

SCIENCE
PROBLEMS.UZ

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Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

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2025

SCIENCEPROBLEMS.UZ

**IJTIMOIIY-GUMANITAR FANLARNING
DOLZARB MUAMMOLARI**

№ 6 (5) – 2025

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Xazratkulov Abror – tarix fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti.

Tursunov Ravshan Normuratovich – tarix fanlari doktori, O'zbekiston Milliy Universiteti;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori, O'zbekiston Milliy Universiteti;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent, O'zbekiston Milliy Universiteti.

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Nasirxodjayeva Dilafruz Sabitxanovna – iqtisodiyot fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor, Toshkent moliya instituti;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor, Samarqand davlat universiteti;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent, Toshkent davlat iqtisodiyot universiteti;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent, O'zbekiston Respublikasi Bojxona instituti;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent, Farg'ona politexnika instituti

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b, Toshkent moliya instituti;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari

nomzodi, dotsent, Toshkent axborot texnologiyalari universiteti

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor, Samarqand davlat universiteti;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor, Samarqand davlat chet tillar instituti;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori, "Tashkent International University of Education" xalqaro universiteti;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent, Jizzax pedagogika instituti;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent, Andijon davlat tibbiyot instituti, Ijtimoiy-gumanitar fanlar kafedrasini mudiri;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Turdiyev Bexruz Sobirovich – falsafa fanlari bo'yicha falsafa doktori (PhD), dotsent, Buxoro davlat universiteti.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor, O'zbekiston davlat jahon tillari universiteti;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent, Toshkent davlat yuridik universiteti;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor, Samarqand davlat universiteti;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor, O'zbekiston davlat jahon tillari universiteti;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor, Samarqand davlat chet tillar instituti;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent, Samarqand davlat universiteti;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b, Toshkent davlat yuridik universiteti;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist, Toshkent davlat yuridik universiteti;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b., Jahon iqtisodiyoti va diplomatiya universiteti;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor, O'zbekiston Respublikasi Jamoat xavfsizligi universiteti;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent, Toshkent davlat yuridik universiteti;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD), O'zbekiston Respublikasi Sudyalari oliy

kengashi huzuridagi Sudyalari oliy maktabi;

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori, Toshkent davlat yuridik universiteti;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi, Toshkent davlat yuridik universiteti;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori, Toshkent axborot texnologiyalari universiteti huzuridagi pedagogik kadrlarni qayta tayyorlash va ularning malakasini oshirish tarmoq markazi;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor, Qarshi davlat universiteti;

Taylanova Shoxida Zayniyevna – pedagogika fanlari doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori, Iqtisodiyot va pedagogika universiteti;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD), Samarqand davlat universiteti;

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD), Samarqand davlat universiteti.

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasini mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD), Samarkand viloyat IIB Tibbiyot bo'limi psixologik xizmat boshlig'i.

22.00.00- SOTSILOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

Mazkur jurnal Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasi Rayosatining 2022-yil 30-noyabrdagi 327/5-son qarori bilan tarix, iqtisodiyot, falsafa, filologiya, yuridik va pedagogika fanlari bo'yicha ilmiy darajalar yuzasidan dissertatsiyalar asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro'yxatiga kiritilgan.

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Muassis: “SCIENCEPROBLEMS TEAM”
mas'uliyati cheklangan jamiyati

Tahririyat manzili:

100070. Toshkent shahri, Yakkasaroy tumani, Kichik Beshyog'och ko'chasi, 70/10-uy. Elektron manzil:

scienceproblems.uz@gmail.com

Bog'lanish uchun telefon:

(99) 602-09-84 (telegram).

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THE IMAGE OF A LITERARY HERO OF THE “LOST GENERATION” IN THE WORK OF E.M. REMARQUE

Mamadkulova Kamila Abdukhaliqovna

Teacher of Samarkand State University of Kattakurgan branch

Abstract. This article analyzes the concept of the “lost generation” and its representation through the image of the literary hero in the works of E.M. Remarque. The author explores the psychological trauma of the “lost generation” after the war, their loss of faith in life, and their alienation from society. Through Remarque’s characters, the spiritual decline of humanity as a consequence of war is revealed.

Keywords: “lost generation”, lies, selfishness, self-interest, heartlessness, powerlessness, despair, indifference, requiem novel.

E.M.REMARK ASARIDAGI “YO’QOTILGAN AVLOD” ADABIY QAHRAMON OBRAZI

Mamadqulova Kamila Abduxoliqovna

Samarqand davlat universiteti

Kattaqo’rg’on filiali o’qituvchisi

E-mail: kamilamamadulova@mail.ru

Annotatsiya. Ushbu maqolada “yo’qotilgan avlod” tushunchasining mazmuni va uning E.M. Remark asarlarida badiiy qahramon obrazi orqali ifodalanishi tahlil qilinadi. Muallif “yo’qotilgan avlod” vakillarining urushdan keyingi ruhiy iztiroblari, hayotga bo’lgan ishonchini yo’qotgani, jamiyatdagi begonalashuvi kabi jihatlarni badiiy tahlil qiladi. Remarkning qahramonlari orqali insoniyatning urush oqibatidagi ruhiy tanazzuli yoritiladi.

Kalit so’zlar: «Yo’qotilgan avlod», yolg’on, xudbinlik, shaxsiy manfaat, yuraksizlik, kuchsizlik, umidsizlik, befarqlik, “Rekviyem” romani.

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Introduction.

What is the «lost generation»? The term "lost generation" emerged during the interwar period, referring to young soldiers who fought on the front lines between 1914 and 1918, no matter which country they served. In the West, this label was given to those who returned home mentally or physically damaged. They are often described as the "unrecognized victims of the war." After their return, these individuals struggled to resume normal lives, as the traumatic experiences of war made everything else appear insignificant and meaningless.

Literature review and methodology.

The meaning of the concept of the «lost generation» in the novels of E.M. Remarque The term «lost generation» arises in the interval between the two world wars. It became the leitmotif of the work of many writers of that time, but it is most strongly manifested in the work of the famous German anti-fascist writer Erich Maria Remarque. The term, by the way, is

attributed to the American writer Gertrude Stein, whom Remarque described in several of his novels.

That's who you are! And all of you are like that! - Miss Stein said. - All the young people who have been to the war. You are a lost generation.

Ernest Hemingway. «The holiday that is always with you».

“We wanted to fight against everything, everything that defined our past-against lies and selfishness, greed and heartlessness; we hardened and trusted no one except our closest comrade, did not believe in anything except such forces that never deceived us as the sky, tobacco, trees, bread and earth; but what came of it? Everything was crumbling, falsified and forgotten. And for those who could not forget, there was only impotence, despair, indifference and vodka. The time of great human and courageous dreams has passed. The businessmen were triumphant. Venality. Poverty” [1].

With these words of one of his heroes, E.M. Remarque expressed the essence of the worldview of his peers - people of the “lost generation” - those who went straight from school to the trenches of the First World War. Then they childishly clearly and unconditionally believed everything they were taught, what they had heard, what they had read about progress, civilization, humanism; they believed the ringing phrases of conservative or liberal, nationalist or social democratic slogans and programs, everything that was explained to them in their parents' house, from the pulpits, from the pages of newspapers...

In Remarque's novels, behind the simple, even voice of an impartial descriptor, there is such an intensity of despair and pain for these people that some defined his style as a mournful mourning for the fallen in the war, even if the characters in his books did not die from bullets. Each of his works is a requiem novel for an entire generation that was not formed because of the war, which scattered their ideals and failed values like houses of cards, which they seemed to have been taught in childhood, but were not given the opportunity to use [2].

Discussion.

The war with extreme frankness exposed the cynical lies of imaginary authorities and state pillars, turned the generally accepted morality inside out and plunged prematurely aged youngsters into the depths of disbelief and loneliness, from which there is no chance of returning. But it is these youngsters who are the main characters of the writer, tragically young and in many ways have not yet become men. The war and the difficult post-war years destroyed not only agriculture and industry, but also people's moral ideas. The concepts of «good» and «bad» are mixed up, moral principles are devalued.

Some young Germans supported the revolutionary struggle, but most were simply at a loss. They were compassionate, sympathetic, afraid and hated, and almost all of them did not know what to do next. It was especially difficult for former soldiers who fought honestly, risking their lives every day, to keep neutrality. They lost confidence in everything around them, they no longer knew what to fight for next [3].

Now they went through life with a devastated soul and a hardened heart. The only values they remained true to were soldiers' solidarity and men's friendship.

«There is no change on the western front».

Having published the novel «On the Western Front without Change» in 1929, Remarque laid the foundation for all his subsequent work. Here he described with complete authenticity the wrong side of the war, with all its filth, cruelty and complete lack of romantic gloss, and the

daily life of young front-line soldiers surrounded by horror, blood and fear of death. They haven't become a «lost generation» yet, but they will very soon, and Remarque, with all his penetrating objectivity and imaginary detachment, tells us exactly how this will happen.

In the preface, the author says: «This book is neither an accusation nor a confession. This is just an attempt to tell about the generation that was destroyed by the First World War, about those who became its victims, even if they escaped from the shells». The novel «On the Western Front without change» is about the First World War. It claimed millions of lives, crippled the destinies and bodies of even more people, and ended the existence of such mighty powers as the Russian, Ottoman, German and Austro-Hungarian Empires. The entire experience of Europe, created over many hundreds of years, was destroyed. Life had to be rebuilt. People's consciousness was infected by the horror of war [4].

In the work «On the Western Front without Change», Remarque describes everything that he experienced himself. The writer served as a sapper during the First World War. During the battle, his comrade Christian Kranzbehler was wounded by a shell. Remarque saves his life. In the novel, Christian gets the name Franz Kemerich. In the pages of the book, he dies in the hospital. There is no more romance and solemnity of parades. The war has flooded everything with blood-red color. Remarque is injured. The hospital. The end of the war. But the scar on the heart, on the mind and soul remains for life.

The senselessness of trench existence ends with the equally senseless death of Paul Boimer. The result of the novel is its title. When the hero of the novel dies, a standard summary is broadcast on the radio: «No changes on the Western Front». The anti-militarist pathos of the novel as a whole was so obvious and convincing that the fascists burned Remarque's book in 1930 [5].

In the early 1930s, Remarque released his next novel, *The Return*, which focused on the first months after the war. The book vividly portrayed the deep despair and desperate yearning of people who felt trapped, unable to find a way out of the brutal and senseless reality. At the same time, Remarque's strong rejection of all political movements, including revolutionary ones, was clearly expressed in the novel.

Results.

In the novel «*The Return*», Remarque talks about the fate of the «lost generation» after the end of the war. The main character of the novel, Ernst Brickholz, continues the line of Paul Boimer, the main character of the novel «*On the Western Front without change*». How former front-line soldiers «take root» is told by the novel «*The Return*». And in many ways, the narrator Erns Birkholz, who is similar to the author, and his front-line friends who returned home after the war, are under-educated schoolchildren who became soldiers. But although gunfire has already been fired, in the souls of many of them the war continues its devastating work, and they rush to seek shelter after hearing the screech of a tram, or walking through an open area. «We no longer see nature, for us there is only an area suitable for attack or defense, the old mill on the hill is not a mill, but a strong point, the forest is not a forest, but an artillery cover. Everywhere, everywhere it is an obsession...». But that's not the worst part. It's scary that they can't get settled in life, find a means of existence. Some still need to finish their studies at school, and those who worked before the war have full places, but others cannot be found [4].

The reader is greatly impressed by the demonstration of war invalids, who ask on their posters: «Where is the gratitude of the fatherland?» and «The invalids of the war are starving!»

There are one-armed, blind, one-eyed, wounded in the head, crippled with amputated legs, trembling shell-shocked; people with disabilities are being wheeled in wheelchairs, who from now on can only live in an armchair, on wheels. Nobody cares about them. Ernest Birkholz and his friends participate in a workers' demonstration, which was opposed by the troops of the Reichswehr; they witness how the former commander of their company kills his former soldier, their friend. The novel «The Return» reveals the story of the collapse of the front-line partnership.

For the characters of the Remark, friendship has a certain extra-social, philosophical meaning. This is the only anchor for saving the heroes, and they continue to keep it after the war. The collapse of the «frontline friendship» in the novel is shown as a tragedy. «The Return», like «On the Western Front without Change», is an anti-war work, both of them are warning novels [3].

Less than two years after the release of The Return, an event occurred in Germany that became not only a national but also a global catastrophe: Hitler came to power. Both of Remarque's anti-war novels were blacklisted as books banned in Nazi Germany and thrown on May 10, 1933, along with many other outstanding works of German and world literature objectionable to the Nazis, into a huge bonfire lit in the heart of Berlin.

In «Three Comrades», the last of the novels written before the Second World War, he tells about the fate of his friends of the same age during the global economic crisis of 1929-1933. In the novel «Three Comrades», Remarque again, with even greater conviction, predicts complete hopelessness and the absence of any future for the lost generation. They suffered from one war, and the next one will just swallow them up. Here he also gives a complete characterization of the members of the «lost generation». Remark shows them to be tough and determined people, who do not take anyone's word for anything, who recognize only the specific help of their own comrades, ironic and cautious in their relationships with women. Sensuality is ahead of their real feelings [5].

In this novel, he still retains his originally chosen position. He still wants to be just a chronicler artist. Don't judge anyone. Not to participate in the struggle of social forces, to look from the outside and honestly and impartially capture images of people and events. This is especially felt in the «Three Comrades». Describing Berlin during the years of intense political battles, on the eve of Hitler's coup, the author diligently avoids the manifestation of any political sympathies or antipathies. He does not even name the parties that his heroes attend, although he gives vivid sketches of some episodes; he does not indicate who exactly those «guys in high boots» who killed Lenz were.

It is quite obvious that these were Hitler's stormtroopers, but the writer seems to deliberately emphasize his self-exclusion from the political malice of the day. And for him, the revenge of friends for Lenz is not a massacre of political enemies, but simply personal retribution, catching up with a specific, direct killer.

The characters of the Remark find a short-lived ghostly solace in friendship and love, without giving up alcohol, which, by the way, has also become one of the indispensable heroes of the writer's novels. They certainly know how to drink in his novels. Drinking, which gives temporary calm, has replaced the cultural leisure of heroes who are not interested in art, music and literature. Love, friendship and booze have become for them a kind of form of protection from the outside world, which has accepted war as a way to solve political problems and

subordinated all official culture and ideology to the cult of propaganda of militarism and violence [1].

Three frontline friends are trying to cope with the hardships of life during the economic crisis together. Although ten years have passed since the last shots were fired, life is still saturated with the memory of the war, the consequences of which affected every step. It's not for nothing that they, these memories, and the author himself led to the creation of this famous anti-war novel. The memory of front-line life is firmly embedded in the current existence of the three main characters of the novel, Robert Lockamp, Otto Koester and Gottfried Lenz, as if it continues in it. This is felt at every step - not only in the big, but also in the small, in the countless details of their everyday life, their behavior, their conversations. The steaming asphalt boilers remind them of field kitchens, the headlights of a car are a searchlight clinging to an airplane during its night flight, and the rooms of one of the patients of a tuberculosis sanatorium are a front-line dugout. On the contrary, this novel by Remarque about peaceful life is the same anti-war work as the previous two. «Too much blood has been spilled on this earth! «Says Lockamp [3].

But thoughts of war relate not only to the past: they also generate fear of the future, and Robert, looking at the baby from the orphanage, bitterly ironically: «I wish I knew what kind of war it would be that he would be in time for». Remarque put these words into the mouth of the hero-narrator a year before the outbreak of World War II. «Three Comrades» is a novel with a broad social background, it is densely «populated» by episodic and semi-episodic characters representing various circles and strata of the German people.

The novel ends very sadly. Pat dies, Robert is left alone, his only support is the selfless friendship he found in the trenches with Otto Koester. The future of the heroes seems completely hopeless. The main novels of Remarque are internally interconnected [2].

This work can be seen as a continuous chronicle of one individual's fate during a tragic period, much of which is autobiographical. Like his characters, Remarque endured the brutal hardships of World War I, an experience that shaped their lifelong hatred of militarism, ruthless violence, and disdain for the government systems that create and endorse deadly massacres.

Conclusion.

E.M. Remarque's portrayal of the "lost generation" offers a deep and authentic insight into a generation devastated by the brutal realities of World War I. Through his characters, particularly in **All Quiet on the Western Front**, Remarque exposes the emotional struggles, numbness, and profound disillusionment faced by young soldiers. Rather than idealizing them as heroes, he presents them as damaged individuals whose innocence and dreams were destroyed on the front lines. The author does not merely describe war; he conveys its lasting psychological impact, turning personal trauma into a universal message about the fragility of human life and the devastating cost of conflict. Ultimately, Remarque's work immortalizes the silent suffering of a generation and challenges readers to reflect on the moral and human consequences of war.

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Tahririyat manzili:

100070. Toshkent shahri, Yakkasaroy tumani, Kichik Beshyog‘och ko‘chasi, 70/10-uy. Elektron manzil:

scienceproblems.uz@gmail.com

Bog‘lanish uchun telefon:

(99) 602-09-84 (telegram).