

Compositional method of person research

Yu.I. Madinova

Odessa National Medical University, Odessa, Ukraine

Paper received 24.09.15; Accepted for publication 26.10.15.

Abstract. In this article we analyze the problem of person research by projection methods (with the help of pictures), which are based on traditional and compositional (the author's) characteristics of a picture as diagnostic parameters. These instruments are high informative and fast in diagnostic application which helps to a specialist not only to see and name the particular problem correctly, but also to reach the maximum available information about general psychological state of the investigated person for short time period, and follow dynamic of person's state changes.

Keywords: *person, picture, projection, composition, projective techniques, integrity*

Introduction. Psychological and pedagogical practise have deficiency in diagnostic tools which are capable to diagnose quickly and effectively a condition of the personality as whole, to estimate possible destructions in his structure and zones of potential growth. Projective techniques are especially productive diagnostic methods in the conditions of the higher school.

Researches analysis. Diagnostic feature of many existing projective techniques is strict structure of the task which limits manifestation of integrity of the personality investigated, because focuses their attention on a local perspective. It is a consequence of nomotetich approach (G. Olport) to research of the personality at which only separate particles of the personality are empirically studied. So S.D. Maksimenko notes that "integrity, uniqueness, unity of the personality admits his essential (attributive) features practically by all serious researchers. However this representation transforms in the strange way into private, sketchy techniques of research his separate (thus – artificially isolated) elements, and classical situation that the sum of separate parts is never equal to integrity, isn't taken into consideration at all" [1, p. 8]. Therefore contradictions between theoretical representations and means of search of the empirical facts makes to find methods and techniques corresponding to the difficult complete nature of the personality, as the dynamic system [1] capable to self-development [2].

One of such methods is composite approach of research of the person's interior world (S.M. Belozarov) and his personality (I.V. Yerzhova-Babenko) which allows at a stage of empirical research, at the expense of insufficiently structured material acting as incentive before completion of missing information (the principles which structure) from an inner world of the personality (his own organization) [5], and the relevant organization of the whole experiment in general to activate processes of self-design, the imagination, creativity of the investigated. In these processes reveal not only these or those separate characteristics of the subject [4], but also his qualitatively other characteristics which allow to analyze integrity of an inner world of the personality [3]. And organizational simplicity of research allows understanding change of self- projection composite structure of the personality investigated in dynamics.

To these practical tasks corresponds the author's projective technique of the prof. Ershova-Babenko I.V. "10X10" [3] which was used in our dissertation research. This technique is based on the theory of composition of Babenko V. P. (the Soviet artist, the cameraman of the highest category, the member of the cameramen union of

the USSR and Ukraine, the winner of the Cannes Film Festival) and uses as diagnostic tools the principles, means and laws of geometrical composition of picture [7]. The technique allows to consider characteristics of the picture at two levels: 1) standard in psychology – to analyze color, graphic and subject features of separate figure 2) the author's composite – to analyze characteristics composite the macroorganizations (the macrocomposite organization) of 10 pictures which allows to define in general the state and the organization intra personal freedom of the examined person.

The aim. Within a scientific subject of Philosophy Department of Odessa National Medical University dissertation research is organized and conducted by Madinova Y.I., one of the purposes was studying features of a macro compositional organization of picture as characteristics of integrity of the personality. With the purpose to solve problems of our research we underlined traditional and compositional parameters for the characteristic of pictures.

I. For analysing of the obtained data we used the following standard characteristics of picture:

1. Color balance of picture. Color preferences in psychology, starting with Rorshakh, were considered as a sign of an affective response concerning environment, as extravert orientation of the personality [9]. We assumed that matters not only separate color, but also the complete color balance of composition of picture characterizing a harmony / disharmony, color dispersion / localization. This balance allows us to enter the new level of the analysis – the macro analysis of composition of 10 pictures.

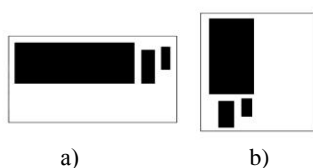
2. Width of lines. Like interpretation of color, interpretation of width of the lines which are used in pictures is considered by authors from different positions [4]: as characteristic of a psychomotility; as characteristic of self-confidence (Venger A.L.); emotional manifestations (Romanova E.S., Raygorodsky D.Y., Kostina L.M. and others); as characteristic of the social conflict zone (Romanova E.S., Raygorodsky D.Y., Kostina L.M., Teilor K.); as existence of neurotic (Oster G., Gold P., Teilor K., Buk G.) or psychiatric deviations (Mahover K.) It is obvious that thickness of lines reflects a state of certain spheres of the personality – psycho physiological, emotional, regulatory, cognitive, social, and the personality in general. Therefore we considered this characteristic of picture as prevalence of lines – thin, average and fat (on pressing level).

3. Shading existence. Shading existence also reflects (I.V. Yerzhova – Babenko) an inner world of the personality and is considered by different authors, as expression of intensity of emotions or affects (V. Ave Lallemand) of a

psychophysiological state, social contacts. (Teilor K.) Authors use shadings in the context of system approach to interpretation of projective techniques. It is emphasized that parameters of this sign can change considerably depending on a condition of the person. We analyze features of the shading which are present at a separate picture of the examinee, we mark out prevalence of shading percentage of the volume of the whole picture. The mentioned characteristics of the picture divide it on separate elements, thus these elements separately, without context of integrity of the picture, lead to loss of interrelations between characteristics, their mutual synergic effect. This shortcoming is managed to be bypassed by inclusion the characteristics inherent in complete structures, namely macro-compositional organization of the object, in this case the picture, as projection of the personality, also a complete object. In our case the macro-compositional organization of the object can be considered as the analysis of 10 pictures on one leaf as macro-unit of the analysis and to interpret by means of the instrument of interpretation for complete objects – laws, means and elements of the composition.

II. For the analysis we marked out the following compositional characteristics of 10 pictures:

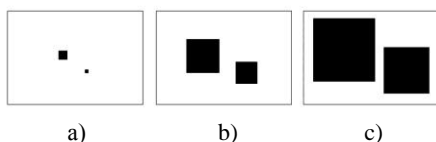
1. Horizontal / vertical orientation of the picture shows how all pictures are located on a leaf – along the long part (horizontal) (pic. 1.a) and along short (vertical) part (pic. 1.b). Axes of symmetry can be vertical, horizontal, diagonal and so-called perspective (conduct into picture depth) [7].



Pic. 1. Features of orientation of the picture composition on a leaf: a) the vertical; b) the horizontal

Referring to the psychoanalytic primary source (Jung K, Bolander K), Ferce G. [8] treats a horizontal arrangement of the picture as a narration element, and vertical as the declaration of the personality, connecting an arrangement with the level of activity of a projection of the personality.

2. Prevalence in the compositional organization of various size elements shows the level of the image scaling [12] – pictures can be small (pic. 2.a), average (pic. 2.b) or large (pic. 2.c). This characteristic reflects the level of generality of structures and spheres of the personality.



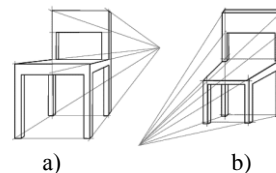
Pic. 2. Scaling options: a) small; b) average; c) big

3. The prevailing forms in pictures are geometrical figures (a triangle, a circle, a rectangle, a square, an oval) of which the examined person forms objects. They testify features of "figures" of the intellectual models, typical for the author expressing his life priorities (emotional, social, regulatory) (Verber B.).

4. The quantity of pictures on a leaf (up to 10), and also variants of their arrangement on a leaf – randomly, with

numbers or without numbers – shows the level of structure of the personality and tendency to completion of actions.

5. In our work we also considered such characteristics as – narrowing of sides or – reduction of the forms from the viewer characterizing direct **perspective** (pic. 3.a); increase in sides of figures and increase in the forms towards the viewer characterizing the return perspective (pic. 3.b).

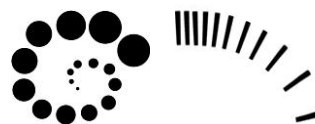


Pic. 3. Types of perspective a) direct; b) return

Having direct perspective may indicate the normal development of the society, the presence of return perspective – integration complexity, fear of the future (Romanova E.S.). The combination of several types of perspectives indicates the presence of conflicting trends in the orientation of the individual (Ferce G.).

6. Marking the visual center of the drawn objects, we define **existence of integrity and balance**. It is known that the center can be created as by objects, and by means of color combinations. The main element of composition is usually evident at once, becoming the main thing.

7. One of composition important components is the rhythm which shows, if objects are evenly located from each other, if there is alternation of objects (pic. 4). Existence of a rhythm shows sensitivity, sympathy and relaxation of the drawing person. (Romanov E.S.).



Pic. 4. Samples of rhythmic compositions

8. Existence in pictures moving or domination in pictures of sketchy lines shows **dynamic composition**. Dynamic composition is degree of stability of a compositional form [11]. The dynamic composition is degree of stability of the drawing person, existence of his experience of adaptation in the changing conditions. (Lebedeva)

9. The following characteristics investigated by us is a **proportion**, that is equality of two or several ratios [12]. In psychology it is considered that observance of proportions in pictures characterizes openness and sociability of the emotional sphere, a high level of development of intelligence, a harmony of regulatory sphere (Lebedeva).

10. The combination of polar colors in the objects standing nearby creates **contrast**. The proximity of elements, which sharply differ from each other in color, in light and shade (pic. 5.a), in a form (fig. 5.b) etc. Psychologists underline that prevalence of contrast pictures shows frequent manifestations of ex-centrism and theatricality in identity of the person. (Lebedeva)



Pic. 5. Contrast combinations: a) light, b) form

11. We also noted allocation by examinees of separate pictures on a leaf in cells that wasn't provided by the instruction that formed the basis for allocation of "the Cells" parameter. Its existence characterizes a strict organization, a strict rigidity of thinking, and of all personality, domination of the formal organization above self-organization.

12. **Laws of composition (compositional construction).** In our work we use the laws of compositional construction allocated in painting. By N. Volkov's definition "composition – a construction for sense" [13].

As experts think the composition can be considered complete, if one of three laws of composition is carried out. For identification of the fact of composition laws implementation we entered the auxiliary tool – **the composition level** which is defined by a combination of colors or forms and respectively, there is a composition on the level of color or a form.

For the pictures analysis from these positions we used the following composition laws:

a) *The law of the whole* in painting shows, how the elements integrated in the whole and how **the composition style unity** is seen. (pic. 6) Under the composition style unity we, after Babenko V.P., will understand a subordination of all compositional forms, organic for this subject, this plot.

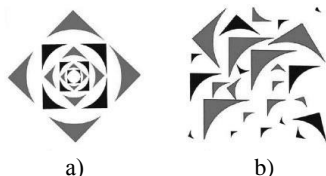


Fig. 6. The law of the whole: a) present, b) absent

b) *The law of the main in the whole* shows how allocated main accent round what parts of the whole are integrate. (pic.7). Internally organizing beginning in composition at first sight appears thanks to existence of a dominant – the semantic center where the main action is started, there are main communications.

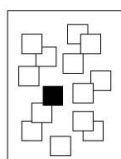


Fig. 7. The law of the main in the whole

c) *The law of balance* shows steadiness of objects to each other (pic. 8) that means an arrangement of graphic material round the imagined symmetry axis so that the right and left or top and lower parts were in balance. This requirement to composition departs to the general law of gravitation, defines a mental set in perception of balance [12].

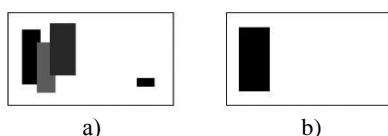


Fig. 8. The law of balance: a) present, b) absent

13. **Geometrical form of macrocomposition:** we determine by this characteristic, what geometrical macrofig-

ure is formed by composition of all pictures together. Also we investigate some characteristics of this integrated composite figure. They are the following – *active points, a tilt angle, an arrangement on a leaf*. Close to us on understanding is an example of use of geometrical forms in psychological projective tests of psychogeometrical test of Delinger S., which accuracy in diagnostics by means of a psychogeometrical method reaches 85% [6].

According to Babenko V. P. if to imagine a composite field in the form of the correct geometrical figure, it is easy to find its *active points*. The active point is a point of fixing, the main link, a dominant role in the image.

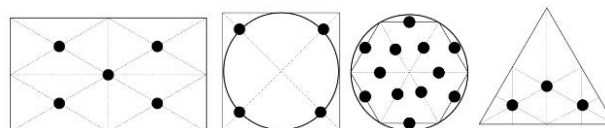


Fig. 9. Active points in geometrical figures

The geometrical figure in itself already contains "active points" on which the attention concentrates and therefore it is clear that the composition can't ignore influence of these points, caused by specifics of visual perception. [12]

Also we define *a tilt angle* of this figure to horizontal plane. An inclination to the right marked "+", an inclination to the left marked "-". The triangle standing on a basis, that is the longest side is a steady figure without inclination (pic 10.b). The triangle standing at the corner is the unsteady inclined figure (pic. 10.a).

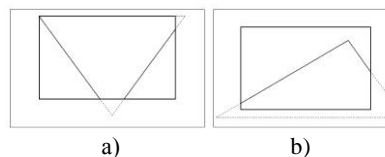


Fig. 10. Geometrical composition:: a) unsteady, b) steady

The position of the picture on a leaf is defined by concentration of objects in a certain place of a leaf. This characteristic symbolizes vital space of the person. In our research we took as a basis 100% full filling of a leaf with objects. Respectively, deviations of pictures from scale are considered in the ratio up to 100%.

Summing up components of geometrical composition it will be expedient to allocate two levels of composite characteristics – generalized and organizational. To **generalized** we carried characteristics which are a basis and criterion of creation of geometrical composition, such as: laws of composition which show the general level of stability of composition; **the generalized** form-building characteristics – a composition figure on the whole and forms of its components; and also qualitative characteristics which unite in themselves scale, a rhythm, dynamics, proportions, contrast, prospect. Those parameters which composition elements help to arrange belong to **organizational** characteristics; these are cellular structures, level of elements, a tilt angle, situation on a leaf and an exit out of its limits.

It is possible to give some interpretations of pictures as **a sample of geometrical composition**. The unsteady triangle which goes beyond a leaf provides impulsiveness and sharp alarm (pic. 11.a). The figure of an unsteady triangle characterizes a condition of uncertainty, instability. Absence of the center of the picture tells about lack of integrity, focus, systematic approach, balance. (pic. 11.b).

The figure of the turned trapeze (the "cut-off" unsteady triangle) characterizes unsteady disturbed person who actively tries to compensate these frustration by intellec-

tual fantasies. Placement of the picture in a corner of the leaf is manifestation of tendency to a depression and a suicide. (pic. 11.c).

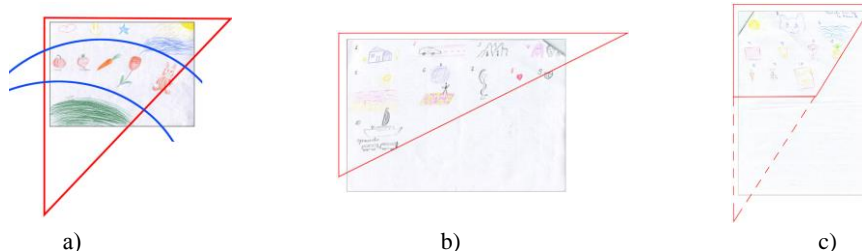


Рис. 11. Geometrical composition characteristics

Thus, as prerequisites to research of drawing projective techniques we have chosen approach from the point of view of a paradigm of geometrical composition in painting in combination with traditional characteristics of projective techniques.

For studying of interrelations indicators specifics, characterizing the compositional organization of the picture and standard characteristics of pictures we carried out the quantitative analysis of the data revealed during research by means of methods of the correlation analysis. It allowed to confirm data of other authors, the color scale and combinations of lines in projective techniques characterize various psychological states of the personality, and also to reveal new compositional interrelations of pictures characteristics. Following the results of the quantitative analysis we found the five-factorial model characterizing individual and psychological features of the picture from

a position of compositional and traditional approaches.

Thus, during the solution of research problems we picked up tools of parameters which are based on complete approach to mentality and laws of geometrical composition. As a result of the quantitative analysis we underlined: a) the most significant interrelations of pictures indicators, such as – interrelations between colors, lines and shading; between various figures of composition, its laws and elements. b) the factors characterizing the general stability and instability of composition of the picture, the most influential interrelations between organizational characteristics of composition.

So it is possible to claim that the chosen tools of the analysis of the personality condition, taking into account both traditional, and compositional (author's) characteristics of the picture, correspond to the proposed requirements.

REFERENCES

1. Maksimenko, S.D. Genetico – modeling method of the personality research// Collection of scientific works. Psychological sciences. Release 2.13 (109). – pages.8-15.
2. Ershova-Babenco, I.V. Psychosynergetic strategy of human activity. (Conceptual model) / Ershova-Babenco I.V. //Monograph. – B.: NOVA KNYHA, 2005 – 360 p.
3. Ershova-Babenco, I.V., Babenco V.P., Madinova, Y.I. Symptomatic complex of the compositional organization of picture as the diagnostic and correctional tool in work of the psychologist / Ershova-Babenco I. V., Babenco V. P., Madinova Y. I. // Tendencies of development of the higher education in Ukraine: European vector [Materials of the International scientific and practical conference]. – Yalta, 2013. – 233 p.
4. Lebedeva, L.D., Nikonorova, Y.V., Tarakanova, N.A. The encyclopedia of signs and interpretations in projective drawing and art therapy / Lebedeva L.D., Nikonorova Y.V., Tarakanova N.A. – SPb.: Speech, 2013. – 332 p.
5. Belozarov, S. M. Organization of the inner world person and society. Theory and method of composition / Belozarov S.M. – M.: Aleteya, 2002. – 768 p.
6. Rogov, E.I. Reference book of the practical psychologist / E.I. Rogov // Education guidance: in 2-books. – M.: Humanitarian publishing center VLADOS, 1999. – Book.2: Work of the psychologist with adults. Correctional receptions and exercises.
7. Babenco, V.P. Geometrical composition. / Babenco V.P. // Abstract of lectures. – Odessa, 2014. – 32 p.
8. Solomin, I.L. Modern methods of psychological express diagnostics and professional consultation/ Solomin I.L. – СПб.: Speech, 2006. – P. 167-173.
9. Furth, Gregg M. Secret world of drawing / Gregg M. Furth. – SPb.: Demetra, 2003. – 49 p.
10. Paranushkin, R.V. Composition: theory and practice of the arts / Paranushkin R. – Second edition. – Rostov-on Don: Fenix, 2005. – 79 p.
11. Adamchik, M.V. Design and bases of composition in design creativity and photography / Adamchik M.V. – Minsk: Harvest, 2010 – 192 p.
12. Grigoryan, E.A. Composition bases in applied graphics./ Grigoryan E.A // Methodology – Erevan, 1986. – 32 p.
13. Volkov, P.P. Composition in painting. / P.P. Volkov – M.: Art, 1977. – 265 p.