



Images of Robert Lokamp in the Novel "Three Comrades" by Erich Maria Remarque

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Annotation

The article analyzes the features of the interpretation of the main character Robert Lokamp in the novel "Three Comrades" by the great German writer Erich Maria Remarque. The author's style, issues of artistry of the work is investigated. The events of the work are told by the hero-narrator Robert Lokamp. At the heart of the novel, through real life events, the negative impact of war on the fate of people is shown.

Key words and phrases: novel, style, hero-narrator, protagonist, characters, realistic work, realistic language, philosophical thought, idea, image, interpretation.

Robert Lokamp, the protagonist of E. Remarque's novel "Three Comrades", is thirty years old. At eighteen he was drafted into the army. At this age, he experienced all the horrors of the First World War. It is known that "In a realistic work, accuracy is created and enhanced by realistic language, therefore literature is called the art of the word" [1, 192]. The events of the work are told by the hero-narrator Robert Lokamp. The events take place in 1928. Robert Lokamp looks back on his life journey on his thirtieth birthday. The writer attaches great importance to the fact that the interpretation of the image of Robert Lokamp was truthful and realistic. Robert records his memories in the form of diaries. Lokamp writes: "Real life began only in 1916. I just joined the army - eighteen years old, thin and lanky. And the snotty sergeant major who made me practice, on my hands, again and again in the mud of the plowed fields behind the barracks. . . One evening my mother came to see me at the barracks; but she had to wait for me for more than an hour, because I had not packed my equipment properly, and as a punishment I was ordered to clean the latrines. She offered to help me, but it was forbidden. She was crying, and I was so tired that I fell asleep sitting next to her" [2,6]. Then the hardships and tragedy of the war are described through images of his time in the war of 1917-1918, when his comrades-in-arms were heavily shot by the British and died from gas poisoning, and some of them became disabled. for life. Robert experiences all the difficulties of earning money after the war. In his diaries, this is written as follows: "1921 ... I thought. No, I couldn't remember. He disappeared that year. In 1922 I worked as a slab-layer in Thuringia; 1923, advertising manager for a rubber goods firm. This was during inflation. At one time I was earning as much as two hundred billion marks a month. Previously, we were paid twice a day, after each payment there was a half-hour vacation, so that we could run to the shops and buy something before the next publication of the dollar rate, because by that time the money was again worth only half" [2,8].

Premature human aging due to tragedy is seen in Lokamp's response to Kester. The war also made them indifferent to the passage of time. "You look thirty, don't you?" Referring to Kester's birthday. to his question, he said, "Hey, don't talk. I think I'm sixteen and fifty. He answers. And Kester: "Great! What else do you need? So, you manage time and live two lives." The events connected with the fate of all the heroes and characters depicted in the work served the idea of



condemning the war. The war and the tragedy that it left in the life of generations is the “red thread” of the whole work.

Friends - Robert, Otto, Gottfried, driving their car named Karl, which in their own hands means "ghost on the road", accidentally rush to the market in a shiny luxury Buick car. "Karl" will become the "winner" of an unsightly car with a beetle, an old body with peeling paint, cracked wings. It turned out that the driver of the Buick was a man named Binding, and there was a woman next to him. This is how Robert meets Patricia for the first time. As they sit in a restaurant in a drunken mood, Lokamp's memory comes alive: “I felt the first soft glow of intoxication that warms the blood and spreads the illusion of adventure over uncertainty. Outside, Lenz and Binding were singing Argonnerwald's song. An unfamiliar girl was talking next to me - she spoke quietly and slowly in this deep, exciting, slightly hoarse voice ... "[2,20]. the first love awakened in the heart of Lokamp.

The sincerity of Lokamp's character is shown in his relationship with Rosa, a graveyard prostitute known as the "Iron Bethal". He has a daughter. “Rose lived for her child. Until three months ago, when he started walking, Rosa kept him in her room. She contrived to do this, in spite of her profession, by taking advantage of a small closet adjoining her own room. When she came in at night with her lover, under one pretext or another, she left him waiting outside, while she herself went in, hurriedly shoved the carriage into the closet, and shut the door; then she would come back and recognize her lover”[2,28]. But winter is coming and the boy is getting cold. One day the boy caught a cold and started crying. After that, Rosa will have to give the child to an orphanage. Her husband Arthur was imprisoned. When he gets out of jail, he takes the money he made from prostitution and doesn't recognize his daughter. However, there is no better man for Rosa than her husband.

Lokamp and all the "little people" around him fell into this trap because of their hard lifestyle. The writer seeks to reflect the scenes of a difficult life through the depiction of people in different life situations. As a member of this class, Lokamp has a special reputation among them: “I looked around. There they sat about the table, workers in God's vineyard, unparalleled connoisseurs of human nature, soldiers of love: Wally, the beautiful, whose white fox somebody had stolen recently during a night ride in a taxi; Lina with the wooden leg, who yet always found a lover; Fritzi, the gay, who was in love with the flat-footed. Alois, though she could have had a house of her own and a friend, whom she refused; Margot of the red cheeks who always wore housemaid's clothes and thereby picked up smart lovers; Marion, the youngest, radiant and carefree; Kiki, who did not count as a man because he wore women's clothes and made up; Mimi, the poor creature, who with her forty five years and varicose veins found the going always hard; a couple of barmaids, and some dining partners whom I did not know; and finally, the second guest of honour, little, grey and shrivelled as a winter apple – “Mother,” the confidante of everybody, comfort and support of all night walkers. Mother of the sausage stall at the corner of Nikolaistrasse, at night a travelling kitchen and exchange bureau, where together with her Frankfort sausages she sold on the quiet cigarettes and rubber goods, and could always be counted on for a loan”[2,52-53].

The writer consistently conveys information about the heroes of the work in the course of the events of the work. For example, the image of “mother” is reflected as follows: “Mother was married. Ten years ago, her husband slipped while jumping off a moving subway train and was hit by the wheels. They had to cut off both of his legs. The accident made a lasting impression on him. As a cripple, he was so humiliated in front of his wife that he never slept with her again. In addition, in the hospital he learned to take morphine. This confused him very quickly; he fell into homosexual circles, and soon the man who had been a normal husband for fifty years was talking only to cute boys. To get money for the boys and morphine, he took all the motherhood he could get his hands on and sold it. But Mother became attached to him, although he often beat her.



Every night until four in the morning she stood with her son at the sausage stand. During the day, she did laundry and charring. All this time she suffered from some kind of internal complaints and weighed hardly ninety pounds - and yet no one ever saw her otherwise than friendly. She thought she was still not so bad. Sometimes, when he felt miserable, her husband would come up to her and cry. Those were her best times" [2.115]. Patience and determination in this family, especially in the woman, are compared in the novel with the relationship of Hasse, a couple of forty-five years old who have no children. They live with Lokamp in the next room in the same boarding house. The troubles of the time and the hardships of life prevent them from having children and living in a multi-room house. "So they were sitting on top of each other, the woman was hysterical, and the man was in constant fear of losing his little job... His wife obviously blamed him for the life she had to lead. She was forty-two years old, a little flabby and withered, but certainly not as exhausted as her husband. She suffered from the eleven o'clock panic" [2,23-24]. In the novel, against the background of the appearance and appearance of Mr. Hasse, a philosophical thought is expressed about the society in which he lives: "He was a meek, harmless guy with drooping shoulders and a small mustache. Humble, conscientious clerk. But they are the worst today. They probably always lived the worst. Modesty and conscientiousness receive their reward only in novels. In life they are exploited and then repelled" [2, 24]. As a result of constant quarrels, a woman leaves her husband and goes to another place. Hasse suffers from this condition. He hangs himself when he hears that his wife does not want to put up with her husband and wants to marry him because she has found another. Lokamp's sympathy and pity for both "mother" and Mr. Hasse are felt throughout the events.

The main event of the novel is the sincere and innocent love of Robert and Patricia. They refrain from immediately expressing their tender feelings and love for each other. They express their love through gestures and various actions. Patricia does not tell Robert about her illness. When he fails to hide his illness from Robert, he tries not to show that he is suffering and not to worry.

Robert goes to the museum with Patricia. The following dreams are given there: "It was very quiet in all the rooms, and, despite all the visitors, almost not a word was heard; and meanwhile, it seemed to me that I was looking at a huge struggle - at the silent struggle of people who were crushed, but were not yet ready to give up. They have been thrown out of their jobs, their aspirations, their callings; now they entered the silent chambers of the Art, lest they fall into paralysis and despair. They thought about bread, always and only about bread and employment; but they came here to distract themselves from their thoughts for a few hours - and among the clean-cut Roman heads and the imperishable grace of white, Greek female figures, they wandered with a dragging gait, slumped shoulders of men who have no purpose - a shocking contrast, a dull picture of what humanity could and could not reach in a thousand years - the pinnacle of eternal works of art, but even bread is not enough for each of his brothers" [2, 338].

When Robert and Patricia leave the cinema and walk through the streets of the city, they imagine themselves to be rich people. Robert walks into a women's clothing store and tells her that if he is the hero of the movie, he will pull out a rare Canadian mink, Patricia walks into a men's clothing store and tells her that she will buy him a suit and a top hat. Thus, they start their own "game". They begin to make plans for "trips" to distant countries - Egypt, India or China.

The determination characteristic of Lokamp's character is evident in Patricia's reaction to her handshake: "I liked the way she shook hands - with a stronger grip than you might expect. I hate people who offer a sluggish hand like a dead fish" [2,75].

Life's difficulties, the horrors of war could not reveal the kindness and tenderness in the heart of Lokamp. His respect for beauty persists. In the novel, Robert's feelings when he first saw Patricia alone in the bedroom are expressed as follows: "She put her hands to my cheeks. It would have been wonderful to be there now, in the deepening darkness, close by, under the soft blue coverlet



in the bedroom - but something stopped me; it was neither restraint, nor fear, nor even prudence - it was just a very great tenderness that overwhelmed desire”[2, 159].

Lokamp has a desire to control his emotions. This is not so with many people, there is a sign of high culture. For example, Frau Zalewski's boarding house has Erna Benig, a private secretary who lives next door to Lokamp. “Too elegant for her salary; but once a week the boss dictated letters to her until the morning. And the next day she will be in a bad mood. As compensation, she went to the dance every evening. She explained that when she couldn't dance anymore, she wouldn't want to live anymore. She had two friends. One loved her and brought her flowers. She loved another and gave money” [2,25]. Lokamp asks this woman to find Patricia a job. This is due to the fact that Ms. Hasse goes somewhere in an unknown car at night when she is not working anywhere. Then Erna Benig: “My dear boy,” replied Erna, “I know all about it—a lady from a good family, who has seen better days, forced, and so on. Hopeless, I tell you. The only chance is if someone has a special interest and pushes her somewhere. You know why, of course. But you don't want to... ”Take care of yourself and earn for two. This is the easiest solution. Get married.” [2,160], says. This woman drops everything and agrees to live in the basement if someone proposes marriage to her. He then adds, “I mean, everyone has a certain level of emotion. This feeling pops up unexpectedly. And Lokamp managed to contain these “suddenly arising” emotions. That's why he wins Patricia's love.

Lokamp is always haunted by terrible memories of the front. When he and Patricia went to the sea, he remembered these past scenes: “It was the summer of 1917. Our company was in Flanders at that time, and we unexpectedly got a leave of absence for a few days in Ostend—Meyer, Holthoff, Breyer, Lutgens, myself, and a few others. Most of us have never seen the sea before, and these few days - that almost unbelievable gap between death and death - have turned into complete submission to the sun, sand and sea. We spent the whole day on the beach, stretched out naked in the sun - just to be naked, not loaded with backpacks, rifles and uniforms, it's almost peace. We raced up and down the sand and into the water again; we were conscious of our limbs, our breath, our movements with all the force and intensity that the things of life had at that time—for those hours we forgot everything, and we wanted to forget. But at night, at dusk, when the sun disappeared and gray shadows from the horizon ran over the pale waters, then gradually another tone was added to the roar of the surf, which grew louder and finally drowned it out - a dull, menacing sound: the bombardment of the front. Then it suddenly happened that dead silence interrupted the conversation, heads rose and listened ... ”[2, 229]. Also, “the weight of an artist's work is measured not by its quantity, but by its content”[3,590]. At the same time, “the vitality and truthfulness of the reality depicted in the work are important aspects that increase efficiency” [4, 197]. These aspects are present in this novel by E. Remarque in a unique way.

In conclusion, the novel by E. Remarque "Three Brothers" is significant in that it finds a realistic expression of the sad influence of the war and its consequences on the fate of people.

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