regular use of a certain word in various plot contexts of novels leads to its symbolization, to the designation of a number of concepts that express the worldview and attitude of E. M. Remarque.

By the periphery of concepts, we understand subjective - modal meanings, knowledge of which is derived from the semantics of emotional -evaluative words found in the text, from the system of figurative means, stylistic techniques. In the art space we are considering, the closest periphery of the concept of "life" consists of such specific concepts like home, road, homeland, warmth, silence, girl, mother, peace, security, joy, holiday, nature (mountains, trees, flowers, grass), music, purity, miracle, happiness.

The further periphery of the concept of "life" is formed by epithets, including metaphorical ones, as well as a color scheme. The following epithets of the emotional

-evaluative nature of the concept of "life" can be distinguished: incomprehensible, glorious, cursed, cold, short, peaceful, everyday, whole, piggy, interesting, messy, newly found, big, etc.

The color scheme of sky blue, green, light shades, gloomy, blooming implicitly implements the concept of "life". As can be seen from the examples given, epithets accompany these names with emotional and evaluative connotations, both positive and negative.

Evaluative and expressive components of the lexical meaning of the context form the pragmatics of the concept of "life", its connotative meaning: thirst for life, the charm of life - indifference to life, the appearance of real life (about a photo of a deceased friend).

The peculiarity of a literary text manifests itself through associative-semantic connections of words, where all the occasional, individual author's manifestation is due to the communicative intentions of the creator of the work, which emphasizes the important features of the idiosyncrasy of E. M. Remarque.

It is impossible to outline the structure of the concept exhaustively, since the figurative part that makes up the scope of the concept is wider than the real one. The graphically fixed content space of the name is smaller than the described space hidden behind the name. The pragmatic domain of the meaning of the word (

a piece of life, a question of life, a sense of life, a smoldering light of life, tiny sparks of life) reflects the degree of mastery of people's consciousness of the phenomenon behind the name, its cultural significance.

The definition of the name "life" consists of a number of semes that reflect a person's idea of the fragment of reality behind this concept. These are the themes of being, time, its transience, the meaning of life, the finiteness of life (that is, the opposite of the name "life" is the concept of "death"). Here are examples in which, in accordance with the author's idea, one or another seme, named by us, is implemented.

Genesis: A soldier's life depends on chance. Quality, meaning of life: Only now do you realize what a life it was!; A newfound life is all the more precious because it was returned only for short hours; the variety of life is wonderful; Life becomes priceless precisely when it costs so little. The finiteness of life: Soon the life that beats so indomitably in her veins will be cut off; Pumps of fear... pumped out ... life from the arteries.

The structure of the concept "life" is compiled in E. M. Remarque's novels by objective and individual - personal (author's) meanings and representations by expanding the lexicographically established scope of the concept's significance by

introducing additional connotative shades, that is, increasing objective meanings with the help of an emotional -evaluative component; symbolization of the objective meaning of the concept; semantic deepening.

We interpreted the concepts containing the word "life" as the key nominee in a number of the author's works ("On the Western front without change", "Return", "Three Comrades", "Time to live and Time to Die") from the position of the evaluative connotation, positive, neutral or negative.

## **CONCLUSION**

We came to the conclusion that, despite the fact that the object of the description is the terrible events of the war (the First and Second World Wars), the author is characterized by a desire for a life (different, better, future) and, accordingly, for the predominance of a positive assessment of the situation (by himself or his heroes). Perhaps this is explained by the very nature of man, the desire of man to live, by the fact that all living things on Earth are created for life, not for death, that "in everything there is a stone and indestructible face of eternity." It is no accident that Graeber, the hero of the novel "A Time to Live and a Time to Die," reflecting with Elizabeth on the feeling of peace and tranquility, on the ability to see a peaceful environment while in a destroyed city, says that "life itself took care of this. She's looking for reinforcements wherever she can."

So, the name "life" is semantically not elementary. It has rich and complex content behind it. The picture of the world consists of diverse, sometimes contradictory fragments of human experience and its understanding.

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