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## CREATIV WAYS OF PERSONALITY FROM THE CHRONOPSYCHOLOGICAL PERSPECTIVE

**Abstract.** *The article presents the theoretical foundations and results of the autobiographical and experimental method of studying the creative lifepath of personalities known in the world literature from the point of their time orientation and the individual's biological cycle duration. The artistic world or the creative world is always to a certain extent conditional: it is the image of reality. Time and space in the literature, thus, also conditional, but to some extent reflect the author's outlook and serve as indicators of some features of the creator's personality. In this context, it is very relevant to study the personal asymmetry of the temporal perspective and its impact on the choice of prevailing temporal form of the verb describing chronotope chosen by poet or writer. In general, time is the independent variable that is always present in human mental activity. Thus, the relation of individual to space and time in which he lives, is reflected in his poetic and literary works, diaries, autobiographical notes, letters. A detailed analysis of the sources can reveal the time at which the individual lived and reveal his relation to a typological group. Moreover, in the work of each author it is possible to allocate various chronotopes, which, in turn, will be described by the form of the verb of precisely the subjective time experienced by its author. It is the very name of chronotope that can clarify a lot in the personality of the creative subject.*

*Therefore, the purpose of the study is with the help of the autobiographical method of time verbs which the author prefers to compare, and to assume exactly to which typological group in the continuous  $\tau$ -types spectrum it belongs. Also, taking into account the individual's biological cycle duration, calculate the periods of "rise" and "fall" in the creative people life, at the same time, the opportunity to explain their mental state peculiarities at certain periods of life.*

**Keywords:** *chronotope, lifepath, individual time unit, individual's biological cycle duration.*

**Introduction.** The lifepath and creative path of a poet or a writer is inevitably reflected in the individual's work. Therefore, a scientifically grounded explanation of creative "rises" and "falls" in the life of such a person is relevant. Many of the brilliant creators of literature, which left the descendants a creative heritage, remained obscure to society considering their difficult personal lifepath, reflected in the work. Who are these personalities? What psychotype do they represent? These questions always remain interesting for a society that worships its idols.

Taking into account the relevance and the unresolved problem of scientific explanation of individual's lifepath and creative path, we determined **the study purpose** to use the autobiographical method to trace the individual's lifepath and creative path, and using the rule of experiencing time (Tsukanov, 2000) to calculate periods of "rise" and "fall" in the lives of prominent people and, accordingly, from the position of chronopsychology, to describe their temporal orientation and personal lifepath.

### **Objectives of the study:**

- 1) by the autobiographical method to analyze the forms of verbs used in the writings of the

word creators, the manner in which they are conveyed;

- 2) depending on the subject's time focus, determine whether the creator belongs to a certain typological group in the  $\tau$ -types continuous spectrum and determine the psychotype;
- 3) in accordance with the law of experiencing time (Tsukanov, 2000) and taking into account the duration of the individual's biological cycle duration, scientifically explain the lifepath of the individual.

### **Research methods.**

1. Autobiographic method in order to study the verbs usage nature in the works and the manner in which they are conveyed, which makes it possible to identify an adequate way of analyzing the individual's lifepath and creative path as an inseparable unity, which is possible due to a thorough analysis of the diaries, notes, letters and works of the author.
2. Experimental method to measure the subjective time perception by the method of chronometric test and the calculation of the individual's biological cycle duration from the standpoint of the law of experiencing time.

The proposed concept of chronopsychological analysis of the individual's lifepath (Tsukanov, 2000; Savenkova, 2015) requires the development of a method in conjunction with autobiographical, which can be used to study the creativity of such a person.

Hence, depending on the relevant research problem, questions related to the direct experience of the time flow and the peculiarities of the creative personalities time mechanism functioning should be studied.

**The hypothesis** suggests that the lifepath and creative paths of any poet or writer are necessarily reflected in the work, which is why the chronotope can be considered as their synthesis. Thus, the need for a method that best meets the characteristics of a person's time experience is outlined.

In order to determine the fundamentals and essence of this method, we turn to the characteristics of the time experience.

1. Because the experience of time is inherent in man and is one of the basic phenomena of the chronotype, the task of this method is to approach this phenomenon as close as possible and to join the experience of the time flow existing in the stream of consciousness.
2. The experience of the time flow is a peculiar background for explaining the course of human life. Therefore, this method should preserve this role of the background for analyzing the individual's lifepath and creative path.
3. The new method should focus on the subjectivity of experiencing time, which is reflected in the work, in particular, the use of verbs, directed to the past, present or future. This will make it possible to determine whether a person belongs to a particular typological group.

On two independent samples, by the duration reproduction method (to = 2,3,5 s), B. Tsukanov (Tsukanov, 2000) the value of E = 15 ~ 16% for the "medium group subjects" was obtained. By value, it completely coincides with the obtained earlier relative error values in the studies of G. Woodrow (Woodrow, 1963), P. Fress (Fress, 1961), etc. If we take into account the fact that G. Woodrow used intervals of up to 30 s, T. Kolman - up to 3 minutes, P. Fress - up to 30s, and in B. Tsukanov's experiments there were gaps up to 5s, and to take into account that the practical equality of errors was separated by several decades, we can state that by the duration reproduction method the individual chronotope is determined, which is constant and can act as a central factor that will determine the orientation of the individual, namely extraversion-ambiversion-intraversion, and will provide the opportunity to determine a psycho type of personality.

**Research results and discussion.** We turned to the consideration of the question of analyzing the

individual's lifepath from the standpoint of the psychology of time.

K. Levin (Levin, 1987), one of the first psychologists, who built a spatial-temporal model, the chronos, in which consciousness and behavior of the individual were viewed through the lens of a long-term perspective and versatile characteristics of the individual living space. At the same time, in the course of time, he identified the zones of the present, the nearest and distant past and future, and in space - the levels of real and unreal (grounded in fantasies). In the process of ontogenesis is happening the disintegration of the closest and distant zones of the past and the future, real and desired, but possible only in the imagination past events.

Equally significant drawback towards a unified theory of time experienced subjectively, was that scientists studied human lifepath separately. S. Rubinstein (Rubinstein, 1977) proposed the idea of a "lifepath" and described it with one hand as something integral, and with the other as a certain number of specific steps, each of which can be a "turning point", that is to radically change the way of life of the individual. According to the scientist, the way of life of the individual structured in elementary units - events - "nodal points and turning points." One of the major issues mentioned by S. Rubinshteyn is the question of subjective picture of the lifepath, understood as a subjective image that reflects the spatial and temporal parameters of human life and personality that regulates its activity as a subject of life.

B. Ananiev (Ananiev, 1976), dealing with the problem of the lifepath of the individual, introduced the concept of "subjective picture of life", which was developed and expanded in detail. In his latest work, *Man and Peace*, he views life as a way of human being in the philosophical sense, thereby expanding the concept of the lifepath of the individual and translating it into the plane of the problem of personal life.

K. Abulkhanova-Slavskaya (1997), developing these ideas in her studies, developed one of the modern approaches to understanding the lifepath of the individual as the concept of personal organization of time and time of life, which considered the time perspective as "the way of life of the individual". She tried to explain the nature of the psychological time, explaining it as the real time of mental processes, states and properties of the individual, in which they function and develop on the basis of reflected in the direct experience and conceptual understanding of the objective time relations between different scales life events. At the same time, the biographical scale of psychological time corresponds to

the time relations between the main events of the lifepath of the individual.

Age periodization is considered in the "objective biographical" time. But it is nothing but the time spent directly, the course of which is associated with the progress of the human body biological clock. The course of this clock (biological rhythms) is also studied separately, so the rhythms of life have not been compared with their course either in the "objective biographical" time of human life, or in the "psychological time of personality".

The structure of temporal properties of a person is determined by the fact that it is based on the actual duration experienced. It is associated with the course of subjective (biological) hours of the individual and determines the features of his attitude to the time. Therefore, in order to create a holistic general-psychological view of the temporal properties of a person in the process of development of creativity, it was necessary, above all, to consider the patterns and mechanisms of individual time experienced by the subject in connection with the indicated reasons, which became the subject of a separate study of chronopsychology.

Studies of the time problem in psychological science show that time is a fundamental component of the entire reflective-behavioral interaction of man with the outside world, from feelings to personality (Abulkhanova-Slavskaya, 1997, Woodrow, 1963, Fress, 1961, Yelkin, 1945). In the minds of an individual time breaks down into the past, present and future (Woodrow, 1963). Subjectively, the time flows (Fress, 1961) in the direction from the future through the present in the past (Bragina, Dobrokhotova, 1988) and does not depend on physical time (A. Bergson, 1979).

The chronotope of the individual acts as the central factor in the human time experience, which explains the "lifepath" of the individual manifestation periodicity. Namely, in individuals with a certain chronotope, the creative path is manifested with a certain "C-periodicity".

An analysis of the age of a creative person from the date of birth to death indicates that the lifepath is most vulnerable at the end of a long, large biological cycle or its long quarters. Following the creative path "C-periodicity", it becomes possible to assert that in the individual's life there are a number of separate age points that become critical. It is at these points that there is a "falls" period sharpening in the individual's life. Logically, the question arises, why exactly at these points there are "falls"?

The explanation of the beginning of the "falls", based on the Tsukanov's proposed cyclic model of the experience of time (Tsukanov, 2000), is related to the phase singularity concepts (Schhnol, 1964).

Under the phase singularity is understood the merging of the time phases of different cycles in separate points (Winfrey, 1990). In accordance with the cyclic model (Tsukanov, 2000), the phase singularity (FS) takes place at the points where the end of the previous large cycle merges with the beginning of the next cycle.

Phase singularity makes it possible to explain the turning point of the century, in which there are "psychological outbreaks of personality". In general, the model of the "chronopsychological profile of the person" allows to distinguish the important role of phase singularities in the manifestation periodicity of the individual's creative path and timeliness of their prediction.

To solve this problem, it is necessary to turn to the estimation of the duration of the C-period (Tsukanov, 2000), namely the chronotope and autobiographical analysis of the lifepath of the creative person. For each individual, the average age from the birthdate to the beginning of creative "rises" and "falls" in the C-period period is calculated and converted into years. By the law of time experiencing by the subject, C-period is determined by the formula:

$$C = 8,5 Ch \text{ (years)},$$

where  $Ch$  is the chronotype of the individual.

B. Ananiev (Ananiev, 1976) emphasizes that these cycles and phases of development "are characteristics of time" and cannot be independent of the individual's central clock course. If the life of an individual consists of cycles that change each other, then isn't it possible that the S-period will show itself in the course of the creative path of the individual.

Thus, the "C-period" concept can be regarded as a psychological and temporal indicator of the individual's creative path.

Every artist as a representative of this or that society embodies the contemporaneity in his works, assesses the surrounding phenomena - all this in the works, in autobiographies, he can only reflect the form of the verb, which he favors through the individual organization of his psyche. This also applies to the past, in order to evaluate it from the point of view of the present.

At the same time, when analyzing the work of the author, we took into account the situation in which the work, the prose or the letters are created: this is the "now" situation, which explains the presence of a large number of the present time verbs.

Anna Akhmatova's literary work, analyzed by us, suggests that she favored the past in contrast to the present and the future. Though poetess faith fell into difficult years, she preferred the past, which was closest to her spiritual state. This is confirmed

by the analysis of her autobiographical prose, namely, in the notes, diaries, she prefers the verb of the past. According to A. Akhmatova "whole soul", she invested in two works: "Poem without a hero" and "Requiem". Because of this, both works can to some extent be considered autobiographical. In "The Poem without a Hero" there is only a chronotop of the past present. Already this fact confirms our assumption that Akhmatova belongs to the melanchoids typological group. Impressive results were obtained concerning the chronotope components: the time component – 90%, space – 10%. The chronotope is described predominantly by verbs of the past – 80%.

We assume that the chronotope can be considered as "any description", where there is a merge of time and spatial features into a single chronotopic continuum. So in the work of A. Akhmatova "Requiem" the following chronotopes were identified:

1. The unity of humanity in the present time – 50%. The main role here is played by time – 90%.
2. Separations in the past – 90% of verbs of the past. Only a small hope for the future, verbs of the future time – 5%.
3. Waiting for death in the future – verbs of the future time constitute 40%. The component of time is given 90%, space – 10%.

As can be seen from the above, Akhmatova was not accidentally very often referring to what had already passed. It was the thing that inspired her to hope for life. And another significant fact: A. Akhmatova died at the age of 77, after the fourth infarction. This disease is "overwhelming" for representatives of the melancholic group (Savenkova, 2013). The date of death coincides with the end of the ninth large biological cycle (9C).

Let's analyze the life and creative path of famous poet M. Tsvetaeva. The letters of the poet testify to the phenomenon of alienation in the childhood that remained with her throughout her life with boredom and anger (Tsvetaeva, 1989). In the life of M. Tsvetaeva there was a lot of love, but she expected a lot more from life. She was the only important person in her life. Her daughter, Ariadna, wrote about her mother: "... she's sad, likes music and poetry. She can hate a lot." The poet was inherent in the so-called "black anger" and a state of moderate depression, at the same time, she needed to be favored. All of these features are characteristic only of representatives of one typological group - the melanchoids-type temperament, which, incidentally, have very good creative abilities. The poet clearly expressed herself in relation to the time: "I have never had neither the present nor the future – only the past" (Tsvetaeva, 1989).

In the work of the poet we have identified the most distinctive of the poetess chronotopes, reflecting the content of all her life.

26 years old – a chronotope of destruction. Time – 93%; space – 7%. Past – 80%.

28 years old – a chronotope of suicide. Time – 90%; space – 10%. Present time – 50%. Past time – 50%.

32 years old – chronotope of grief (at the time pregnant). Time – 85%; space – 15%. Present time – 20%. Past time – 80%.

36 years old – chronotope of crying. Time – 95%; space – 5%. Present time – 10%. Past time – 90%.

The theme of death and suicide has always dominated the work of M. Tsvetaeva. She committed suicide, the date of which coincides with the end of the large biological cycle of the poetess' life.

From early childhood and throughout life O. Block was close to his mother. Witnesses noticed that the poet with his mother was very similar outside and inside. He always listened to the mother's thought.

As to his personal life, in the "Literary Heritage" it is noted that during his life O. Block was fond of L. D. Mendelieva. At the same time, the poet was planning suicide in advance if this woman refuses to communicate. He wrote: "It is necessary to prepare in advance for death. To appoint a day and during the fun to leave."

During the conversation with his beloved woman in 1802, the poet holds the revolver next to the portrait of his beloved. He wrote: "I am very old soul".

Also depressed was his love for two other women throughout his life - NN Volokhova and L. A. Delmas, resulting in manifestations of mental disorders from the poet.

His mother – M. A. Baketova talked about her son: "The face of my son was always calm and cold, like a marble Greek mask."

The acquaintances noticed that everyone was impressed with the steadfastness of the poet's eyes, his face was without facial expressions, silent, closed. So was O. Block in the period of youth, adolescent and shortly before his death. His friend M. V. Babenichikov wrote that O. Block only talked to his loved ones, wrote very slowly. At the same time, his manuscripts were always in perfect condition and kept neatly folded. He read monotonously and quietly.

In 1921 O. Block wrote his last poem: "As always, there were mixed feelings." Since April 1921, his physical condition has deteriorated, he began to experience severe physical pain. O. Block's illness - inflammation of the heart valve has steadily pro-

gressed. August 7 at 10 o'clock 30 minutes O. Blok died.

The relation to the time in which the poet's chronotopes are displayed:

"Life slowly went, like an old fortune teller, mysteriously whispering the forgotten words ...". "And it's all more wonderful to breathe with what went on the Earth."

According to our observations O. Blok can be considered an individual, which is in the continuous "τ-types" spectrum (Tsukanov, 2000) at the beginning of the melanchoid group, that is, with some features of equilibrium. Let's prove it on an example of chronotops, timeverbs, which O. Blok favored. The following chronotopes are selected:

Boredom. Time – 80%. Space – 20%. Present – 90%. Past – 10%.

Care. Time – 95%. Space – 5%. Present – 40%. Past – 60%.

Death. Time – 85%. Space – 15%. Present – 20%. Past – 80%.

Love. Time – 82%. Space – 18%. Present – 10%. Past – 90%.

O. Blok died at the age of 40 years 9 months, which means the completion of the first large biological cycle and a critical point in human life that meets the minimum of the individual bioenergy potential. It is worth noting that death was associated with heart valve disease, that is, "predominant" disease in the continuous "τ-types" spectrum (Savenkova, 2015).

The chronotope is present in 1912.

Very interesting is the chronotope of the famous writer M. Bulgakov, his periods of rise and fall in life correspond to his biological cycle. At thirty-four years - the maximum rise of the first large biological cycle - the peak of creative activity. At this time his famous works appear: "Dog Heart", "White Guard", "Days of Turbines", "Notes of a Young Doctor". It is at this age that he marries to L. Belozerska. In 1939 – a decline of the large biological cycle of the life of the writer, when he turns thirty-nine years. The writer, in a state of despair, speculated about suicide.

The next second period of rise in the life of the famous writer was throughout 1933–1935 years, when M. Bulgakov turned 42.

1937 – a sharp deterioration in health. This is the period of the decline of the second large biological cycle of the life of this famous person. Doctors stated a diagnosis to the writer: hypertensive neuroclerosis. This disease is incurable. M. Bulgakov understood it as a doctor. Familiar people wrote about him: "It was sociable, but hidden."

Even when in 1932 the writer decided to marry E. S. Shilovska, then at this time, the feeling of death does not leave him. M. Bulgakov told his lover: "Give

me a word that I will die in your hands." At that time, he was only forty-one years old and looked happy, happy and healthy. Beloved swear to him that she will fulfill his will.

In 1939, the decline of his large biological cycle of life comes, and from that time the writer begins to say that the last year of his life has come.

At the same time, his chronotope of works in the manuscript, which had two noses: "Notes of the deceased" and "Theatrical novel", turned out to be very interesting. But the author underlined two risks is the first name of the manuscript, giving it an advantage.

This is due to the fact that, as a doctor, he knew that his father's illness - neuro-sclerosis could occur with himself. That's what happened. At the age of forty-nine years, at the end of the second large biological cycle, the writer fell ill and died.

In this work, the chronotope of labor contains ninety-five percent – the time component, and five percent – the spatial component.

In verbs, the author prefers the past: nine hundred percent – past, eight percent - current, two percent – future.

An autobiographical analysis from the standpoint of the psychology of time allows us to assume that the writer is in the continuous spectrum of τ-types (Tsukanov, 2000) at the end of the phlegmateoid group, its value of subjective time unit is approaching 1.1s.

Very interesting was the chronotope of the famous writer and poet Ivan Alekseevich Bunin. Truth is said that nobody knows better the child than his mother. Therefore, let's quote the words of the creator's mother about his son: "From a very young age, the boy was followed by two opposite features: mobility, joy and, at the same time, sadness, strong vulnerability, dreaminess, fear of darkness ... And this two-way, with years changing, remained to death with him."

The friend of the writer S.Y. Pregel wrote: "In the moment of openness, Bunin was a complex man and a closed man, he was never showed that something troubled him."

From 1900 to 1910 there was a decline in the large biological cycle of the writer's life. During this period, his wife V.M. Bunina wrote: "... often wakes up, a man complained to the heart, declaring that he was dying ..."

This behavior is very typical for representatives of the melancholic group: the fear of death is the leading emotion, and the disease of the cardiovascular system is their weak point in the continuous spectrum of τ-types (Savenkova, 2015). This recession cycle writer survived. But since 1947 the decline of

the large biological cycle in the life of the creator begins and the disease has renewed again.

The physician, who for a long time looked after I. Bunin, said: "Bunin has always been sharp in his statements. Suffered from emphysema and sclerosis of the lungs with a progressive weakening of cardiac activity. Despite his illness, the weakness, Ivan Alekseevich until the last days retained his sharp mind, memory and accuracy of judgments, which often contained bile and even angry."

Investigated letters, poems, works, articles, reviews and reviews of this creator indicate that the author gave the verbs of the past time. Autobiographical was his work: "The Life of Arsenyev," where the writer's chronotopes are traced.

In this work, the author writes: "I felt an unexpected loss of the desire to live, that is, to move, drink, eat, rejoice, get sad, even ... to love ..."

"... I slept for three, four o'clock in the morning, woke up from the bed easily and quickly, washed and dressed with special care."

"... I lived tense, anxious, often held with people rigidly, easily fell into boredom, in despair"

In the product we have a chronotope of death. The time component is ninetyfive percent, space - three percent. The prevalence is given to verbs of the past time - ninety percent. That is, before us an individual who lived predominantly in the past. In

the continuous "τ-type" spectrum, he approaches the melanchoid type. In his chronotope, time plays a decisive role.

The writer died at age eighty-three, at the end of the eighth great biological cycle, that is, "jumped" to the critical point of his life, thanks to his strong love at that time to the woman.

The works of L. Tolstoy were analyzed, which makes it possible to state that the writer was very "tied to the past", that is, he belongs to the phlegmatoid typological group. And one more significant fact: when a writer lived, he was very ill with predominant illness in the continuous "τ-types" spectrum - a disease of the stomach (Savenkova, 2015). It is this disease that is typical for phlegmatoids. L. Tolstoy died at the age of 82 years, that is, after the end of the eighth biological cycle.

**Conclusions.** Ergo, we can state that the life-paths and creative paths of writers and poets are reflected in literary work and in the form of a chronotope, forms of time verbs, in the way of narration. It is very important that absolutely different people pass different creative and life paths, but they have something in common. They are representatives of one typological group, therefore, they are very similar in relation to the life attitude in certain events. That is why the chronotope can be considered their synthesis.

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### **ТВОРЧИЙ ШЛЯХ ОСОБИСТОСТІ З ПОЗИЦІЇ ПСИХОЛОГІЇ ЧАСУ**

**Анотація.** У статті представлені теоретичні засади та результати автобіографічного та експериментального методу дослідження творчого шляху відомих у світовій літературі особистостей з позиції їх часової спрямованості та тривалості біологічного циклу життя індивіда. Життєвий та творчий шляхи будь-якого поета чи письменника, митця обов'язково відображаються в творчості, саме тому і хронотоп можна вважати їх синтезом. Таким чином окреслюється потреба в методі, який у найкращий спосіб б відповідав би характеристикам переживання часу людини. Художній світ ч світ творчий завжди у тому чи іншому ступені умовний: він є образом дійсності. Час та простір в літературі, таким чином, теж умовні, але в деякій мірі відображають світогляд та його вплив на вибір переважаючої видо-часової форми дієслова при описі обраного письменником чи поетом хронотопу. Загалом, час є тією незалежною змінною, яка завжди присутня у розумовій діяльності автора та виступає показниками деяких рис особистості творця. У цьому контексті досить актуальним є вивчення особистісної асиметрії часової діяльності людини. Таким чином, відношення людини до простору та часу, в якому вона живе, відображається в її поетичній та літературній творчості, щоденниках, автобіографічних записках, листах. Детальний аналіз джерел дозволяє виявити час, у якому жив індивід та належність до його типологічної групи. Більше того, у творчості кожного автора можливо виділити різноманітні хронотопи, які, у свою чергу, будуть описані формою дієслів саме того суб'єктивного часу, який переживав його автор. Самехронотоп, тобто сама назватвору, може багато прояснити в особистості творчого суб'єкта. Тому метою дослідження є порівняння за допомогою автобіографічного методу дієслів часу, яким автор надає перевагу, та максимально точно припустити до якої типологічної групи у безперервному спектрі типів він належить. А також, з урахуванням тривалості біологічного циклу життя індивіда, підрахувати періоди «підйому» та «спаду» в житті творчих людей, водночас, і можливість пояснити особливості їх психічного стану в певні періоди життя.

**Ключові слова:** хронотоп, життєвий шлях, власна одиниця часу, тривалість біологічного циклу життя індивіда.