



## **Art as an Experience of Cognition of the Other and Self-Cognition**

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**Abstract.** The paper outlines theoretical reflection of art as an experience world that proves that art helps to understand Other and see oneself in various discourses. Art reveals essential characteristics of Other, broadens axiological horizons of reflexive field of a subject's experience and designs a new identity model through communicative practices. The results of original empirical research are presented. The research was conducted by surveying and testing on a sample consisting of 100 people. It is argued that through the art of man to know the world in its totality and diversity sets polylogical connection with Other, enters into dialogue with himself/herself, pushes the boundaries of everyday life and design a new model of identity, value-rich, semantic and moral and ethical dimensions. It is revealed that the evaluation of own qualities and quality of Other causes and dynamics of the processes of self-understanding of self-identity.

**Keyword:** Arts, individual interaction with art, knowledge of other, self-knowledge, self-understanding.

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## Introduction

Art is one of the experience worlds and has its laws, rules and conditions. Phenomenological assimilation of this world does not constitute human life, but determines its quality. Through art a person expands the borders of his/her everyday life, gains some experience and perceives diverse reality. Y.M. Lotman (Lotman, 1998) argued that art encourages exploring the paths that have not been explored. It shows a person a multitude of aspects and meanings of life situations, offers a wide range of behavior patterns, adds something illicit to the permitted experience, contributes to actualization of states and expands cognitive reactions variability. We claim that art enables understanding of Other within the social world structure. This process results in enriching one's personality with new axiological dimensions. Other reveals oneself in two different, though interconnected aspects in social-psychological discourse context. The first deals with the figure of Other as something external to the subject. Interaction with him/her is a factor and condition of person development. Having experienced art, the subject identifies himself/herself rather axiologically than emotionally through interaction with a cultural artifact and forms personal meanings as a result of "adopting from Other", from the world s/he lives in. It is not taken as a whole, but being in it causes transformations or creative reconstruction of the subject's meanings and values. In the world of art a person is active, open to new experience. That means absence of inflexible perceptive and cognitive patterns; polysemy of notions, beliefs and tolerance towards uncertainty. The subject is now free from necessities, purposefulness, and stereotypes and turns into a 'traveler' eager to explore another reality, capable to understand Other in that reality. In the world of art Other is understood through a distance from I, through depersonalization taking place in a safe situation for the subject. At this stage different opportunities can be assimilated, used and adopted through playing a different role and taking actions connected with it. In art experience what happens is not just reduction of one consciousness to another, but redetermination of the borders "I – Other". This results either in understanding of Other or transformation of the latter into an

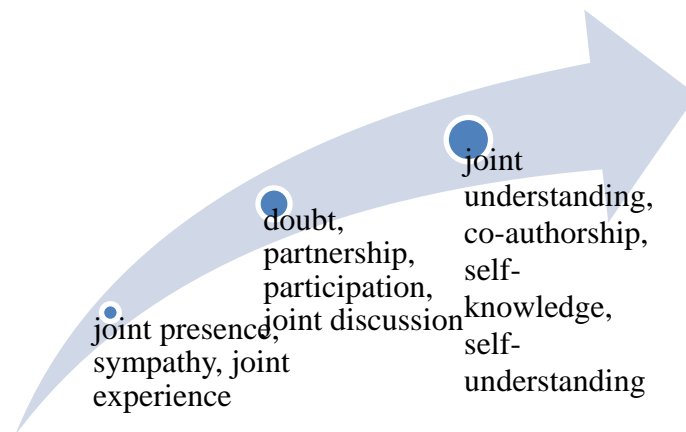
Alien. The second aspect refers to the “generalized Other”, who acts as a component of I and/or “non-I”, and analytical optics of reflection of Other focuses on the image integrity and interdependence of both. I needs non-I for self-cognition and self-identification as “I in the world” can be understood in relation to and in contrast to Other. According to M.M. Bakhtin (Bakhtin, 1986), true I is created when a person does not converge with himself/herself. Thus, besides face-to-face communication with Other involving co-presence, concern and sympathy; besides mediated communication by intentional reference to Other in culture transferring a polylogue into an intersubjectivity field, intrasubjective communication exists in the world of art. This communication involves a dialogue with oneself, reevaluation of values and meanings hierarchy. Art reveals essential characteristics of Other, broadens axiological horizons of reflexive field of a subject’s experience and designs a new model of identity through communicative practices.

Meeting with art is considered as a psychological situation unfolding in time and space and is characterized by varying degrees of involvement of the subject in an interaction with a cultural object. Studying behavioral dynamics preschool children in the theater, A.V. Zaporozhets shows that the formation of aesthetic sense schematically as follows: co-presence, sympathy, empathy, participation, ownership, co-cognition (Zaporozhets, 1986). He believes that the processes of aesthetic perception in the adult stage are similar, while believing that some of them are folded, cut domestic. A.V. Zaporozhets focuses his research interest in the development of psychological principles of action and, in particular, to promote – the inner form of the movement, the content of which includes an image of the situation and possible actions algorithm implemented in certain circumstances. We, in turn, want to show that the psychological meeting with art is also associated with self-knowledge, self-development, self-understanding, and amplification of personality of meaning and value of new measurements (Ryaguzova, 2012).

Entering into a dialogue with works of art, the man is expanding its living space, filling it with new dimensions, content and contacts. When interacting with the cultural artifacts are important intrinsic activity of the recipient, the

uniqueness of his/her optics and interested attitude, because as a result of dialogue with the subject of a work of art only get answers to its questions, resolve a problematic situation engineered them, get to know each and themselves in different social contexts and discourses. Consequently, the art world, besides the direct communication with Others, implying his co-presence, participation and empathy him apart mediated communication through intentional reference to Other within the culture, transforming polylogue field of intersubjectivity, there intrasubjectivity communication, suggesting a dialogue with yourself, reassess hierarchy values and meanings. Through communicative practice art discloses the essential facets of the Other, which at the same time appears as a new model of personal identity, extending reflexive field experience.

At interaction of the personality and a cultural artifact is designated the trajectory of movement of the person in the direction of self-understanding: joint presence, sympathy, joint experience, doubt, partnership, participation, joint discussion, joint understanding, co-authorship, self-knowledge, self-understanding (fig. 1).



**Figure 1. Meeting with Art - the way to self-understanding**

Given the indisputable fact that the effect of art has a prolonged nature, we faced a difficult enough task of organizing empirical research aimed at studying the influence of cultural artifact on self-knowledge and self-understanding of the processes of personality.

### **Materials and Methods**

The stimulus material – animated film, which we have chosen based on the following criteria: aesthetic – high expert rating, indicating that it is a product of artistic activity, estimated global professional community; time – duration of exposure roller 5 minutes 19 seconds, which contributes to maintaining sustained attention; visual simplicity – schematic representation of characters reduces connotative effects caused by emotional factors (external appeal, belonging to an ethnic group, subculture) and allows to describe the protagonist as the Other; verbal simplicity – no voice dialogues, defining, and sometimes imposing certain meanings in the interpretation of what is happening (all the action is accompanied by a variety of sounds – ticking clock, an alarm clock, the steps, the creaking of a door opening); informative – semantic intrigue, i.e. the true meaning of what is happening, clearly accentuated at the very end.

The main method of the empirical study was to survey using a specially designed questionnaire that includes questions related to self-esteem emotional and cognitive reactions of respondents arising from them images, associations and metaphors series (N = 100). Additionally, before viewing animated film we used scale technique "I and the Other," which is determined by the results of the test with respect to subjective position represents Other.

### **Results and Conclusions**

The data indicate that 34.3% of the subjects priori occupy a dominant position in relation to Other, ascribing themselves higher values on a symbolic scale of personality traits; 20.5% believe that the proper position below that of the Other, the Other is not determined, it was some other, identified as such by the respondent. 45.2% of the sample admit equality positions I and Others, they are located close by, they attributed the same qualities. It is this criterion has become a differentiating principle of the separation of subjects into groups.

Application of content analysis to the results of the survey allowed to allocate indicators, which are, in our point of view, process indicators of self-understanding.

Note that we, after V.V. Znakov, believe "the result of self-discovery new knowledge, self-understanding and a new sense of what people already knew about himself" (Znakov, 2007, p.65). Accordingly, the figures have been marked, indicating a kind of inversion, i.e. making sense of represented the situation for themselves. We note that the responses of some subjects (only 32%) we found selected markers process of self-understanding. This is understandable, since the self-understanding is a comprehensive, complex and continuous process, deterministic various orders many different factors, and inappropriate to expect better results, given the duration of exposure situation, its content and context.

It has been shown that the initial assessment of the own qualities and quality of Other causes and dynamics of the processes of self-cognition and self-understanding. If a subject is positioning itself significantly higher than the Other (I group), the problems relate to his last few, he/she describes them in terms of an outside observer, without relating them to their own lives, not reconstructing personal meanings and, accordingly, not moving towards self-discovery and self-understanding. In cases where the subject is viewed by Others as an equal partner (III group) or even something superior him/her (II group), it has the ability to change their own vision optics, build some joint perspective that is associated with amplification of the sense of the subject, with this enrichment is due to the co-presence, empathy, compassion and complicity. The subject is open to Others, his interest focuses on the problems and experiences of Others, he moves towards the inner boundary of Other, overcoming own limitations and self-sufficiency. Mathematical analysis the significance of differences (U-Mann-Whitney test) showed that respondents in Group II was significantly more common indicators of self-understanding ( $p < 0,01$ ).

Thus, the admissibility of equal status I and Other alleged position with equal prospects, activating the self-understanding and deepen, success and productivity which largely depend on how developed the subject of aesthetic activity the ability to see in Others an equal partner, while recognizing its right to be different.

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