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Pryanitska V.

Wilfred Owen as the one of the most leading poets of the First World War

O. M. Beketov National University of Urban economy in Kharkiv, Kharkiv

Wilfred Edward Salter Owen was one of the leading and most famous poets of the First World War. His poetry was dedicated to the horrors of trenches and gas warfare. Very often Owen focused on the negative aspects of war and his poetry stood in contrast to the public perception of war at the time and to many patriotic verses written by other famous poets.

There were many personalities that had a big impact on Owen's poetry, including his mother, who greatly affected his world outlook especially in his early childhood. The Romantic poets Keats and Shelley influenced much of his early writing and poetry as well. His great friend, the poet Siegfried Sassoon, later had a profound effect on his poetic voice, and Owen's most famous poems. Sassoon's emphasis on realism and "writing from experience" was contrary to Owen's romantic-

influenced style, as seen in his earlier sonnets. Owen was to take both Sassoon's gritty realism and his own romantic notions and create a poetic synthesis that was both potent and sympathetic, as summarised by his famous phrase "the pity of war"[1].

Unlike some poets who never experienced the horrors of the war themselves Owen decided not to stay out. After visiting a hospital for the wounded he decided to enlist in the army. "I came out in order to help these boys— directly by leading them as well as an officer can; indirectly, by watching their sufferings that I may speak of them as well as a pleader can. I have done the first" (October, 1918).

His participation in the war was reflected in many poems, the most famous of which are "Dulce et Decorum est" and "Anthem for Doomed Youth".

"Anthem For Doomed Youth" is a war poem Owen wrote whilst recovering from shell-shock in a Scottish hospital in 1917. There's no doubt that *this poem* explores the darker side of war, aspects that some would rather ignore or gloss over. The poem's success lies in the stark contrast between the furious, explosive reality of the battle and the calm holiness of the church ritual. Instead of populating the poem with examples of bravery, the poem is full of the daily realities of battle. There are guns, the relentless fire of rifles, and wailing shells falling overhead. All of these are portrayed as hellish and terrifying. The guns fire in "monstrous anger" and the shells scream like "shrill, demented choirs." In other words, they take on the emotions that represent the worst of humanity: fury and violent madness—the very things that cause war in the first place (along with politics, oppression, and so on)[2].

"Dulce et Decorum est" is another war poem which he wrote in the same hospital *"Here is a gas poem ... done yesterday,"* he wrote to his mother from that hospital. He was 24 years old. A year later he was killed in action, just one week before the Armistice of 11 November 1918 was signed to signal the end of hostilities and was buried at Ors Communal Cemetery in northern France[3].

This poem, written by a young soldier recovering from his wounds who was brave enough to return to the battlefield, still resonates today with its brutal language and imagery:

*Gas! Gas! Quick, boys!—An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.—
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.*

Reading these lines we can imagine vividly the scene as chemical warfare raises its ugly head and one man gets caught and left behind. He's too slow to do his gas mask and helmet, which would have saved his life by filtering out the toxins. The ecstasy is used here in the sense of a trance-like frenzy as the men hurriedly put on their helmets. It has nothing to do with happiness. The last four lines of the poem are thought to have been addressed to a Jessie Pope, a children's writer and journalist at the time, whose published book *Jessie Pope's War Poems* included a poem titled *The Call*, an encouragement for young men to enlist and fight in the war. *The very last phrase of this poem "Dulce et decorum est pro patria mori"* is a line which was taken from the Latin odes of the Roman poet Horace. It literally means: "It is sweet and fitting to die for one's country." War is often presented along nationalistic lines, as it has been already mentioned, with young men encouraged to fight for their countries out of a sense of patriotism. From Owen's poems, we can conclude that Wilfred Owen takes the opposite stance. And taking all these details into account, we can clearly understand why this poem is often contrasted with Rupert Brook's more patriotic poem "The Soldier" and with the other poems of the kind.

Poems of Owen are extra powerful because they raise the important questions often ignored when countries commit to war - Why should so many people especially the young die in such a hideous way? Why are our rulers so blind to the inhumanity of wars?

These issues are raised in the poem "Parable of the Old Man and the Young". It takes the biblical story of Abraham and Isaac and gives it new vitality and resonance in the context of the First World War. In the biblical version, Abram takes his son

Isaac up into the mountains and prepares his sacrifice. It is to be Isaac, and Abram is anguished. He is just about to take his son's life in order to fulfill God's command when an angel appears and tells him to stay his hand. A ram caught in a nearby thicket is sacrificed instead. In Owen's poem, there are a few modern touches that ground it in the context of WWI. Abram builds "parapets and trenches" and holds Isaac down with "straps and belts". Where the poem most markedly deviates from the biblical story is when the angel instructs Abram to sacrifice the "Ram of Pride" instead of Isaac, but the old man slays his son anyway and then also slays "half the seed of Europe, one by one". It is commonly assumed that Abram stands for the rulers of Europe and Isaac is a typical soldier, representative of all the young men slaughtered so such rulers could play out their games of conquest. Rather than slay their own pride, the military machine sacrificed the next generation. Owen's poem may be traditional in its structure, but the seething commentary is certainly not ambiguous.

Ultimately, Wilfred Owen asks the reader not to romanticize war. Though his poems are lyrical and beautiful, their power comes from the way in which it brings the horrors of war to life. War is held up to the light, exposed as futile, horrific, and tragic.

Only five of Owen's poems were published in his lifetime. However, after his death his manuscript drafts were published. The drafts were subsequently acquired by the British Museum Library in 1934.

Such people as Wilfred Owen set good examples of right life styles for many people. He was a patriot although he was always against the horrors of trench and gas warfare. There is an appeal in his poetry to all rulers of our world to stop thoughtless horrible wars.

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Rudenko N. V., Saienko N. V.

Implementation of current methods and approaches in teaching foreign languages in higher education

Kharkiv national automobile and highway university, Kharkiv

With the development of global integration processes in the world, which especially affect the activities of specialists in various professional fields, the issue of the effectiveness of foreign language teaching in higher education is gaining more and more attention in terms of developing and improving foreign language teaching technologies. According to the education reform, one of the key competencies is foreign language proficiency. This is important for everyone, for mathematicians, chemists, engineers and all specialists. That is, a foreign language is not the main object of study, but an indispensable means of professional educational communication. So, if an engineer does not know a foreign language, he/she will not be able to read many foreign professional publications, communicate with colleagues from other countries and therefore will be isolated, which is unacceptable for his professional development. That is why it is so important to maintain the level of foreign language teaching in educational institutions at the appropriate level.

Requirements for foreign language classes have changed over time, the latest teaching methods are being developed. At present it is safe to say that the days when the ability to translate from a foreign language and, conversely, adapted, inauthentic texts was sufficient proof of language acquisition. Today the educational process in Ukrainian universities is being reformed in accordance with European requirements