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Odesa Mechnikov National University***INTERRELATION OF TYPES OF PERCEPTION OF STYLES
OF ART AND AGGRESSION****ВЗАЄМОЗВ'ЯЗОК ТИПІВ СПРИЙНЯТТЯ СТИЛІВ МИСТЕЦТВА ТА АГРЕСІЇ**

The purpose of the article is the study of the peculiarities of interrelation of aggressive behavior and peculiarities of the perception of the artistic art style. Because our hypothesized people with a predominance of certain aggressive behaviors tune into the certain patterns of behavioral responses that are depicted in works of art. Were used the theoretical methods (induction, abstraction, generalization, systematization) and empirical methods were used, namely: method of psychological diagnostics and methods of mathematical data processing (descriptive statistics, correlation analysis). The method of psychological diagnostics contained: the author's method "Art preferences", the method of diagnosing forms of aggression A. Bass and D. Arka, method, test "Hands" of E. Wagner. As a result of the study it was revealed that there is a correlation between the Renaissance type of perception of artistic style and indirect aggression, as well as dependence, which suppresses aggressive tendencies in behavior. It should be noted that the relationship of the baroque type of perception of artistic style with irritation and affectation was found. It was found that there is a relationship between the classical type of perception of artistic style and physical aggression, as well as directiveness. In turn, the impressionistic type of perception of artistic style correlates with verbal aggression and exhibitionism in showing aggression. Note that there is a direct correlation between the surrealist type of perception of artistic style and suspiciousness and the inverse correlation with dependence. The data obtained indicate that there is a direct correlation between the abstract type of perception of artistic style and negativism, but on the other hand, an inverse correlation with the tendency to aggressive behavior in general is revealed.

Key words: aggression, styles of art, types of perception, aggressiveness, art.

Метою статті є дослідження особливостей взаємозв'язку агресивної поведінки та особливостей сприйняття художнього стилю мистецтва. Згідно з нашою гіпотезою люди з переважанням певної агресивної поведінки налаштовуються на певні моделі поведінкових реакцій, зображені у витворах мистецтва. Для нашого дослідження використано теоретичні (індукція, абстракція, узагальнення, систематизація) та емпіричні (метод психологічної діагностики та методи математичної обробки даних (описова статистика, кореляційний аналіз)) методи. Методика психологічної діагностики містила: авторську анкету «Художні уподобання», метод діагностики форм агресії А. Басса та Д. Арка, метод-тест «Руки» Е. Вагнера. У результаті дослідження виявлено, що існує взаємозв'язок між ренесансним типом сприйняття художнього стилю та непрямую агресією, а також залежність, яка пригнічує агресивні тенденції в поведінці. Слід зазначити, що виявлено зв'язок барокового типу сприйняття художнього стилю мистецтва з роздратуванням та афектацією. З'ясувалося, що існує взаємозв'язок між класичним типом сприйняття художнього стилю мистецтва та фізичною агресією, а також директивністю. Імпресіоністичний тип сприйняття художнього стилю мистецтва корелює з вербальною агресією та екзібіціонізмом у вияві агресії. Зазначимо, що існує пряма кореляція між сюрреалістичним типом сприйняття художнього стилю мистецтва та підозрілістю та зворотна – із залежністю. Отримані дані вказують на те, що існує пряма кореляція між абстрактним типом сприйняття художнього стилю мистецтва та негативізмом, але, з іншого боку, виявлено зворотну кореляцію зі схильністю до агресивної поведінки загалом.

Ключові слова: агресія, стилі мистецтва, типи сприйняття, агресивність, художнє мистецтво.

Introduction. The rapidly changing world of mass media, internet and telecommunication which connect with the penetration of aggression into all spheres of human life, raises the question of what can lead to its emergence. Significant and topical is the search for means, ways and methods of "ecological" for the human psyche to sublimate these aggressive manifestations without harming others.

The study of various aspects of aggression and aggressiveness is connected with the fact that aggressive people are irritable, resentful, often experience anger, rage and fury. Aggression is, first of all, an outwardly expressed action directed against another person. Usually this behavior is short-term (transient) and changes depending on the characteristics of the situation or change of one situation to another.

Consequently, since a work of art is a product of spiritual work to understand the world order, expressed in the language of images and emotions, it acts as an intermediary between the consciousness (worldview) of the author and the consciousness (worldview) of the recipient. Identification of preferences in the style of the painting, as a result revealing certain individual features provides an opportunity to understand the nature of aggression and aggressiveness.

Objective of the study: to investigate the relationship between aggressive behavior and the peculiarities of perception of the style of art.

Research objectives:

1. To reveal the essence of concepts "aggression", "aggressiveness" and "aggressive behavior" in the psychological science.

2. To study the peculiarities of perception of artistic art.

3. To establish the peculiarities of interrelation of aggressive behavior and peculiarities of the perception of the artistic art style.

1. Theoretical framework or Literature Review:

Analyzing the genre system, V. A. Lenyashin came to the conclusion that the style as a category organically inherent in painting, that's why only in the process of analyzing the style system of painting and its individual components, in revealing their possibilities, properties and characteristics can be studied positively aggression. In the researcher's concept, the modern system of painting styles is essentially a self-regulating system, where it is important to identify the structural leitmotif which determines its development. According to the scholar, this reveals the principal beginning, the objective property: striving for the fullest self-revealing, for completeness and integrity [7, p. 44–53].

E. Antje considered positive aggressiveness as a type of personal potential in the aspect of its realization and confrontation with unfavorable events.

Positive aggressiveness, on the other hand, is defined as a personality's propensity for self-assertion. It is also defined as an individual's readiness to actively and assertively defend his interests, be self-confident and inclined to vigorous self-expression and self-actualization [8, p. 365].

H.A. Berdyaev believed that painting and its styles demonstrate certain human rights to individuality, identity, so there are styles that in every way stimulate the inner activity of man, develop his individual self-consciousness or vice versa push for negative thoughts and actions.

Negative aggressiveness is defined as a personality's propensity for violence or character traits that provoke a person to violence, such features of a personality that push them to aggressive actions. Negative aggressiveness seeks to harm or damage another living being in an effort to avoid similar treatment of oneself. Negative aggressiveness manifests itself in an individual's tendency to threaten, intimidate, insult, hate, violently violate another person's rights, cause harm, damage, etc. [14, p. 36–41].

E. Olshanskaya distinguishes destructive and constructive aggression on other bases. The first is described in terms of social maladaptation and unproductive and is aimed at suppression or destruction of the environment. The second is described in terms of social adaptation and productivity; it is aimed at overcoming disadaptation through reorganization of one's own and others' expectations. I. D. Bekh believes that people's lives depend on what their attention is focused on, when attention is focused on the negative, they, consciously or not, behave destructively. Consequently, people with a predominance of negative aggressive behaviors tune into the negative patterns of behavioral responses that are depicted in works of art [12, p. 18].

According to R. May destructive aggression consists in the intention to hurt or inflict pain on another person, to deprive him of his power or simply to increase his power. Constructive aggression is associated with

breaking through barriers, establishing a relationship, confrontation with another without the desire to hurt him or her, but with the desire to penetrate his or her consciousness.

It has been argued that hostile interpretation tends toward aggression, whereas effort control reduces aggressive intentions. As a basic process, hostile interpretation attracts effort control and captures attention, but at the same time effort control can minimize hostile interpretation through reevaluation and self-distraction. Painting is a means of expressing one's thoughts in different ways, and culture is all about elevating the individual and developing one's inner world. A certain style in painting can be aimed at improving the inner world of man, on the other hand demonstrate the destruction [15, p. 51–66].

2. Methodological basis of the research: According to the personality approach, the aggressiveness of the personality is caused not so much by the external situation as by internal personal causes, which makes it possible to differentiate aggression, that is, to identify parameters, varieties of personality aggression or its typology, and in explaining the features of personality aggression use non-functional criteria of differentiation [9, p.198].

Within the framework of this approach, L.A. Nemen-skaya considered painting as a special perception of the world, as a display of internal or external state of the creator with the help of artistic images. According to the scientist, painting, helps to cognize reality through the creations of masters and includes several meanings: spiritual and practical cognition of reality; the highest degree of mastery in any field of work.

Instinctive theories see aggression as an innate property inherent in humans by nature, as an instinct for death or the preservation of life and the species. According to C. Lorenz, aggression is based primarily on the natural instinct to fight for survival, which humans and other living beings have. This instinct was formed in the process of prolonged development [11, p. 176].

Contradictions between the core and its periphery represent an eternal issue and manifestation of the very nature of art. In the context of this opposition, relations between the subjective and objective, the general and individual, the rational and irrational form and develop in real-life conditions. The character of art evolves depending on whether the core or the periphery with its actively changing trends is dominant: the type of art complying with general cultural norms or that where the creative pursuit of artists prevails. In modern culture, art is subject to dynamic changes that are accompanied by 1) changes of artistic devices, 2) professional abilities of artists, 3) priorities and appraisals provided by the audience. Therefore, any integral image should embrace the whole historical and informational path without differentiation of its temporal constructs into the past, present and future [10, p. 139–147].

From the standpoint of frustration theories (J. Dollard, D. Miller, S. Rosenzweig), aggression is an external reaction that appears as a result of experiencing any frustrating situation. S. Rosenzweig noted that firstly, aggres-

sion constantly has a result of frustration and, secondly, frustration constantly pulls aggression with it. D. Dollard also considered that aggression is always a consequence of frustration; therefore, psychological weakening of aggression is probable, i.e. there is an opportunity to express the opinion, to create a narration, to depict a picture. At the same time O. I. Ivanova considered that peculiarities of the choice of a certain style of art influence the awareness of one's experiences and experiences in life, so they act as a result of catharsis, which appears as an interaction that replaces the actual expression of aggression. D. Miller emphasized that the result of catharsis is applied for the purpose of restructuring aggressive action [2, p. 286].

Behavioral theories (A. Bandura, L. Berkowitz) connect the emergence of aggression with certain social conditions, and aggressive acts are considered as socially learned patterns of behavior. Bandura's theory of social learning treats aggression as a specific social behavior which is learned and maintained in much the same way as many other forms of social behavior.

Thus, L. Leroy considered that impressionism is affirmed the beauty of the real world, emphasizing the freshness of the first impression, the changeability of the environment. The predominant focus on purely pictorial tasks diminished the traditional notion of drawing as the main component of a work of art, hence the emphasis was rather on human action, on human behavior [4, p. 304].

According to proponents of cognitive theories, when describing aggression it is necessary to take into account the contribution of emotional and cognitive processes. L. Berkovits stated that "Obstacles provoke aggression only insofar as they create negative affect. Thus, a goal blocking will not induce aggression if it is not experienced as an unpleasant event. In turn, how the individual himself interprets the negative affect matters and determines his reaction to that affect" [6, p. 452].

According to D. Zillmann, aggression is caused by arousal, i.e. a construct that can be observed and measured. The scientist noted that arousal in this case has to do with irritation of the sympathetic nervous system, which finds expression in somatic reactions – increase in pulse rate, increase in sweating and arterial pressure.

From R. Lazarus' position, aggressive manifestations include such an assessment of the situation that suggests that the best resolution of the situation is to attack, and if a person expects such action to provide a successful resolution, then the likelihood of aggression increases. R. Lazarus argues that there is often a taboo on aggression especially when its expression may be followed by strong retaliation. The scientist believed that the manifested specter of aggression can be both beneficial and dangerous, but for example, uncontrolled anger is equally unproductive and harmful to physical health [3, p. 37–37].

T.C. Gorbachevskaya when describing the peculiarities of perception of painting noted, it is an eternally renewing trend of restless, romantic worldview, it is thinking in expressive, dynamic forms. Therefore, in every time, in almost every historical artistic style one

can find the stage of the highest creative rise, tension of emotions and explosiveness of forms [5, p. 159].

Representatives of the humanistic approach C. Rogers, G. Allport consider aggression as a kind of psychological defense, forced response of an individual to threatening experiences. At the same time G. Allport considered that aggression should be studied through features of the personality's reaction to changes in the internal or external environment.

Note that, in turn, G.A. Bazeyan considered the process of interaction between the individual and works of art as a cognition of spiritual substance, which is directly perceived by the individual at the level of self-consciousness.

From the point of view of the system-functional approach, aggression can be defined as a system of stable motivational and semantic and instrumental-style characteristics. On the content side, the subject's desire to show aggression is considered in terms of motivation, application of the result of aggressive behavior, the degree of representation and understanding of aggression as a personality trait. From the instrumental-styles side this aspiration is characterized from the position of emotional experiences in regard to realization of aggressive behavior (affectivity as a manifestation of affect outwardly or reflexivity as guilt in the implementation of aggressive behavior), volitional regulation (internalizing or externalizing), forms of aggression (physical or verbal), problem situations (operational difficulties as an inability to control own aggression or personal difficulties as regular experiencing aggression as a mental state) [1, p. 230–233].

M.N. Sokolov was stressing that a radically new "rebirth of man" is possible in art. This "rebirth" consists in "rebirth" by beauty: on the one hand by sensual beauty and, on the other hand, by freedom and openness to other worlds. According to the scholar, in the process of this "rebirth", an ideal "aesthetic human being" has to be born. This is why a special, artistic and educational "third world" is created whose plastic features are revealed every time people try to grasp the unprecedentedness of artistic innovations. M.N. Sokolov believed that previously beauty had only been attached to something else, magic or religious, but now it revealed itself autonomously as the main factor of human comprehension in its immanent-transcendental boundaries [13, p. 45–71].

3. Methods: theoretical methods (induction, abstraction, generalization, systematization) and empirical methods were used, namely: method of psychological diagnostics and methods of mathematical data processing (descriptive statistics, correlation analysis). The method of psychological diagnostics contained: the author's method "Art preferences", the method of diagnosing forms of aggression A. Bass and D. Arka, method, test "Hands" of E. Wagner.

4. Results: the empirical study revealed that there is a direct correlation between the renaissance type of perception of art style and indirect aggression ($r=0,59$, $p>0,01$), that is the presence of great interest, primarily in the person and his activity, a new vision

of himself, the desire to integrate the experience gained in the past to the new experience, demonstrates the presence of the respondents tendency to aggression in a roundabout way, which is directed to another person or non-living object.

At the same time it was found that there is a direct correlation between the renaissance type of perception of art style and dependence ($r=0,45$, $p>0,05$), that is the use of such mechanisms in the process of perception of art style as compensation and rationalization, sometimes projection are associated with a tendency to act aimed at adaptation to social environment with a low probability of aggressive behavior, the predominance of the social cooperation and dependence.

It is necessary to point out that it was found that there is an inverse correlation between the baroque type of perception of art style and irritation ($r=-0,54$, $p>0,01$), that is the combination of fantasy and reality, the orientation towards objects that are life-affirming and are in a state of dynamics, movement and confrontation, the importance of the scale of unfolded activity reduces the readiness to display negative feelings at the slightest agitation.

At the same time, a direct correlation between the baroque type of perception of art style and affectivity ($r=0,40$, $p>0,05$) was revealed, that is, respondents believe that art should demonstrate progressive ideas about the complexity of the universe, the boundlessness and diversity of the world, about its impermanence; a person who prefers this style in painting, more often uses in the perception process such mechanisms as substitution and reactive formation, therefore focused on direct and direct communication, which is characterized primarily by first and foremost, a benevolent attitude and is related to the focus on the experiences that this communication provides.

It was found that there is a direct correlation between the classical type of art style perception and physical aggression ($r=0,33$, $p>0,05$), which is characterized by the fact that the objects must demonstrate tight control, tendency to easily apply their power based on ambition and autonomy, which excludes any dependence on feelings, allowing the use of physical force against another person without including different experiences in this process.

A direct correlation between the classical type of perception of art style and the directivity ($r=0,83$, $p>0,05$). In this case all products of art that can influence the human condition attract the respondents' attention; a person who prefers this style of painting more often uses such mechanisms as regression, displacement and rationalization during perception, which reflects the respondents' attitude of superiority towards other people: others must agree with the respondents' intention.

In turn, the impressionistic type of perception of art style correlates with verbal aggression ($r=0,86$, $p>0,01$) – the connection is direct and strong, the respondents' attention is drawn to products that demonstrate a sharp change in phenomena that reveal interests, passions, thoughts and feelings so these people are dominated by the expression of negative feelings

through both form (yelling, screaming) and content of verbal responses (cursing, threatening).

As the obtained data show, there is a direct correlation between impressionistic type of perception of art style and exhibitionism in manifestation of aggression ($r=0,35$, $p>0,05$), therefore a person who prefers this style in painting, more often uses in the process of perception, on the one hand, such mechanisms as denial of reality, regression and substitution, on the other – rationalization and compensation, which promotes manifestation of himself through aggressive behavior to attract attention to his persona.

Note that there is a direct correlation between the surrealist type of perception of art style and suspiciousness ($r=0,75$, $p>0,01$), that is, the respondents' attention is drawn to issues of worldview, religion, meaning, future, so their aggressive behavior will range from distrust and caution toward people to a belief that others are planning and doing harm.

On the other hand, an inverse correlation between the surrealist type of perception of the style of art and dependence was found ($r=0,58$, $p>0,01$). That is, for the respondents the products of art should demonstrate a self-love and developed sense of self-worth, but also cause a certain level of criticism, so the projection, reactive shaping, replacement and denial of reality are used in the perception of art, which completely negates the need for benevolent attitude. Note that the pressure on the respondents will cause aggressive tendencies.

The obtained data show that there is a direct correlation between the abstract type of perception of art style and negativism ($r=0,75$, $p>0,01$), so since the main feature of this type is to express the unspeakable, to convey a sense of unity of soul and body, and attention is drawn to products that demonstrate a sharp change in phenomena and certain transitions from one state to another, respondents are characterized by an opposition style of behavior from passive resistance to active struggle against established customs and laws.

At the same time, an inverse correlation was revealed between the surrealist type of perception of art style and aggression itself ($r=-0,45$, $p>0,05$). That is, for the respondents the products of art demonstrate a philosophical approach to life, and the process of art perception uses rationalization, compensation and projection, which contradicts the attacking, hurting, damaging, aggressively dominant position.

Conclusions. The empirical study revealed that there is a direct correlation between the renaissance type of perception of art style and indirect aggression, as well as dependence which suppresses aggressive tendencies in behavior. It should be pointed out that it was found that there is an inverse correlation between the baroque type of perception of art style and irritation, but at the same time, a direct correlation with affectation has been revealed. It was found that there is a direct correlation between the classical type of perception of art style and physical aggression, as well as the directivity. In turn, the impressionistic type of perception of art style correlates with verbal aggression and exhibitionism in the manifestation of aggression. Note that there

is a direct correlation between the surrealist type of perception of art style and suspiciousness, but on the other hand, the presence of an inverse correlation with the dependence. The findings indicate that there

is a direct correlation between the abstract type of art style perception and negativism, but, on the other hand, an inverse correlation with the tendency to aggressive behavior in general has been revealed.

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