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**ФАКУЛЬТЕТ ЛІНГВІСТИКИ  
ТА СОЦІАЛЬНИХ КОМУНІКАЦІЙ  
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УНІВЕРСИТЕТ ІМЕНІ ПАВЛА ТИЧІНИ**

**ПІВДЕННОУКРАЇНСЬКИЙ НАЦІОНАЛЬНИЙ  
ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ  
ІМЕНІ К.Д. УШИНСЬКОГО**

# **РОЛЬ ІНОЗЕМНИХ МОВ У СОЦІОКУЛЬТУРНОМУ СТАНОВЛЕННІ ОСОБИСТОСТІ (в умовах війни)**



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**Роль іноземних мов у соціокультурному становленні особистості (в умовах війни):** збірник наукових праць / за заг. ред. О.В. Ковтун. Київ: НАУ, 2022. 150 с.

Збірник містить матеріали доповідей учасників V Міжнародного круглого столу з актуальних питань методики викладання іноземних мов, філології, культурології, педагогіки вищої школи, специфіки становлення іншомовної особистості в умовах війни. що відбувся 12-13 квітня 2022 року на кафедрі іноземної філології Факультету лінгвістики та соціальних комунікацій Національного авіаційного університету.

Автори несуть особисту відповідальність за наукову вірогідність і коректність вміщених у збірнику матеріалів.

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Thus, we can conclude that case method as a way to develop practical skills in learning English provides certain requirements and particular features of studying that may help to make this process more effective. This method makes it possible to consolidate theoretical knowledge by applying it in practice, which can significantly improve the level of perception of information.

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### **TIME AND SPACE IN SEÁN HEWITT'S POETRY**

**Abstract.** *The article discusses some of the manifestations of the time and space concepts in the poetry of a young Irish poet Seán Hewitt. Special attention is paid to the spatial and temporal transgression motif, the power of space and time over man as well as the multitude of spaces and the space compression theories reflected in poetry.*

**Key words:** *Irish poetry, Seán Hewitt, time, space.*

The concepts of time and space form an existential matrix of modern poetry. Their interpretation reflects the author's unique manner of writing, revealing his attitude to numerous social, cultural, geographical, anthropological and even political factors. A vivid illustration to the above is the poetry of Seán Hewitt – one of the most celebrated Irish poets of today, whose contribution to the 21<sup>st</sup>-century literature has been highly appraised by reviewers and literary critics as stunning and exquisite, calm and insightful, gorgeously wise and exceptionally moving [6].

Seán Hewitt was born in 1990 and has already won several awards including the Laurel Prize (2020), a Northern Writers' Award (2016), the Resurgence Prize (2017), and an Eric Gregory Award (2019). His debut collection of poetry, *Tongues of Fire*, appeared in 2020 and won a number of titles including *A Guardian Book of the Year*, *An Irish Independent Book of the Year* etc. [6]

The opening poem of the book – *Leaf* – presents time as an omnipotent being that claims a yearly sacrifice of leaves. Employing the metaphor of an *altar*, the author depicts autumn defoliation as a sacred ritual, a rite of passage to the afterlife. Of special interest is also the spatial juxtaposition of the heaven (the upper space) and the falling leaves (a downward movement) parallel to the death of the physical body and the eternal life of the soul. This idea of transgression between the two worlds manifests itself in the second poem of the volume through the image of barn owls, who “have slipped through from another world” and “funnel the air” in their flight [4].

To render the motif of transgression from one space to another, from the world of humans to the other world and vice versa, Seán Hewitt turns to the imagery of otherworldly creatures, namely dryads and ghosts. Thus, a dryad (the *Dryad* poem) holding an orb representing the

globe illustrates the tight intrinsic bond between man, his time and the space he inhabits. The scene is set on a winter morning, at the beginning of the day and the year, adding to the “new world” creation motif. The newly created world then undergoes a number of changes rendered in the poem through numerous temporal and spatial transformations (the narrator comes to the dryad as a boy, a young man and an adult; men are forced to leave their villages and move to towns etc.). The closing lines – *the woman waiting by the gate, offering // to each visitor a small portion of the world // in which they might work for the life of it* [4] – refer to the multitude of spaces and composite theory pronounced by Western philosophers of the 20<sup>th</sup> century, starting from the pivotal work *The Production of Space* (*La production de l'espace*, 1974) produced by a French philosopher and sociologist Henri Lefebvre, where he defines “an indefinite multitude of spaces, each one piled upon, or perhaps contained within, the next” [5, p. 8].

The *Ghost* poem centres around a ghost of a little boy, or the author’s second self, who roams the streets at night trying to find his way back to the human world. The narrator’s first encounter with the otherworldly (a scary sound from the street) symbolically takes place early in the morning – the transitional period between the night and the daytime. The third – final – stanza marks the moment of falling asleep, thus reversing the transition and outlining the arch structure of the poem. Numerous vocabulary with the “spatial transgression” connotation (*porch, went out, front door unlocked then pushed open, digging out, gate, threshold, let out* [4]) builds up the indispensable link between the physical and the spiritual, connecting the two worlds into a single entity.

The *Evening Poem* and the *Clock* present time as a valuable resource, dwelling on the pleasure of the time spent with the family and a beloved one respectively. The cosy tranquillity of late spring – early summer evening

appeals to various senses – vision (*glow of a tealight, apple blossom*), smell (*scent of tomatoes*), touch (*stifled warmth*), hearing (*not a word between us*) [4]. The romantic atmosphere of the *Clock* poem, when time just stops and stands still, is rendered primarily through the vocabulary of the “nature” semantic group (*rain, cedar, heron, beetle, rhododendron flower, fox, quiet air*) [4].

In *Ancestry* [2] Seán Hewitt depicts time as an ineluctable and inexorable force, which irrevocably ruins everything it touches upon. The “destruction” semantic group vocabulary includes nouns with the contextual connotation of emptiness and decay (*damp, grip, cavity, crumbling wood*) as well as verbs and verbals denoting breakage (*unnoticed, bow, ripped up, wasted, gone to seed*). However, time also preserves long-cherished memories and valuable things from the past, faces, habits and personal belongings of our loved ones (*You potted back and to with tea, soda bread, // eighty years shaking on a plastic tray*) – so the attempts of the next generations to solve the riddles of the bygone days remind us of treasure hunters who dive “round an old ship” in search of immense riches.

The “space compression” theory developed by a British-American anthropologist David Harvey in the last decade of the 20<sup>th</sup> century [1] to describe the acceleration of all social and cultural processes pursuant to the advance in technology manifests itself in the *Connemara* poem. The absolute absorbing darkness of the night empties all distance and reduces the world “to an arm’s length”, narrowing the narrator’s life “to the ground beneath my feet” [3]. The poem draws on the vocabulary with the “closed space” connotation (*closeness, reduced, narrowed, clandestine, hood, contours, pools, embrace*) demonstrating the power of nature over man.

In one of his interviews, Seán Hewitt defines a lyric poem as “inherently an animated space, animistic in some ways” [7]. His poetry vividly illustrates this thesis, enduing

the space and time he describes with special powers that by far exceed those of man, inviting the reader to travel across multitude of spaces and times, at the same time discovering them within himself.

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