

Alexandrian library, which humanity lost. A separate majestic building was constructed for it, surrounded by columns on four sides, between which there were statues of writers, poets and scientists. A large staff of translators and transcribers worked at the library, it was here that books began to be systematized by section, thus starting a catalogue.

The collections accumulated in the Athenian, and then in the Alexandrian Museum were the first who provided the educational and research process.

Museums could also be used as places for leisure, as this attracted the public. In this sense, the term is close to the modern interpretation of museums: institutions engaged in collecting, studying, storing and exhibiting objects — monuments of natural history, material and spiritual culture — as well as educational and popularizing activities.

The basis for the creation of the first open museum in the world was a collection of ancient bronze sculptures, which was given as a gift to the citizens of Rome in 1471 by the then-head of the church, Pope Sixtus IV.

For three centuries, the collection was in the Capitol Museum, access to which was limited. And only in 1734, Clement XII made the museum public, emphasising that art should be publicly accessible. The creation of museums as specialized institutions for the display of collections dates back to the 18th century at best. The first such museum was the British Museum in London — it opened its doors to the public in 1753 and remains №2 on the list of the most world-popular museums today.

In addition to a purely educational function, museums have a wide range of influence on people and society, which has been proven by scientific research.

Reason number 1: scientists from University College London say that one or two cultural activities a year reduce the risk of early death by 14% because cultural leisure eliminates a sedentary lifestyle, which is the cause of many cardiovascular diseases.

Reason number 2: museums reduce anxiety, and the risk of depression and make us less lonely.

Reason number 3: The development of the museum industry affects the country's economy. For example, take the estimate of the American Alliance of Museums, according to which museums in the United States annually contribute \$ 21 billion to the economy of the country, and visitors to historical sites and cultural attractions stay in the country 53% longer and spend 36% more money than other tourists.

Museums play an important role in the modern world as they serve as a repository of history, culture, and knowledge. They offer visitors a glimpse into the past and present providing opportunities for education, inspiration, and reflection. Overall, museums play a crucial role in preserving our collective heritage and promoting education, creativity, and cultural exchange in the modern world.

*O. Liubchenko*

### **THE CONCEPT OF "THEATRE OF THE ABSURD": FEATURES, PARADOXES AND PHILOSOPHY**

*O. Любченко*

### **ПОНЯТТЯ «ТЕАТР АБСУРДУ»: ОСОБЛИВОСТІ, ПАРАДОКСИ, ФІЛОСОФІЯ**

The theater of the absurd is a direction of drama based on the principles of total rejection of a person from the social and physical environment. Plays in this direction first appeared in the early 1950s in France, and then spread throughout Western Europe and the United States. The sources of the theater of the absurd can be identified in the practical

and theoretical activities of representatives of the early 20<sup>th</sup> century, such as A. Jarry's "King Ubyu" (1896), G. Apollinaire's "Pop Tiresias" (1903), where farce and vaudeville were combined, in the plays of F. Wedekind with the irrational aspirations of his heroes. The emergence of a new direction in drama was discussed after the Paris premieres of *The Bald Soprano*, 1950 by E. Ionesco and *Waiting for Godot*, 1953 by S. Beckett. The line of absurdity is manifested in the fact that in the production of the play "The Bald Singer", that the singer herself does not exist, and on the stage, there are two married couples, whose inconsistent, full of cliché speech reflects the absurdity of a world in which language makes communion more difficult than it promotes. In S. Beckett's play "Waiting for Godot" two tramps are waiting on the road for a certain Godot, who never appears.

In a tragicomic setting of loss and alienation, these two anti-heroes recall incoherent passages from a past life, experiencing an instinctive sense of danger. Every action, every word and every object on the stage in the theater of the absurd has its place.

The idea of absurdist plays is a reflection of the concept of the world, the values of the playwright. All your experience, attitude to the surrounding reality, your own attitudes and observations, all this can be traced inside the stage production. Playwrights attributed by critics to the absurdist direction, never gathered in groups and associations. Therefore, we can say with confidence that each play is unique, each author has his own style, his own metaphors and his own system of worldviews.

There were no positive characters in the plays of the playwrights of the absurdists'. Their characters are devoid of human dignity, downtrodden internally and externally, morally crippled. At the same time, the authors did not express either sympathy or indignation, they did not show or explain the reasons for the degradation of these people, and they did not reveal the specific conditions that led a person to a loss of self-esteem. The absurdist tried to affirm the idea that man himself is to blame for his misfortunes.

The philosophy of existentialism, which developed in the 20–30s of the twentieth century, became the philosophical basis of the theater of the absurd. It was based on the thesis about the absurdity of the existence of the world as a whole. The inner world of a person with all his experiences, emotions, anxieties and hopes is put forward in the first place, but he is sharply opposed to the surrounding reality. The world that surrounds a person is chaotic; it does not have a certain coordinate system where a person could feel comfortable. The meaning of existence is also called into question; there is a constant search for oneself and a place in the world. Hidden important philosophical problems shone through the visible absurdity: the meaning of being, the ability of a person to resist evil; the human tendency to hide from unpleasant evidence; manifestation of world evil, "pandemic of mass insanity".

The theater of the absurd debunks the myths about the causal relationship of what is happening, denies the use of accumulated experience and postulates a total interpersonal misunderstanding. Then, it turns out, the only thing it can give us is awareness of the simulation of reality. Perhaps the point is another paradox: the less we notice the absurdity of the situation, the more absurd it becomes. We are turning into "bad" actors, only not those who play poorly on stage, but those who overact behind the scenes. The more often we remind ourselves of the absurdity of what is happening, the easier we treat it, the funnier it becomes.

The magnetism of the theater of the absurd is that it does not claim to be true and does not dictate the rules of the game to us. It just offers to take a wider look around, listen to yourself and others, so as not to let yourself be fooled. Because a person will never be ready to face war, death or pain, but by accepting reality in its paradox, we can more easily come to terms with it.

*S. Dubinska*

## **THE IMPORTANCE OF FOREIGN-LANGUAGE COMMUNICATION FOR A GRAPHIC DESIGNER**

*С. Дубінська*

### **ВАЖЛИВІСТЬ ІНШОМОВНОЇ КОМУНІКАЦІЇ ДЛЯ ДИЗАЙНЕРА-ГРАФІКА**

In today's globalized world, communication is key to success in any field. In the design industry, foreign-language communication is essential for designers who want to work with clients from different countries, cultures, and languages. Graphic designers must be able to communicate effectively in foreign languages to meet the needs of their clients and create designs that resonate with their target audience. First and foremost, this is due to the fact that when performing a particular task, a designer has to discuss with a client as much as possible, conduct a survey and get them interested in their unconventional ideas. Even with a high degree of creativity and experience, not every designer can easily interact with clients. There are certain barriers that prevent you from expressing your thoughts correctly and having a constructive dialogue. The same goes for interactions with colleagues and management. For certain design projects, each unit of the team lays out its ideas and the ways of achieving the goal. If there is insufficient or no communication between related employees, the project, as a product of a joint activity, is doomed to failure.

One of the most important aspects of graphic design is understanding the client's needs. To develop a successful project, designers must understand the client's target audience, their brand identity, and their marketing goals. In many cases, this involves working with clients from different countries and cultures, which means that foreign-language communication skills are essential. When designers can communicate with clients in their own language, they can better understand their needs and create designs that meet their expectations. It also helps to establish trust and build a stronger relationship with a client, which can lead to more efficient cooperation in the future.

In turn, cultural differences can have a significant impact on design projects. What works well in one culture may not work in another, and designers must be able to adapt their ideas and techniques to comply with the cultural standards and preferences of their clients' target audiences. For example, the use of certain colors, symbols, or imagery may be considered offensive or inappropriate in some cultures.

In many Western cultures, for example, white color is associated with purity, innocence, and cleanliness. However, in some Asian cultures, white is associated with death, mourning, and funerals. In China and Japan, white is a traditional funeral color, and it is considered inappropriate to wear white to a wedding or other festive occasion. Another example is green color, which is associated with nature, growth, and prosperity in many cultures. However, in some Middle Eastern cultures, green is associated with jealousy and envy. By communicating with clients in their own language, designers can gain a better understanding of the cultural context in which their designs will be applied. They can also