

тілімізді өзіміз білмесек, басқалар біздің тілімізді қайтіп үйренбек?! Біз ана тілімізді дұрыс меңгере алмасак басқа тілдерді қалай меңгере аламыз?!

Осындай үлкен қатіліктердің орын алу мақсатында ағылшын, орыс немесе басқа тілдерден өз тілімізге аударар алдында міндетті түрде мұқият тексеріп алуды жөн санаймын. Міндетті түрде қателіктер қайталанбас үшін айыппұл құнын көтеру қажет. Жастарды мектеп кезден бастап қазақ тілін құрметтеп оны жақсылап меңгеруін қадағалау керек.

Қазіргі таңда ағылшын тілі барлық мемлекеттерде дерлік оқытылады. Әрі ағылшын тілін білген өте маңызды. Ал неге біз қазақ тілін ағылшын тілімен бір деңгейде етпеске. Осы сәтті пайдалана отырып, жастарға ана тілін жақсылап меңгеруін сұраймын. Қазақ тілі өте бай тіл. Оны мазақ етудің қажеті жоқ, керісінше біз өз тілімізбен мақтануымыз қажет!

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### GENRE ORIGINALITY OF THE BOOK by E. HEMINGWAY "IN OUR TIME"

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In Our Time is Ernest Hemingway's first collection of short stories, published in 1925 by Boni & Liveright, New York. Its title is derived from the English Book of Common Prayer, "Give peace in our time, O Lord". The collection's publication history was complex. It began with six prose vignettes commissioned by Ezra Pound for a 1923 edition of The Little Review; Hemingway added twelve more and in 1924 compiled "In our Time" edition (with a lower-case title), which was printed in Paris. To these were added fourteen short stories for the 1925 edition, including "Indian Camp" and "Big Two-Hearted River", two of his best-known Nick Adams stories. He composed "On the Quai at Smyrna" for the 1930 edition.

The stories' themes – of alienation, loss, grief, separation – continue the work Hemingway began with the vignettes, which include descriptions of acts of war, bullfighting and current events. The collection is known for its spare language and oblique depiction of emotion, through a style known as Hemingway's "theory of omission" (iceberg theory). According to his biographer Michael Reynolds, among Hemingway's canon, "none is more confusing for its several parts – biographical, literary, editorial, and bibliographical – contain so many contradictions that any analysis will be flawed."

Hemingway's writing style attracted attention, with literary critic Edmund Wilson saying it was "of the first distinction"; the 1925 edition of *In Our Time* is considered one of Hemingway's early masterpieces.

Biographer Mellow believes that *In Our Time* is Hemingway's most experimental book, particularly with its unusual narrative form. The vignettes have no traditional sense of narrative; they begin in the middle. Shifting points-of-view and narrative perspectives disguise autobiographical details.

Pound taught Hemingway to write sparingly. Pound wrote to him that "anything put on top of the subject is bad... The subject is always interesting enough without blankets." Hemingway would write in *A Moveable Feast* (published posthumously in 1964), "If I started to write elaborately, like someone presenting or introducing something, I found that I could cut that scrollwork or ornament out and throw it away and start with the first true simple declarative sentence I had written." *In Our Time* was written during the author's experimentation phase, his first attempts towards a minimalist style. The prose in "Indian Camp" and "Big Two-Hearted River" is sharper and more abstract than in other stories, and by employing simple sentences and diction – techniques he learned writing for newspapers – the prose is timeless with an almost mythic quality, explains Benson. The tightly compressed sentence structure emulates and reflects Pound's imagist style, bringing to prose narrative the stripped-down style Pound famously established in 1913 with poems such as "In a Station of the Metro". Thomas Strychacz compares Hemingway's prose to Pound's poetry, writing, "Hemingway's terse, tight-lipped, tightly wound fragments are equally extraordinary in their dramatic intensity."

The taut style is apparent from the first vignette, in which a brigade of drunken soldiers march to Champagne. With supreme understatement he alludes to the Second Battle of Champagne, an offensive lasting from September to December 25, 1915, in which 120,000 French troops were killed in the first three weeks:

*Everybody was drunk. The whole battery was drunk going along the road in the dark. We were going to Champagne. The lieutenant kept riding his horse out into the fields and saying to him, "I'm drunk, I tell you, mon vieux. Oh I am so soused." We went along the road all night in the dark and the adjutant kept riding up alongside my kitchen and saying, "You must put it out. It is dangerous. It will be observed." We were fifty kilometers from the front but the adjutant worried about the fire in my kitchen. It was funny going along that road. That was when I was a kitchen corporal.*

— Ernest Hemingway, "Chapter 1", *In our time*.

The creative history of the book "*In our Time*" clearly shows how the artistic realization of the idea of moral and philosophical ideas acquire aesthetic multidimensionality. The author's plan acts as a kind of monological compositional frame, which connects the plot-independent fragments and gives the structure of the book a logical completeness. Already in the exhibition, the conflict of opposing motives of life and death is set. The concept of "our time" is revealed in a combination of epic and dramatic beginnings.

Hemingway deliberately chooses a paradox. Movement at night, not during the day; appeal to the horse, not to the soldier; fire not from explosions, but from the field kitchen; the probability of meeting people inspires fear instead of joy-this is how "our time" looks in the screensaver for the first chapter. The two-dimensional nature of the image is achieved by the fact that the entire system of images surrounding the main character is subordinated to the artistic technique of contrast. The history of his moral search, indicated in the initial motivations and in the final results, unfolds in two spatial-temporal planes. The path of finding the truth in the architectonics of the book and in each specific plot acts as a strenuous spiritual work of the individual. Direct author's assessments, a retrospective analysis of the actions of the hero is connected with the reasoning of the character. The situational psychological leitmotif goes through several stages. It involves memories, philosophical reflections, a sharply critical view of the world, where evil is committed in an ordinary and indifferent way.

In the opening theme of the first chapter, the motif of the road leading to death appears throughout the book. The tragicomic effect is given to the fragment by a change of lenses, which made it possible to distinguish one character from the general mass. His condition is also revealed in addressing the horse in French ("mon vieux"), and in disorientation: "The lieutenant kept turning off the road into the field."

Hemingway's early prose was characterized by an associative-allegorical expression of an aesthetic idea. The genre-like moment of symbolism is associated with a certain cipher of the author's idea, hidden inside the artistic fabric, hidden by a hint, a haze of subtext. It is no accident that the story highlights the "twisted iron bed" against the background of a pink wall. In Nick's throbbing mind, it becomes the beginning of the end.

Of all the characters mentioned in the intro, Nick is the only one for whom the real present tense still exists. The dying Rinaldi has already fallen into oblivion and throughout the action does not react to his native speech ("Senta, Rinaldi. Senta"), nor to the sorrowfully mocking remark of a friend: "iioi-patriots". The introduction of someone else's word is significant in many ways. Perhaps it was repeatedly pronounced by Italian military leaders and therefore remembered by the hero. The situational unification of Nick and Rinaldi took place on the basis of their non-participation in the war. In the runaway-dead opposition, wounded Nick makes his choice. The active compassion of the narrator for the dead and wounded is manifested not only in the change of angles, intonation and rhythmic difference, color and sound solution of the fragment. It is much more important that the reader does not notice the transition from the neutral third person to the point of view of the hero, outwardly limited, but internally more intense, justified by his sacrificial position.

In the final cycle of the book "In our time", all the plot and event vaults are closed. The unique, closed-open composition is not repeated in any of Hemingway's works anymore. At a new stage, the hero reappears, solving for himself the problem of how to live in this broken, dislocated, war-ravaged world. At the same time, on the basis of the category of tragic stoicism, the code of honor is formed, the aesthetic credo of the artist of the twentieth century is formed.

In the twelfth chapter, one of the few outwardly successful ones in the work, "our time" appears both heroic and bloody, despite the peace that has come. The screen saver, logically related to the previous ones, shows the moment of a beautiful, perfect bullfight, when in the last fight of equal opponents, the one who is smarter and stronger wins.

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## **КОГНИТИВНЫЕ ОСНОВЫ ПРОЦЕССА МЕТАФОРИЗАЦИИ**

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