

of adult motivation and the level of their learning are given. The criteria for studying the problem in order to obtain thorough recommendations for optimizing the learning process of adults of different age groups, gender and professions are determined. At the same time, the author insists on trial research in order to make practical adjustments if necessary.

Keywords: adult student, educational motivation, assimilation of knowledge, learning, research, criteria.

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ПСИХОЛІНГВІСТИЧНІ МЕХАНІЗМИ ЕКСПЛІКАЦІЇ КАТЕГОРІЇ АБСУРДУ В П'ЄСАХ В.ШЕКСПІРА

Михальчук Н. О., Антюхова Н. І. Психолінгвістичні механізми експлікації категорії абсурду в п'єсах В.Шекспіра. Статтю присвячено досить складній проблемі, такій, як експлікація категорії абсурду в п'єсах В.Шекспіра. Зазначено, що розуміння абсурду В.Шекспіром великою мірою зумовлюється тим, що думка Шекспіра ніби «розчинена» в образах і ситуаціях його п'єс, і саме завдяки цьому він зумів так повно, усебічно розкрити характери й обставини, що картини, створені автором, багаті і складні, як сама дійсність. Наголошено, що у міру того, як усе більше визнавалося в світі значення В.Шекспіра, кожне покоління по-новому осмислювало для себе його твори, по-новому тлумачило їх. Усе більшою мірою розкривалися глибокі думки, закладені В.Шекспіром у його п'єси, усе ясніше поставала його художня майстерність. Проблему, яка є домінуючою в даній статті, великою мірою розкрито завдяки тому, що художня система драматургії В.Шекспіра великою мірою сформувалася на ґрунті традицій народного театру, проте великою мірою зобов'язана спадщині античного театру. Було враховано наступні моменти: драма класичної давнини відрізнялася суворою композицією побудови; у п'єсах античних авторів дія, як правило, відбувалася в одному місці і протягом досить стислого періоду, приблизно – біля доби, сюжет містив лише одну подію, що зображувалася без будь-яких відхилень; у трагедіях дія взагалі починалася вже напередодні розв'язки конфлікту. Зазначено, що в зображенні В.Шекспіра людина, прагнучи досягти своєї мети, постійно зіштовхується із протидією з боку інших людей, які зводять нанівець її вільну особистість. Ця протидія може бути абсурдно свідомою з боку іншої людини. Тоді йдеться про те, що несвідома протидія уособлює роль абсурдної випадковості. Наголошено, що в цьому абсурдно прихованому характері причинно-наслідкових зв'язків полягає, за В.Шекспіром, непевність існування людини, яка може стати навіть трагічною. З огляду на абсурдиські фрейми, експліковані у творах В.Шекспіра, нами були виділені психолінгвістичні механізми вираження абсурдного смислу письменником. Це – такі механізми, як: 1. Експлікація абсурдних фреймів, існуючих у свідомості особистості. 2. Зображення абсурдних за змістом випадкових деталей, архетипів, метафоричних контекстів. 3. Експлікація абсурдно прихованого характеру причинно-наслідкових зв'язків, які постають очевидними в результаті вживання автором твору певних лексичних одиниць, лексико-стилістичних засобів тощо. 4. Презентація автором твору абсурдної зав'язки. 5. Презентація автором твору розв'язки твору із абсурдно зміщеним центром. Доведено, що розуміння абсурду виникає внаслідок неочікуваного читачем перетворення напруженого контексту твору у цілком очевидні смислові фрейми. За таких умов дотепний абсурд вмщуватиме те, що

спочатку сприйматиметься читачем твору за істину, що вводить його в оману, а потім перетворюється на стійкі абсурдські фрейми, які закріплюються, зафіксовуються у свідомості особистості. Такі фрейми, в свою чергу, можуть розумітися читачем як такі, що вміщують нісенітницю, безглуздість, можуть призводити до створення стійких кліше (побудованих за принципом «гри ідей»), які, в свою чергу, стають структурними компонентами свідомості людини.

Ключові слова: абсурд, абсурдний смисл, абсурдні фрейми, випадкові деталі, архетипи, метафоричні контексти, абсурдна зав'язка, розв'язка твору із абсурдно зміщеним центром.

Михальчук Н. А., Антюхова Н. И. Психолінгвістическіе механізми експлікації категорії абсурда в п'єсах В.Шекспіра. Стаття посвячена достаточній складній проблемі, такій, як експлікація категорії абсурда в п'єсах В.Шекспіра. Значено, що розуміння абсурда В.Шекспіра во багатому обумовлено тим, що суждення В.Шекспіра як би «растворені» в образах і ситуаціях його п'єс, і іменно багаволя цьому он сумел так полно, всесторонне раскрыть характери і обстоляельства; картини, созданные автором, – багатые і сложныє, как сама действительность. Значено, что по мере того, чем всё более признавалась в мире роль В.Шекспіра, тем всё более очевидным являлось то, что каждое поколение по-новому осмысливало для себя его произведения, по-новому истолковывало их. Всё в большей степени раскрывались глубокие мысли, заложенные В.Шекспіром в его пьесы, всё яснее эксплицировалось его художественное мастерство. Проблему, которая является доминирующей в данной статье, во багатому раскрыто багаволя тому, что художественная система драматургии Шекспіра во багатому сформировалась на почве традиций народного театра, однако также обязана наследию античного театра. Было учтено следующие моменты: классическая драма отличалась строгой композицией построения; в п'єсах античных авторов действие, как правило, происходило в одном месте и в течение достаточно короткого периода, примерно – около суток, сюжет содержал лишь одно событие, что изображалось без каких-либо явных отклонений; в трагедиях действие, как правило, начиналось накануне развязки конфликта. Значено, что в изображении В.Шекспіра человек, стремясь достичь своей цели, постоянно сталкивается с противодействием со стороны других людей, которые нивелируют её свободную личность. Это противодействие может быть абсурдно сознательным со стороны другого человека. Тогда речь идет о том, что бессознательное противодействие олицетворяет роль абсурдной случайности. Также подчёркнуто, что в этом абсурдно скрытом характере причинно-следственных связей заключается неуверенность существования человека, которое может закончиться трагически. Учтивая абсурдные фреймы, эксплицированные в произведениях В.Шекспіра, нами были выделены психолінгвістическіе механизмы выражения абсурдного смысла писателем. Это – такие механизмы, как: 1. Эксплікація абсурдных фреймов, существующих в сознании личности. 2. Изображение абсурдных по содержанию случайных деталей, архетипов, метафорических контекстов. 3. Эксплікація абсурдно скрытого характера причинно-следственных связей, которые являются очевидными в результате употребления автором произведения определённых лексических единиц, лексико-стилистических средств. 4. Презентация автором произведения абсурдной завязки. 5. Презентация автором произведения развязки произведения с абсурдно смещённым центром. Доказано, что понимание абсурда возникает вследствие неожиданного для читателя преобразования напряжённого контекста произведения в совершенно очевидные смысловые фреймы. При таких условиях абсурд включает то, что сначала будет восприниматься читателем произведения как истина, что вводит его в заблуждение, а затем превращается в устойчивые абсурдные фреймы, которые закрепляются, фиксируются в сознании личности. Эти фреймы, в свою очередь, могут пониматься читателем как такие, что будут содержать чушь, нелепость, могут приводить к созданию устойчивых клише (построенных по принципу «игры идей»), которые, в свою очередь, становятся структурными компонентами сознания человека.

Ключевые слова: абсурд, абсурдный смысл, абсурдные фреймы, случайные детали, архетипы, метафорические контексты, абсурдная завязка, развязка произведения с абсурдно смещённым центром.

Introduction. The term “absurd” comes from the Latin “absurdus” and means “non-significance”, “nonsense”. The absurdity, on the one hand, is connected with the “skepticism” of Socrates (“I know that I do not know anything” or “I know that I know nothing”), and on the other hand it has a deal with the irony of Socrates (“You’ve not to isolate nothing finished, done, forever being and unchanged”). Even in ancient art, receptions of the absurd were used to understand the unknown things and actions [5]. In particular, in the ancient performance-pantomime the clown appears as *moros* or *stupidus*, and his absurd behavior appears as a result of his inability to understand the simplest logical connections. Such grotesque characters also appear in a pantomime for ill-conceived realistic agreement, but, as a matter of fact, these plays were often half improvised, allowing characters to adjust their behavior, their own rhetorical performances in order to achieve a complete understanding from the public.

The analysis of the latest scientific researches and publications. This trend in the traditional theater has survived throughout the Middle Ages (when educated people rewrote the comedies of Plautus) wandering ioculatores and clowns that were directly descendants of the characters of the Roman pantomime. Their clowns and spoils were often explored in comic characters such as the Devil and personified flaws in French and English plays, in numerous French farsias of medieval literature, also in German facsimile parties.

Another descendant of the ancient pantomime was the court shriek. The long stick he wore was a wooden sword of the comic character in ancient times. And clowns and devils appear as comic characters in the theater of W. Shakespeare. The whole and deep, detailed understanding of Shakespeare’s plays is achieved, in the most cases, when there have been using inverted logical considerations, false syllogisms, free associations as well as the poetics views of real or false madness, which we later find in plays written by E. Yonesco, C. Becket and G. Pinter. Also it becomes clear that both the fantastic and the meaningless sense of absurd has a rather convincing and generally accepted tradition of influencing the observer and preceding his/her understanding.

These elements in the plays of W. Shakespeare are so called a part of the whole, marked in a combination of poetic and literary meaning, popular and folk sense. If in the Shakespearean traditional theatrical elements of folk, spontaneous and, in many cases, irrational, folk-traditional, are also explicated in literature, then the tradition of ancient drama beyond the sphere of literature was continued and reflected in Italy in *commedia dell'arte* as the most successful for understanding it by all strata of the population. Despite the fact that J. Gregor [7] presented his own assertion about the direct relationship between pantomime and the improvised *commedia dell'arte* was false, literary scholars pointed out the apparent similarity of these genres in terms of achieving awareness and understanding of their meaning, even if the information was presented in a secret, veiled form [4; 8]. Under-

standing combines the human need for blasphemy, the liberation from prohibition through spontaneous laughter. Many traditional labels, verbal and nonverbal jokes of commedia dell'arte are closely related to pantomimes. Here we again meet the naughty simpleton who can not understand the meaning of the most commonly used terms and gets entangled in endless semantic reflections [3]. The repetitive types of cunning and dilapidated servants, bragging, buggo, gutted stranger, fake scientist project the main driving forces of human consciousness in successful images, if they are ugly in reality. The basis of this simple theater greatly depends on the professional skill of the performers. As Josef Gregor [7] notes, if we imagine these banal motives in themselves, which are in almost superhuman confusion, the jokes are rather insignificant, but combined with superhuman agility and acrobats with extraordinary skill, we will be able to comprehend and understand the idea of this theater.

The commedia dell'arte manifesto was so significant in various manifestations that it had been survived till nowadays. In France, the commedia dell'arte entered the paradigm of legitimate drama through the works of Moliere. But in some literary forms this direction persistently continued to be manifested in pantomime-funambules. In the UK, the traditions of commedia dell'arte were also explored in Harlequin until the nineteenth century, when the actors reached the heights of their success in the image of Grimaldi's inspired clown. So called Harlequinada laid the foundations for a later English pantomime, which in somewhat modified form continues to exist and nowadays it was shown as an irresistible manifestation of a truly vulgar folk theater [9]. The other elements of the Harlequinada have been reflected in the traditions of the English music hall and the American vaudeville with their comedian actors who talk to each other, and the understanding was achieved by steppe and comic songs.

The interconnection of ancient pantomimes through clowns and medieval and Harlequin from commedia dell'arte is manifested in the characters of comedy actors, in the presentation of the musical hall and vaudeville, because of which the twentieth century will be created, without a doubt, will be treated as its greatest achievements in the field of entertainment art, such as dumb movie comedy.

The appearance of silent films has done, without a doubt, a decisive influence on the theory of understanding within the "Theater of the absurd". It was something unfamiliar, like a dream, depicting a world that was looked from the outside by unusual eyes of a man torn out of the reality. It had the quality of night-delusions and was demonstrated the world of constant and completely cloudless movements [11].

The advent of sounds into the cinema in a great degree destroyed the rhythm and fantasy of the comedy era, but this stage in the cinema development discovered the other ways of understanding in accordance with the ancient traditions of vaudeville. Thus, in Central Europe, traditions of commedia dell'arte were combined with clowning and hooliganism in England during the Elizabeth era and caused the emergence of a long line of Pickelherrings, Hans Wurst and other gross comedic characters that were dominated the People's Theater of the 17th and 18th

centuries. In the Austrian folk theater this ancient tradition with a Baroque performance and an allegorical drama of the Jesuits leads to the emergence of a new genre, which combines clowning and allegorical imagery, and involves the appearance of many elements of the "Theater of the absurd". The best example of this genre is libretto having been written by Shikander and "Magic Flute" by Mozart. The "Absurd Theater" found its embodiment in the plays of a famous actor and playwright Ferdinand Raimund (1790-1836). In the theater of Ferdinand Raimund, which was little known outside of Austria due to the significant dialectal color of Austrian language, we find the scenes in which the comedy was combined with a naive poetic allegory. In plays of Ferdinand Raimund "Millionaire Peasant", a rude, skillfully discharged millionaire Vurzel meets face to face with his Youth in the form of a charming young boy who solemnly leaves him at the time when Dilapidation knocks at the door. And when the Youth did not allowed Dilapidation to enter, Dilapidation broke the door. Here we have the best example of the Understanding when a person appears to us as a concrete poetic image that comes to live on the stage [12].

At the highest literary level the traditions of *commedia dell'arte* and Shakespeare's clowns were combined by Georg Büchner (1813-1837) with the other harbinger of the Absurd Theater. Georg Büchner is one of the most prominent German playwrights. He is the founder of another direction of the Absurd Theater. It is a cruel, brutal drama of psychic mistakes and obsessive ideas. Büchner's unfinished play "Voitsek" is one of the first plays in the world literature depicting a martyr, who has almost gone mad from the hallucinations that have been seized this person. In such a way the man is a character of the tragedy. In the grotesque nightly delusions worried by the powerless Voitsek, in the cruelty and the turmoil of his tongue, "Voitsek" is one of the first newest pieces in which understanding is achieved through the details of German expressionism, in particular the mysterious, absurd tension presented also in early plays having been written by A. Adamov.

The next stage in the development of the theory of understanding is the literature of linguistic or verbal nonsense. This literature is the satisfaction from the incomprehensible, as Z. Freud [6] noted in his research of comic origins. Also this literature is rooted in the sense of independence we enjoy and, due to this, is able to comprehend the limitless limits of logic. When Freud wrote his researches, he added that it was a real pleasure to hide carefully in an adult's life almost to the point of our disappearance, while the children find pleasure in composing words without worrying about their meaning or logical consistency. The determining factor is the fact that it is influenced by the need to be targeted in serious, adult life and, because of this, it became more important than ever before, and literature and theater have been rising to dismissal because of nonsense and, in spite of this, incomprehensible becomes understandable.

It is known that the literature of nonsense, and especially the poetry of nonsense, influenced the perception of her Man due to the logical connections between words, phrases and even sentences. We have come up with some examples of school poetry of the nonsense of the XIII-th century, which can be considered the most ancient examples of this genre. In addition, we can be sure that meaningless

of rhyme-songs were sung by children and repeated by adults from ancient times, since there was a whole magic of nonsense, and magic formulas often consisted of syllables that had preserved rhyme or rhythm till the current period of time, but had lost any meaning, which they could contain from the very beginning [2].

The children's rhymes of the most peoples till the current period of time consist of a large number of meaningless poems. In the Oxford Dictionary of Children's Rhymes, its authors, Jonah and Peter Onay, argue that, for example, the "Humpty Dumpty" verse is widely used both in Germany and in Denmark, Sweden, France, Switzerland, Finland, etc. In the book "Knowledge and Language of Schoolchildren", Jonah and Peter Onay have collected poems, nonsense, which are now popular among British students. It is also the proof that the need to free up understanding from the scope of logic is so important in our time as it was in times of Z. Freud or even in the thirteenth century.

In such a way the Literature of Linguistic Nonsense reflects a little more than a simple understanding. We shall do all necessary efforts to break the boundaries of logic and linguistics, poetry (Shigeno, 2018), which tries to reach the underlying foundations of human feelings, to promote understanding through mechanisms of existential influence on the perception of textual information by every Person.

Although some issues (or trends or directions of issues) remain unsolved in the scientific literature. For example, the role of absurdity in the plays of W. Shakespeare is not completely analyzed in details in the scientific literature, especially according to the examples of authentic texts. Also, the relevance of the research is due to the fact that the study investigates the evolution of the development of English drama from antiquity to the present. We mean a genre of English drama, the development of which enriched the artistic arsenal of all Western European literature and the fact that the identification of the joint between several literary plays of William Shakespeare at the level of theme, ideas, images will contribute the formation of a respectful attitude to the spiritual and material values of mankind.

Also unsolved in the psychological literature are, for example, the questions of the structure of the consciousness of a talented person, his/her framed nature, to which, according to our belief, must enter, including stable archetypal development that will enhance the content of the consciousness of personality of W. Shakespeare. In accordance with this problem, to the mind of this writer should include certain frames which explicate the ability to reproduce the absurd. After all, taking into account the theory of O. Shportun [1], which deals with psychology and pathophysiology of humor, it becomes clear that humor is to a large extent genetically determined by the character of the person. We have to admit that not all people are capable of adequate when we tell about the perception of humor, some people generally do not perceive humor as a matter of fact, and, in such a way, absurdist tendencies are not peculiar and difficult in their semantic load.

So, the **tasks of our research** are:

1. To describe three periods which display the creative way of Shakespeare's writing.

2. To show the composition of Shakespeare's plays according to the category of absurd.
3. To identify the psycholinguistic mechanisms of expressing the absurd meaning by the writer.

Methods and methodical instrumentation of the research. The following *scientific methods* were used as the basis of the research: holistic analysis of the text, problem-thematic analysis, also comparative analysis.

The following methods have also been used *to study the research material*: *the descriptive method* – in order to distinguish units that denote the category of the absurd; *the method of distributive analysis* – for dividing the selected units (secondary segmentation) into such word forms with the purpose of their analysis, classification and interpretation for the usage of the data obtained during the formal description of the structures that denote the category of the absurd; *the method of syntactic transformation* – to identify those features of the structures of the absurd categories that are not explicitly available in the analyzed plays. In addition, the elements of quantitative analysis were used in order to determine the frequency of models of the investigated structures and their components and the characteristics of the correlation between the obtained indicators.

The results of the research and their discussion. As a playwright Shakespeare began to write from the late 80-ies of the XVI-th century. Researchers believe that for the first times he worked out with the aim to “upgrade” existing pieces, and only then proceeded to create their own plays. Shakespeare's plays were very popular, although his name was not well known at that time, because the viewer drew his/her attention primarily to actors.

The creative way of Shakespeare is divided into three periods. In the first period (1591-1601) he created the poems “Venus and Adonis” and “Lucrece” (“The Rape of Lucrece”), sonnets and almost all historical chronicles, with the exception of “King Henry VI” (1592). Also W. Shakespeare wrote three tragedies, such as: “Titus Andronicus”, “Romeo and Juliet” and “Julius Caesar”. The most characteristic feather of this period was the comedy of fun (“The Taming of the Shrew”, “Much Ado About Nothing”).

The peak of English poetry of the Renaissance and the most important milestone in the history of world poetry have become the sonnets of Shakespeare. By the end of the XVI-th century sonnet became the leading genre in English poetry. Shakespeare's sonnets, in their philosophical depth, lyrical power, dramatic feelings and musicality, occupy the outstanding place in the development of the art of sonnets of that time.

One hundred and fifty four sonnets created by Shakespeare combined the image of a lyrical hero singing his loyal friendship with a lovely young man and his stick and a painful love for a dark-skinned lady. Shakespeare's sonnets include a lyrical confession; the hero tells about the life of his heart, about his conflicting feelings; it is a passionate monologue that angrily exposes the hypocrisy and firmness that dominated the society, and opposes them there are inevitable spiritual values, such as Friendship, Love and Art.

The essence of the genre of historical chronicles is the dramatic depiction of real events of national history. Unlike the tragedies, where W. Shakespeare according to the interests of a general plan, was departed from the exact representation of historical facts, the chronicle was characterized by a faithful reproduction of historical events, which, however, involved the artistic premise and the artistic transformation of the linguistic material.

Similarly, in the first period of a creative process, along with historical chronicles, W. Shakespeare created cheerful, optimistic comedies, in which a person acted as the creator of his/her happiness, overcoming sometimes complex dramatic situations.

The second period (1601-1608) was marked by the interest for tragic conflicts and tragic heroes. In such a way W. Shakespeare created tragedies: "Hamlet", "Othello", "King Lear", "Macbeth", "Antony and Cleopatra", "Coriolanus", "Timon of Athens". Comedies written in this period already bear of tragic glare; in the comedies "Troilus and Cressida" and "Measure for Measure" the satirical element has been intensified.

The tragedies of W. Shakespeare are characterized by a deep penetration into the historical essence of the tragic contradictions of his time. In the dramas of W. Shakespeare, the social and political conflicts of the Renaissance era are truly reflected. The deepest changes in W. Shakespeare's life are associated with a gigantic coup in history, when a new bourgeois system came to change in feudalism, are the basis of the tragedies of W. Shakespeare. The author's history is in the sense of the main tendencies of a real struggle that unfolds between the Old and the New, in revealing the tragic content of social relations of that time. According to his naive and political views on the world, W. Shakespeare managed to show the meaning of the people in the life of the society.

The tragic hero of W. Shakespeare is active and capable of moral choice. He feels responsible for his own actions. If circumstances contradict the ideals of morality and violate them, the moral choice of the hero is in the struggle against circumstances, in the irreconcilability of evil, even if it leads to his own death. This is, first of all, the most clear manifested in "Hamlet".

In the third period of creativity of W. Shakespeare (1608-1612) he wrote tragicomedies "Pericles", "Cymbeline", "The Winter's Tale", "The Tempest", which reveal combined, compressed fiction and allegory. In the last period of his activity W. Shakespeare remains faithful to the ideals of humanism, although he did not have any illusions about the humanism of a new capitalist system. Without realizing the embodiment of life, the ideals of humanism in Shakespeare's creative imagination embraced the form of a dream about the future, about a wonderful, fabulous new world. This dream, in the absence of the possibility of realizing it, was embodied in the form of fantastic elements, pastoral scenes and allegories characteristic of Shakespeare's last period of his activity.

Understanding the absurdity of W. Shakespeare is largely due to the fact that Shakespeare's thought is "dissolved" in the images and situations of his plays, and it is through this he was able to comprehensively fully disclose the characters and

circumstances that the images created by the author were rich and complex as the reality itself. That is why when different interpretations of Shakespeare's plays are offered, they are also diverse, and sometimes contradictory, as there are thoughts of different people about the reality which is surround us.

So more and more it was understood in the world the value of W. Shakespeare, each generation in a new way comprehended his works, and every person interpreted W. Shakespeare in a new way. Deeper thoughts laid down by W. Shakespeare in his play were increasingly revealed, his artistic skill became more clearly evident.

The artistic system of Shakespeare's drama was largely based on the traditions of a national theater, but to a large extent it was depended on its inheritance to the ancient theater. The drama of classical antiquity was characterized by a strict composition of construction. In the plays of ancient authors, the action, as a rule, took place in one place and during a rather brief period, about in a week. The plot, as a rule, contained only one event, depicted without any deviations. In the tragedies of W. Shakespeare the action generally began on the eve of the solution of the conflict.

To a large extent, thanks to the presentation of the absurd, also absurd tendencies the plays of a great English writer William Shakespeare has a worldwide significance. Shakespearean genius is dear to all mankind. The world of ideas and images of humanist poets in general is enormous, and the worldwide significance of W. Shakespeare is also in realism and the nation's creativity. Thus, W. Shakespeare developed the basic principles of the Renaissance drama, his drama concept was formed on the basis of a complex synthesis of the Renaissance historiosophy and the Old Testament concept of a free human person. As a Renaissance artist, the playwright updated the person's free personality and emphasized her/his ultimate victory over the whole world.

However, in the image of W. Shakespeare a person, trying to achieve his/her goal, constantly faces opposition from the other people who nullify his/her free personality. This counteraction may be *absurdly aware* by another person (for example, in the "Hamlet" King Claudius deliberately acts against the prince and prevents him from implementing a plan of revenge), but also it can be unconscious (in comedies, in "Romeo and Juliet"). Then we say that *the unconscious opposition* represents the role of *absurd randomness*. The Man is powerless against the certain accident; he/she can take into account causal relationships only in the immediate proximity of himself/herself, but he/she can not foresee the interference of distant forces that destroy his/her life or make a chaos and feel confusion because of it.

In this absurdly hidden nature of causal relationships lies, according to W. Shakespeare, the uncertainty of human existence, which may even become tragic. This corresponds to the Old Testament concept of interference of higher, unidentified forces in a human life. Thus, the Biblical character of Abraham was carefully built by his welfare step by step, but the result of his righteous way of life was completely unforeseen for him: Yahweh demanded that he was sacrificed to Jacob. But this time the result was unexpected because Yahweh saved Isaac. On

the other hand, the rule of chance can be the cause of *comic disorder* (as, in particular, in comedies).

In essence, Tragic and Absurd have one basis, as W. Shakespeare mean. In his comedies, as a rule, we find only one thing among comedic collisions, where events develop with dramatic acuteness (“*Much Ado About Nothing*”, “*A Midsummer Night’s Dream*”); at the same time, *comedic situations* and *comic characters* are often used in tragedies, and some tragedies to a certain place develop under the laws of *comedic conflict* (“*Romeo and Juliet*”). Some tragedies are written according to the plots of comic Italian novels (“*Othello*”).

Consequently, the absurdity is a dominant pathos throughout the Renaissance, which expresses the liberation of the Person. Through comic sense a Person is internally emancipated from the power of spiritual dogmas, moral pressure and so on. But, being freed from dogma, the pressure or spiritual yoke, a person faces the difficult task of making decisions independently and bearing the burden of responsibility, independently anticipating all the consequences of their actions. And here there is the aspiration of another person to a similar spiritual emancipation, often it is in some a way anarchist free affirmation of his/her own will. These individual components of personal freedom of internally emancipated people as a result of chance occur, take completely opposite sides and come to a situation of inevitable collision. From the will of the Renaissance W. Shakespeare depends heavily on exploring the tragedy. So, from the same material, he can make both a tragedy and a comedy, however, in the first and in the second cases, the absurd will be presented in each of his play.

The concept of randomness and absurd concealed causal relationships was also reflected in the composition of Shakespeare’s plays. In such a way W. Shakespeare likes to deploy several plot lines at the same time, which not only “interfere” with each other. On the stage, of course, it is impossible to show these lines simultaneously, so W. Shakespeare alternates them and shows them in the form of small fragments of the events. This creates an effect of emotional stress and expectation. But this also contains the ideological meaning. No one is given the chance to guess the true logic of events in advance. The consequence is constantly removed from us, it is separated from its cause, hiding behind randomness.

The structure of the dramatic story of W. Shakespeare is also rather difficult, given the practice of crossing several plot lines. Often the author applies *an absurd oversleep*; in particular, in “*Romeo and Juliet*” this is a cry of Paris to Juliet and the consent of the girl. At the same time, we know about the romance of Romeo in Rosalyn; therefore, the viewer is ready to monitor the development of these interactions. However, the true tie is only at the end of the first action; for this result the playwright introduces something like a discussion (a ball in the house of Capulet, on which the both couples have a conscious intention to meet), and it causes events in a completely different direction. But if *the line Romeo – Rosalina* “rolls” right after the scene of the ball, then *the Paris – Juliet line* continues to grow actively and ends its completion at the end of the play, when Paris dies near the crypt, protecting the honor of the bride from the rage (the last one is Romeo). So, we can talk

about a certain ambiguity of the solution, which has so called “shifted center”. The dramatist strives to complete the development of all story lines in about one time and spatial paradigm.

The example of *an absurd plot* we also find in “Hamlet”, where the appearance of a ghost is a night watch and the prince himself is associated initially with the War of Fortinbrass. The true meaning of the night event is revealed only in the last part of the 1-st action, which can be considered as a real plot. However, the line of Fortinbrass does not disappear, moreover, the appearance of Fortinbrass with the army completes the whole play.

The problem of climaxing in plays of W. Shakespeare is also uneasy. In such understanding is “Othello”, where literary denouement is with *the absurdly displaced center* (the murder of Desdemona and the death of Othello) leads to a complex semantic climax. It's not simple just to point to the culmination of the events in “Romeo and Juliet” because here the tragic death in the crypt becomes into the image of a peculiar apotheosis of truth over the bodies of lovers. For W. Shakespeare who is a supporter of a strong monarchical power a significant number of plays ends with a solemn scene of the appearance of the lord, whose mouth proclaims truth, justice, new order. Also we can argue that for Shakespeare the accident is necessarily to enter the catharsis, which, however, also has *absurd characteristics*.

Consequently, thanks to the absurdity, W. Shakespeare reveals new facets, new depths and, at the same time, tragedy in Renaissance dualism. The official status of a Man W. Shakespeare considered unreal, temporary. The negative characters in his drama are people who seek to conquer or strengthen their official status. Such a life goal in the plays of W. Shakespeare is false, perverse, leads eventually to a vital defeat. In order to achieve these deceptive purpose, such people often are drown in natural feelings or sacrifice natural connections, that is, in such a way, they kill their natural essence.

Also thanks to the absurd, *absurd play of words* W. Shakespeare transmitted the national color of English reality, the nature of English folk culture. No one earlier could have been so colorful, with the help of absurd tendencies, had a possibility to depict the course of the history itself, to show different layers of the society in a single dynamic system. Thanks to the absurdity, Shakespeare portrayed in his writings the turning point of the era, a dramatic struggle between the Old and the New. His writings reflected the movement of history in its tragic contradictions

Having understood the absurd frames, explicated in the plays of W. Shakespeare, we have identified *the psycholinguistic mechanisms of expressing the absurd meaning* by the writer. These are such mechanisms as:

1. The explication of *absurd frames* which are in the consciousness of the person.
2. The expression of *the image of absurd* in terms of random details, archetypes, metaphorical contexts.
3. The explication of *the absurdly hidden nature* of causal relationships, which appear to be evident as a result of the author's usage of certain lexical units, lexical-stylistic means, etc.

4. The presentation by the author *an absurd plot*.

5. The presentation by the author literary denouement with *the absurdly displaced center*.

Conclusions and further perspectives of providing our researches. Consequently, it should be noted, above all, that the understanding of *the absurdity* arises as a result of the transforming the tense context of the work into quite obvious semantic frames. Under such conditions, *the witty absurdity* will include the fact that the reader first perceives a work for the truth that misleads him, and then turns into persistent absurd frames which are fixed in the consciousness of the Person. Such frames, in turn, can be understood by the reader as containing nonsense, senselessness, can lead to the creation of stable clichés (built on the principle of “game of ideas”, “game of words”), which, in turn, become structural components of the consciousness of the Person. The last we’ll describe in details in further our publications.

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Mykhalchuk N.O., Antyukhova N.I. Psycholinguistic mechanisms of the explication of the category of absurd in the plays of W. Shakespeare. The article deals with a rather complicated problem, such as the explication of the category of absurdity in plays of W. Shakespeare. It was noted that understanding the absurdity of W. Shakespeare was largely due to the fact that Shakespeare's thought was "dissolved" in the images and situations of his plays, and it was through this he had been able to comprehensively fully disclose the characters and circumstances that the images had been created by the author had been rich and complex as the reality itself. It was stressed that so more and more it had been understood in the world the value of W. Shakespeare, each generation in a new way had comprehended his works, and every person had interpreted W. Shakespeare in a new way. Deeper thoughts laid down by W. Shakespeare in his play were increasingly revealed, his artistic skill became more clearly evident. The problem that is dominant in this article was largely solved by the fact that the artistic system of Shakespeare's drama had been largely based on the traditions of a national theater, but to a large extent it had been depended on its inheritance to the ancient theater. The following points were taken into account: the drama of classical antiquity was characterized by a strict composition of construction; in the plays of ancient authors, the action, as a rule, took place

in one place and during a rather brief period, about in a week, the plot, as a rule, contained only one event, depicted without any deviations; in the tragedies of W. Shakespeare the action generally began on the eve of the solution of the conflict. It was emphasized that in the image of W. Shakespeare a person, trying to achieve his/her goal, constantly faces opposition from the other people who nullify his/her free personality. This counteraction may be absurdly aware by another person. Then we say that the unconscious opposition represents the role of absurd randomness. It was stressed that in this absurdly hidden nature of causal relationships lied, according to W. Shakespeare, the uncertainty of human existence, which might even become tragic. Having understood the absurd frames, explicated in the plays of W. Shakespeare, we have identified the psycholinguistic mechanisms of expressing the absurd meaning by the writer. These are such mechanisms as: 1. The explication of absurd frames which are in the consciousness of the person. 2. The expression of the image of absurd in terms of random details, archetypes, metaphorical contexts. 3. The explication of the absurdly hidden nature of causal relationships, which appear to be evident as a result of the author's usage of certain lexical units, lexical-stylistic means, etc. 4. The presentation by the author an absurd plot. 5. The presentation by the author literary denouement with the absurdly displaced center. It was proved that the understanding of the absurdity arises as a result of the transforming the tense context of the work into quite obvious semantic frames. Under such conditions, the witty absurdity will include the fact that the reader first perceives a work for the truth that misleads him, and then turns into persistent absurd frames which are fixed in the consciousness of the Person. Such frames, in turn, can be understood by the reader as containing nonsense, senselessness, can lead to the creation of stable cliches (built on the principle of "game of ideas", "game of words"), which, in turn, become structural components of the consciousness of the Person.

Keywords: the absurd, the absurd meaning, absurd frames, random details, archetypes, metaphorical contexts, an absurd plot, literary denouement with the absurdly displaced center.

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КРЕАТИВНІСТЬ ЯК ВАГОМА ХАРАКТЕРИСТИКА ІННОВАЦІЙНОЇ ДІЯЛЬНОСТІ ВИКЛАДАЧА ВИЩОЇ ШКОЛИ

Мищенко Л. П. Креативність як вагома характеристика інноваційної діяльності викладача вищої школи. У статті піднімається проблема креативності як складової інноваційної діяльності викладача вишу. Розкриваються психологічні особливості креативності викладача через аналіз його особистісних особливостей. Вагома роль відводиться таким складовим як мотиваційні чинники та готовність педагога вищої школи до розвитку, самовдосконалення та безперервної освіти. Творча індивідуальність педагога представлена на різних рівнях її становлення. Проведене дослідження на матеріалі студентської молоді підтвердило основні теоретичні положення в описі психологічного портрету креативного викладача. Перспективу подальших досліджень автор вбачає у розробці методів розвитку креативного мислення викладачів вищої школи, а відтак, і студентської молоді.

Ключові слова: креативність, креативне мислення, викладач вищої школи, інноваційна діяльність, особистісні риси, мотиваційні чинники, безперервна освіта, студентська молодь.

Мищенко Л. П. Креативность как весомая характеристика инновационной деятельности преподавателя высшей школы. В статье поднимается проблема креатив-