



Image of the Main Heroine of “Arch of Triumph” By E.M. Remarque: Grammatical and Syntactic Aspect

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Abstract

The article is devoted to the identification of grammatical and syntactic means of language as a means of introducing the image of the main heroine of the novel “Arch of Triumph” by Erich Maria Remarque. Based on the analysis of the first chapter of the novel, it is concluded that the task of introducing and transmitting the image of the main heroine is realized by the author through the use of a number of grammatical constructions, in particular, various forms of the subjunctive, primarily relying on the modal meaning of optativity (desirability). In addition, the author reveals such stylistic technique as contrasting sentences in two moods: subjunctive and indicative, which serves to strengthen the contrast between the real and unreal, real and desirable, while realizing the author’s intention to immerse the reader in the world of doubts that torment the soul of the main character. At the same time, it has been established that a characteristic feature of the author’s language in the studied novel is the use of simple sentences.

Keywords: Linguistics; Mood; Subjunctive; Modal Meaning; Optativity.

1. Introduction

In the twentieth century, interest in the person has revived again, and the concept of “personality” came to the fore (Alexandrovna Lukankina, Yuvenalevna Shchuklina, Muratovna Amirhanova, & Zinecker, 2019; Andreevna Mikhailova, 2019). Anthropocentrism is observed in all social sciences; linguistics is no exception (Gansmo Jakobsen, 2017; Herrmann, Waxman, & Medin, 2010; Lee, Tumanova, & Salkhanova, 2016; Sedykh, Ivanishcheva, Koreneva, & Ryzhkova, 2018). A person becomes an object of linguistic research as a subject of thought and a subject of the speech. Special attention is paid to the communicative behaviour of a person. Literary heroes are also subjected to research as language personalities and carriers of the author’s intention in a literary work.

The introduction and creation of the image of a literary hero are carried out with the help of various language tools. “Language tools. 1) Means of different levels of language: phonetic, lexical, word-forming, morphological, syntactic, used in different styles.” (Zherebilo, 2010).

Language relations of different levels of language find their embodiment in the literary text. The use of certain means of language in a literary text is aimed at the implementation of the author’s idea and at the aesthetic impact on those to whom it is addressed. At the same time, the main forming factor of a literary work is the pragmatic essence. It is also necessary to emphasize the evaluation component embedded in the literary text (Smyslova & Ereemeeva, 2019). Phonetic language tools (Maklakova, Besedina, Grigoryeva, & Maklakov, 2019), for example, or punctuation also influence the style of the entire literary work (Garaeva, Giniyatullina, Ahmetzyanov, & Garifullina, 2018).

The lexical means of the language include epithets, metaphors, comparisons, etc. (Chen, 2019; Golovnia, 2020; Reshytko, 2019), which are widely used when creating the image of the literary hero, in particular, his portrait. Detailed portrait description is a classic method of introducing the hero to the work, its primary representation. However, the reader’s acquaintance with the hero is possible through the use of means of other levels of language, besides lexical.



The purpose of our research is to identify grammatical and syntactical means of language as a means of introducing the image of the main heroine of E. M. Remarque's novel "Arch of Triumph" (Pierce, 1992). The drama unfolds as Ravic meets and falls in love with Joan Madou, a beautiful yet unpredictable woman. Their affair is deeply troubled by outside events and quickly complicated. After administering first aid to an accident survivor, Ravic is arrested by French police and returned to Switzerland. Months later, Joan is staying with an actress as he moves to Paris. The jealous actor shoots her as Ravic attempts to reestablish his friendship with Joan. The surgical ability of Ravic deceive him when he attempts to save her, and after reaffirming their love, Ravic mercifully executes her by administering a lethal injection in order to end Joan's pain. The second love that Ravic has lost to fate is Joan. Ravic and Sybil, his girlfriend, were arrested for helping friends escape the Gestapo in 1933, prior to his flight from Nazi Germany (Posen, 1992). Haake, a Gestapo officer, tortured Ravic and Sybil, until Ravic was sent to the concentration camp from which he later fled to France. Sybil, hopefully, passes away. Ravic has a totally pessimistic view of life before he is emotionally saved by his subsequent love with Joan Madou. When he encounters Haake by chance in Paris, Ravic avenges himself against his Gestapo torturer, and Ravic, unrecognized, is able to lure Haake to his death. Ravic is gaining new inner strength after Haake's death. Although the emblem of France, the Arch of Victory, with the outbreak of war, is plunged into darkness, and although Ravic faces a bleak future of internment, he is still emotionally prepared to live (Erich Maria Remarque, 1998). Arch of Triumph, the second most popular novel by Remarque, continues one of the author's favorite themes about helpless and alienated individuals who under totalitarian tyranny find the inner strength for survival.

The novels by Remarque have an unobtrusive yet definite continuity. Ravic legitimately belongs to the same middle-aged youth community that we met in *All Peace*, *The Road Back* and *Three Comrades*. By this time, the signs of membership in this party have boiled down to the willingness to drink, unfathomable and often tragic relationships of love with beautiful yet expensive women, friendship with men who hate the commercialization of human relationships and at the same time any attempt to improve them, and sympathy with the workers in the only establishment left where authenticity and pride of craftsmanship. What was the tragedy of a revolutionary and restless generation at the beginning of the 1920s, unable to submit to the hypocrisy and brutality of bourgeois life, has now become a well-established pattern of actions. Increasingly, the Remarque hero is characterized by his resolve to escape a citizen's duties, and his willingness to substitute the rules and mores of a hated world for camaraderie. He yearns for a "great brotherhood," but describing precisely what he means by that would be difficult. The hero does not submit to organized religion; it is not a religious denomination; nor is it socialism, because he opposes the discipline involved. The romantic definition of a "people's community," as it was visualized by many middle-class German youth in the early twenties, would maybe come closest to his ideal. But the illusion, too is broken. National Socialism has accepted it and has achieved it. There really is nothing left for him but to pursue a brief pleasure of the hours as they come, as he did twenty-five years ago, in a wholly unpathetic way. The elite of Remarque are still in self-chosen exile, still live the fragile life of the moment, whether under Weimar or the Third Reich, Berlin or Paris (Krob, 2001).

1.1. Research Objective

The article deals with the description of the grammatical and syntactic means of language as a means to introduce the image of the main heroine of Erich Maria Remarque's novel *Arch of Triumph*.

2. Material and Methods

To implement the research task of identifying grammatical and syntactic means of language as a means of introducing and creating the image of the main female character of the novel "Arch of Triumph" by E. M. Remarque, the following theoretical and practical research methods were used:

- Descriptive method of observation;
- Structural analysis;
- Functional and pragmatic analysis.

3. Results and Discussion

E. M. Remarque began writing the novel "Arch of Triumph" in 1938. In 1945 the novel was published in the magazine "Collier". Soon the novel was published in book form; it is printed by a New York publisher "Appleton-Century". In German, the novel is published in May 1946 in Zurich, in Russian-in Moscow in 1959 (Tatar, 2019).



The novel “Arch of Triumph”, like other works by E. M. Remarque, has been the subject of research by many literary scholars, linguists, and publicists for almost all the time since its publication. Interest in the novel does not fade in our time.

As an example of modern domestic and foreign researchers who turn to the work of E. M. Remarque, it is possible to call such literary scholars and linguists as Chernega (2014), Mikhaleva (2019), Lochner et al. (2013), Hefendehl (2010), Offizier (2012), Tempel (2012), Selzer (2016), Szot (2011), Parvanova (2003), Nyemeck (2016) and others.

As justly noted in his research “Das Frauenbild bei Erich Maria Remarque. Eine Untersuchung zu “Arc de Triomphe” und “Die Nacht von Lissabon” Nyemeck A., most literary scholars devote their works on the works of E. M. Remarque to the themes of war, emigration, life, and love. The theme of the female image in the works of E. M. Remarque is not studied in sufficient depth. Nyemeck A. aims of his study the analysis of the description of the women’s image in works by E. M. Remarque: “Die Untersuchung setzt sich als erklärtes Ziel, die Beschreibung der weiblichen Figur bei dem Autor Erich Maria Remarque herauszuarbeiten.” (Nyemeck, 2016).

Modern linguists refer to the work of E. M. Remarque, usually in order to study the difficulties of translating his novels into Russian, English and other languages in terms of vocabulary and syntax.

According to researchers of syntactic features of the writer’s works, the use of simple sentences is typical. As noted in his article “The syntax of prose by E. M. Remarque and its reflection in the English translations (based on the novels “All Quiet on the Western Front”, “The Road Back”, “Three Comrades”) Chernega E. V., “in three words, there is a dominance of simple sentences; sentences with two types of relations.” (Chernega, 2014).

Mikhaleva V. V. draws the following conclusions: “A comparative analysis of some syntactic features of the first novels of E. M. Remarque showed that the individual style of the author during the years 1920-1928 has evolved considerably: some simplified syntax of the novel “Attic of dreams” gives way to a complex syntax characteristic of the novel “Gem”, and in the novel “Station at the horizon” a notable trend towards a more balanced use of sentence types and some limitation of their volume.” (Mikhaleva, 2019).

The presence of simple sentences is also characteristic of the novel “Arch of Triumph”. We can see this from the very first lines. “*Die Frau kam schräg auf Ravic zu. Sie ging schnell, aber sonderbar taumelig. Ravic bemerkte sie erst, als sie fast neben ihm war. Er sah ein blasses Gesicht mit hochliegenden Wangenknochen und weit auseinanderstehenden Augen.*” (E. M. Remarque, 1988). The use of simple sentences does not overload the language of the work, gives it lightness, while at the same time maintaining the expressiveness and brightness of the narrative.

For the language of the novel “Arch of Triumph,” it is typical to use such syntactic category as the subjunctive (Konjunktiv).

Yemets T. V. in his work “Linguistic and syntactic strategies for translating the subjunctive mood in a German literary text” emphasizes that the subjunctive is a special phenomenon of the German language, which only partially coincides with the subjunctive mood of the Russian language (Emets, 2017; Pinto, 2009; Quirk, Menezes, & Cherry, 2005; Ruiz, Paredes, Macizo, & Bajo, 2008). This is primarily due to the richness of forms of the German subjunctive mood, as well as a high degree of its polysemicity (Emets, 2017). Verb forms in subjunctive can express a call to action, prevention of action, a command, a real possibility, an unreal wish, an assumption, a consequence, a comparison, etc. In addition, the subjunctive is used to express indirect speech.

In the novel, we are studying by E. M. Remarque “Arch of Triumph” the subjunctive serves as one of the means of creating the image of the main female character. The material for research is the first Chapter of the work because the author introduces the image of the main character of the novel Joan Madu in the first Chapter.

The reader sees the main female character through the eyes of the main male character Ravic at their first meeting. “*Das Gesicht war starr und maskenhaft; wirkte es, als sei es eingestürzt, und die Augen hatten einen Ausdruck im Laternenlicht so gläserner Leere, daß er aufmerksam wurde.*” (Remarque, 1988). “*This face stiff, and looked like a mask, in the dim light of the lantern it seemed lifeless, but her eyes were frozen expression of such glass voids that Ravic involuntarily cringed*” (Erich Maria Erich Maria Remarque, 1998). This example uses the form present **subjunctive**

(Präsens Konjunktiv) to express an unrealistic comparison. The main character sees the heroine for the first time and can only guess what events in her life have put such an imprint on her face.

“Im nächsten Augenblick schwankte sie und wäre gefallen, wenn er sie nicht gehalten hätte.” (Remarque, 1988). *“She staggered and would probably have fallen, if he hadn’t held her up.”* (Erich Maria Remarque, 1998). This sentence uses the form **pluperfect subjunctive (Plusquamperfekt Konjunktiv)** to express an assumption that has a connection with the past and prevent a possible action.

“Sie hätte sich Leicht losmachen können, Wenn sie gewollt hätte; aber sie bemerkte es nicht.” (Remarque, 1988). *“She didn’t even notice it, though she could have easily pulled away if she’d wanted to.”* (Erich Maria Remarque, 1998). Used a form **pluperfect subjunctive (Plusquamperfekt Konjunktiv)** in the sense of a real possibility. Joan doesn’t try to break away; she already has confidence in this man Ravic, even though she’s never seen him before in her life.

“Es war, als ob sie, Einmal angehalten, Nicht mehr weitergehen könne.” (Remarque, 1988). *“Once she stopped, she seemed to be unable to go any further.”* (Erich Maria Remarque, 1998). As in the first example, **present subjunctive (Präsens Konjunktiv)** is used to express an unrealistic comparison. Ravic was immediately interested in Joan, his thoughts about her in the subjunctive mood make the reader wonder about her motives, about being alone on the street at such a late hour, about the events that could have brought her to such despair. Gradually, her image begins to form in the reader’s mind.

In the following passage, we see a series of sentences in the indicative mood. In this case, the “opposition” of different types of moods, indicative and subjunctive (**Indikativ** and **Konjunktiv**), in the course of the first chapter of the novel, the contrast is used as a stylistic device. Sentences in the indicative mood allow you to imagine the real situation seen by the main character. At the same time, the subjunctive mood constantly transports us to the unreal plane. The contrast of moods increases the contrast between the real and the unreal, the real and the desired, which increases the effect of doubts that torment the soul of the main male character. Ravic doesn’t understand why he wants to help this Woman (die Frau), why he can’t go away and leave her. Ravic tries to convince himself that it is not boring but still remains with this Woman.

“Er sah die Frau an. Weshalb hatte er sie eigentlich angehalten? Es war etwas mit ihr los, das war klar. Aber was ging es ihn an? Er hatte schon viele Frauen gesehen, mit denen etwas los war, besonders nachts, besonders in Paris, und es war ihm jetzt egal, und er wollte nur noch ein paar Stunden schlafen.” *“Ravic looked at the woman. Why had he stopped her? Something had happened to her that much was clear. But what does it matter to him? He rarely met women with whom something happened, especially at night, especially in Paris. Now he didn’t care, he just wanted to sleep.”* (Erich Maria Remarque, 1998).

Further down the text, you can see frequent changes in sentences is indicative and subjunctive mood. Through the eyes of the main character, we see that Joan is not like the women Ravic met befor. Together with the main character, the reader gets a sense of “singularity”, of the main female character’s extraordinary character, as the main male character begins to give out wishful thinking. The main male character has experienced a lot in his life before meeting the main female character, but despite everything, he does not lose faith in the best.

In this case, is realized the modal value of optativity (desirability), characteristic of some forms of the subjunctive. According to Admoni V. G., the meaning of optativity is characteristic for the forms of present subjunctive, past tense subjunctive and pluperfect subjunctive (Präsens, Präteritum and Plusquamperfekt Konjunktiv) (Admoni, 1986).

“The optative meaning expresses the speaker’s desire to fulfil the action indicated in the sentence.” (Bondarko, 1990).

Ravic constantly finds himself thinking that he has already met people like Joan and that the situation is absolutely obvious and familiar for him. He tries to convince himself of this, so as not to lose confidence. Based on his own experience, he draws conclusions from Joan’s appearance, but the details and her behaviour make him constantly doubt his own confidence.

“Die Frau sah ihn an, als verstände sie ihn nicht... Ravic blieb stehen. Wieder einmal jemand, der nicht wußte, wohin er sollte, dachte er. Er hätte es voraussehen können. Es war immer dasselbe. Nachts wußten sie nicht, wohin sie

sollten, und am nächsten Morgen **waren** sie **verschwunden**, ehe man erwachte. Dann **wußten** sie wohin. Die alte, billige Verzweiflung der Dunkelheit, die mit ihr kam und ging. Er warf seine Zigarette fort. Als ob er das nicht selbst **bis zum Überdruß kannte!**” (Remarque, 1988). “The woman looked at him with **uncomprehending eyes**...Ravic stopped. Someone **has nowhere to go** again, he thought. **This should have been foreseen**. It’s always the same. At night they don’t know **where to go**, and in the morning, they **disappear** before you can wake up. In the morning, for some reasons, **they know** where to go. Eternal cheap despair is the despair of the night’s darkness. It comes with the darkness and disappears with it. He dropped his cigarette. Isn’t he **fed up** with it all?” (Erich Maria Remarque, 1998). These sentences use the forms of past tense subjunctive and pluperfect subjunctive (**Präteritum Konjunktiv** and **Plusquamperfekt Konjunktiv**).

In an optative situation, pluperfect subjunctive indicates an unfulfilled desire and expresses the hero’s regret for an action that was not realized in the past. Ravic regrets that he did not anticipate the development of further actions. He tries, again and again, to convince himself of the “familiarity” of the situation he has encountered.

In the following example, the form of the past tense subjunctive is used in the meaning of a real possibility. The optative meaning of subjunctive is implemented. The main character feels trust from the heroine, Joan opens up with a new side – in the eyes of Ravic she is defenceless, he wants her to be defenceless. “Ravic *fühlte*, wie die Frau sich auf ihn stützte, sie stützte sich, **als wäre sie im Fallen und müßte sich halten**.” (Remarque, 1988). “The woman was leaning heavily on Ravic, leaning as **if she were afraid of falling every minute**.” (Erich Maria Remarque, 1998). Ravic begins to feel responsible for this Woman, however, continues to convince himself that the meeting with her is not fateful and has a completely ordinary character. He looks into the eyes of reality again, the author uses the indicative of returning the main character, and with it the reader to “reality”. “Aber er kannte Situationen wie diese hier Schon Zu sehr!” (Remarque, 1988). “The situations like this were not new to him.” (Erich Maria Remarque, 1998), “Er hatte genug. Er kannte Diesen Typ.” (Remarque, 1988). “He was tired of this; he knew such women well.” (Erich Maria Remarque, 1998).

Later in the first chapter, we find an example of the use of the form **Konditional II** (German grammatical term), which expresses an action that is supposed to be performed after the moment of speech in the future: “Morgen Mittag **würde** sie **sich alles überlegt haben und zurückgehen**.” (Remarque, 1988). “Tomorrow afternoon she **will come** to her senses and return.” (Erich Maria Remarque, 1998). The author does not use the indicative form to show the main character’s doubts; he is not sure that the heroine will actually return.

The following example in present subjunctive describes the main female character as a determined person who gets her own way. “Die Frau zog ihren Regenmantel um sich. “Sie haben Recht”, sagte sie, **als fasse sie endlich einen Entschluß**.”. “The woman buttoned her raincoat. – “You’re right”, – she said, **as if she had finally made up her mind**.” (Erich Maria Remarque, 1998). Joan throws up Ravic is challenged by starting to dress, showing that she has made a decision, thereby forcing him to make his own. “Er wußte nicht, wie es kam und was es war, das trostlose Lächeln oder der Blick oder die leere Straße oder die Nacht – er wußte nur, daß er die Frau, die dort im Nebel plötzlich aussah wie ein verirrttes Kind, **nicht allein lassen würde**.” (Remarque, 1988). “Ravic didn’t know if it was a sad smile, a look, a deserted street, or the night... But he knew he **couldn’t just let this woman go**; out there in the fog, she had suddenly seemed like a lost child.” (Erich Maria Remarque, 1998). In the last example is used the opposition of the indicative form and past tense subjunctive (Präteritum Konjunktiv) to implement the modal meaning of optativity. The reality for Ravic was that he didn’t know how it had happened, or what had brought him to this decision, but he couldn’t leave Joan alone. Nevertheless, the author conveys this decision using the form past tense subjunctive (Präteritum Konjunktiv) in its optative meaning, again transferring the reader to the unreal plane, emphasizing the desirability of this decision, but questioning its implementation in real life.

“Sie wirkte, **als könne** sie kaum noch **aufstehen**. “Sie können hier bleiben”, sagte er.” (Remarque, 1988). “She **didn’t seem able to get up**. “You can stay”, – he said.” (Erich Maria Remarque, 1998). The decision has been made: Ravic can’t leave this Woman, throw her out. He allows Joan to stay in his house; to be sure of her safety. The reader understands that, by and large, the decision to stay with Ravic is taken to see Joan himself, which speaks to the strength of her character.

“*Flüchtig Kam Ihm ein Gedanke. Er vergaß ihn sofort. Die Frau würde nicht stehlen. Sie war nicht der Typ. Den kannte er Zu gut.*” (Remarque, 1988). “*For a moment there was a flicker of suspicion, but then it was gone. Ravic waved it away at once. This woman will not steal. Not one of them. He knew them all too well.*” (Erich Maria Remarque, 1998). This example uses the form of **Konditional I** (German grammatical term) in conjunction with sentences in indicative. In his thoughts, Ravic contrasts this Woman again with a certain type that he knew earlier. It’s wishful thinking again. The form of **Konditional I** can also be used in an optative meaning (Admoni, 1986).

4. Summary and Conclusion

Thus, the analysis of language tools made it possible to establish that the introduction of the image of the heroine is carried out in the first chapter of the novel “Arch of Triumph”. The reader sees the main female character through the eyes of the main male character; thus, the image of the main female character is formed in the reader due to the perception of her by the main male character. In the course of our research, we managed to establish that the task of introducing and transmitting the image of the main female character is implemented by the author by using a number of grammatical constructions, in particular, various forms of the subjunctive, primarily relying on the modal meaning of optativity embedded in them.

In addition, the author uses such a stylistic technique as contrasting sentences in two moods: **subjunctive** and **indicative**, which serves to strengthen the contrast between the real and unreal, real and desirable, while realizing the author’s intention to immerse the reader in the world of doubts that torment the soul of the main male character.

It is also necessary to emphasize the use of simple sentences as a characteristic feature of the author’s language. Simple sentences do not overload the narration while maintaining the expressiveness and dynamics of the presentation.

At the same time, it should be noted that the repertoire of speech and language tools used by E. M. Remarque for the introduction and creation of the image of the main character is not limited to the above-mentioned grammatical and syntactic forms and requires further study and description.

4.1. Contribution

It was developed that the use of simple sentences that do not overwhelm the vocabulary, while retaining the expressiveness and dynamics of the presentation, is a characteristic feature of the author’s vocabulary in the studied novel.

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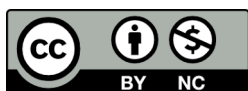
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