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# The Image Culture

The determination of a 'consciousness image', with illustrations from Russian and Japanese cultures

(The journal editors apologise for lack of some images and graphs at this time)

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Biographical notes below

## Abstract

In this research article, translated from the original Russian by the author, methodological, theoretical and empirical innovative approaches from the psychological school of L.S. Vygotsky, A.N. Leontiev, A.R. Luria, are described to examine the cultural determination of the consciousness image. New concepts are introduced, amongst which are "image culture" and "strategy of image construction in consciousness".

It is a specific empiric research for culturally determined build-up of 'consciousness image', based on the material of Russian and Japanese cultures. National identity of the individual is revealed by dependency of contents, structure and image construction. The dominating strategies employed in image construction in Russian and Japanese cultures have been emphasized.

It is shown that Russian culture favours consciousness image construction, predominantly based on a subjective perceptible world of meanings, while Japanese culture contributes to image coding, mainly with the significant elements of the material world. The research was conducted in Japan, Russia and the USA.

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**Key words: culture, consciousness, image, image structure, image culture, 'consciousness image' construction strategy.**

It is well known that the tree of psychology, in scientific terms, grew having two trunks, one the experimental psychology of W. Wundt and the other the cultural psychology or "People's psychology" (Volkerpsychologie) by the same scientist. As Wundt has claimed, the unification of those two trunks should lead to integration in psychology.

In the course of development the trunks have grown far apart, but now, the numerous branches on the tree of the modern psychology, intertwine densely in search for universal or integrated psychology.

At different stages of its historical development, psychology has resorted to all sorts of abstractions, that now should be considered and possibly corrected, on the way to creation of the truly integrated or universal psychology. Among these abstractions were: 1) abstraction from determination from the outside (monadology); 2) abstraction from cultural determination (naturalism); 3) abstraction from specificity of one or another culture. Let us examine them in detail.

Initially classical psychology tried to escape any determination from the outside, seeking pure consciousness. For many years, Western experimental psychology tried to extract pure psychological functions from culture, abstracting from cultural and individual variety as much as possible. However, the attempt to research pure consciousness became a research of one of the consciousness configurations. Russian domestic cultural-historical psychology, represented by L.S. Vygotsky and A.N. Leontiev, refuted this approach and set out to study consciousness within active context, within life context.

Nevertheless, the cultural-historical psychology itself fell into another abstraction, ignoring the contexts of a particular culture and exploring culture "in general". Signs and instruments were regarded as cultural attributes, disregarding any particulars. It could be called 'the second abstraction'. Despite the pathos of the cultural-historical concept and recognition of cultural significance among the followers of Vygotsky and Luria, no researches of any specific cultures were conducted. If any researches were conducted, as Luria's expedition to Uzbekistan (1934), only general regularities of consciousness and culture interaction on the whole were explored, but not the particular Uzbek mode of thought, and so on. Experiments in forming internalised objects and higher psychic function peculiarities were conducted with intentionally refined material, to stimulate geometrical figures, colours, etc. (e.g. L.S.Vygotsky – L.S.Sakharov procedure, 1927).

The third abstraction appeared in the fact that everyone in psychological tradition has talked about human beings in general, meaning a normal, mentally sane adult, belonging to European culture, who is an average statistical European standard bearer. The

overwhelming majority of all social-psychological researches (90%) were conducted in Europe and Northern America, the population of which forms less than 7% of mankind (Lebedeva, 1999).

Modern general psychology faces the problem to “enchase” a certain culture back to the system of general psychology. At the same time general psychology has to grow up, to the extent of being able to offer theories and schemes that could describe the consciousness polymodality on a polycultural basis. That is to be able to describe complex compound and complex organized consciousness structures, taking roots in different modalities on the basis of different specific cultures, to describe and pick out peculiarities of consciousness organization and functioning formed in this definite culture. Before formulating such notions, it is necessary to recall approaches in psychology and adjoining areas of knowledge of consciousness and culture study, accentuating which of the analysis units of those two notions were distinguished by different scientific trends.

We offer to mark out two main methodological approaches to consciousness analysis in the history of the science: structural and procedural. In the context of the structural approach there are two aspects and two types of research programmes distinguished accordingly. The main task was the search for the basic elements of consciousness, which, on the different stages of ideas of consciousness development, were: “simple ideas” (J. Lock); “sensations, conceptions, ideas” (W. Wundt); “the dimpiest feelings” (E. Titchener); “meanings” (L.S.Vygotsky) and others. The other aspect of the structural approach distinguishes levels of consciousness (Z.Freud, C.Wilber). The procedural approach also has two versions. The first considers consciousness as a flow of contents and conditions (W. James). The second version looks to the process of consciousness as inner activity, inner work. Each of these approaches is under development, making the unit analysis method more complicated and detailed, and on the one hand, enriching itself with other approaches, and knowledge of the other.

There is a branch that has taken shape in modern consciousness researches – Consciousness Studies (G. Hunt, 2004; B. Bars, 2000), and there is a dominant tendency in these researches for a holistic approach which studies synaesthesia, consciousness languages, cultural consciousness variety and describes consciousness as poly-modal, semeiotic and cultural reality. This approach joins knowledge and procedures of various disciplines of psychological and non-psychological areas: neurophysiological consciousness researches (“The Theory of Intermodal Transmission” N. Geschwind, G. Gardner, K. Pribram), psychosemeiotic and narrative consciousness inquiries (D. Lacoff, M. Johnson, etc.), consciousness by means of art inquiries (R.Taylor, J. A. Gogen, etc.); changed state of mind researches (S. Krippner, S. Grof, etc.), consciousness study in psychotherapeutic schools (A. Mindell; Inter-modal arts therapy) and focus special attention to consciousness image basis and consciousness polymodality (G. Hunt and others.).

In the Russian psychology, L. S. Vygotsky had been developing ideas concerning consciousness system and semantic structure in the context of the cultural-historical approach. Psychology was regarded as complex non-closed system, opened for the outer world but mediated by cultural symbols and signs. The meaning was the unit of consciousness in which the culture zone was best reflected. But in the first place, as it has been said, the meaning was investigated being out of a certain culture. In the second place, accentuating only the meaning, other consciousness estimations have appeared – personal, affective, physical and their interconnections. L.S. Vygotsky's progenies (A.N. Leontiev, A.R. Luria, A.V. Zaporozhets, P.I. Zinchenko and others) redirect to the psychological analysis problem of action and action psychology. Their progenies also return to the consciousness theme and, in particular, try to solve the problem of consciousness construction (V.P. Zinchenko, V.F. Petrenko, A.A. Puzyrei, F.E. Vasilyuk and others). The further search for a consciousness unit, combining the ideals of strict scientific ideal with cultural validity, reflecting all the consciousness qualities in the tradition of Russian psychology, leads to accentuation of the consciousness image as the required unit (V.P. Zinchenko, S.D. Smirnov and others.).

The same way as consciousness is a reflection of the world, according to W. James, the world is nothing but a boundless metaphorical reflection of consciousness, so the culture zone represents a metaphor creation field and allows for their manipulation. “The peculiarities of geographical location of a country, climate conditions, natural characteristics and usual way of life in particular, are becoming an original metaphorical metalanguage, into which the reality is translated.”(Petrenko, 1988, p27) In other words consciousness is defined in many respects by metalanguage or culture metatext, both on the level of a unit and in aspects of structure and process.

Among the attempts to “unpack” a culture several approaches may be marked out: linguistic (A. Vezhbitskaya. and others.), semeiotic (R. Bart, D. Lacoff, M. Johnson and others), mythological (K. Levy-Stross, A.F.Losev), symbolic (M.Mamardashvili and others), psychological (L.S.Vygotsky, M.Cole, etc.) and others. All described approaches try somehow to single out a culture elementary unit, an elementary brick by which a culture may be reconstructed as complex-composed specifically human formation. For such units of analysis a “seme” may be represented, which is understood a little different in linguistics and psychosemeiotics, a “meaning” or “image” in psychological approaches, a “myth” in semiotics of R.Bart and in the theory of K.Levy-Stross.

To summarise the above, taking a metaphor of quantum-wave consciousness structure (G.Hunt, A.Mindell) as an illustration, we

may say that in every act of consciousness there can be distinguished a content (an elementary unit of consciousness content that is mediated by culture) and a process, the act of consciousness itself, whose history is mediated by culture. In the whole, the phenomena of cultural mediation of contents and consciousness processes may be named as 'the culture of the consciousness functioning'. Thus, a culture of consciousness working is a double cultural mediation of both the cultural consciousness contents and work of consciousness, i.e. the processes that take place in consciousness. Consciousness working implies complex-organized chains of reactions, including thinking, association process, perception, sensations, body function, unconscious processes, fine aesthetic feelings, spiritual and mystic states of mind.

In ontogenesis, the culture of consciousness operation is formed and via mediating action (such cultural instruments as language, sign, gesture and others) placed into interaction with culture bearers. Since cultural instruments are at the same time products and means of consciousness adjustment, one of the aspects of consciousness working culture is production of means of culture-specific consciousness adjustment (making of means of production), which are spiritual practice, traditional ceremonies, customs and art. These means of culture-specific consciousness adjustments are just psycho-techniques, more or less realised by culture in the context of specific culture. In his book 'Art psychology' L.S. Vygotsky considered art as "public technique of feeling" (Vygotsky, 1998, p.5).

In psychological literature, we meet with a number of terms describing similar reality. Next to L.S. Vygotsky, M. Cole says functional systems, in which higher psychic functions are organized "are being formed in the conditions of differently public practice" (Cole, 1997, p.32). Another term "culture of psychic activity", describing the cultural aspect of psycho in the context of active and functional approach, is met in the work of N.V. Abaev (1982). The term of ours 'The culture of the consciousness functioning' is of synthesizing character with regards to the functional approach, and offers a possibility of integral description of consciousness-body life, using a cell scrutinising consciousness image as a unit.

If consciousness is first of all a psychic reflection of the outer world (subjective, conceptual) and the inner world (world of feelings, physical sensations, ideas, self-consciousness), then the consciousness image is an elementary icon of outer and inner worlds, embodied in the consciousness. Examination of the multi-levelled consciousness and description of each level with the cultural positioning retention is supposed to be a very complicated task. That is why, on the heels of the former investigators, we chose a consciousness image as a unit for consciousness research. We correspondingly propose to deem an image culture as a unit for culture of consciousness operation.

An image culture is a way of constructing the consciousness image determined by culture. In the genetic perspective it is an interiorisation of ways of image construction, (in L.S. Vygotsky's term, meaning the acquisition and inner absorption of some knowledge from the outer cultural practice, making it one's own implicit inner practice or way of thinking) being inherently a social formation, assimilated and interiorised by people in the process of communicating with each other. In the functional perspective, the image culture appears in the fact that any acts of consciousness (connected with image construction, its transformation and association with another image) are built in accordance with patterns set up by this culture.

Among the perspectives of image analyses, the following are specified, reflecting the specific cultural features:

- 1) substantial peculiarities of consciousness image, caused by different factors, from geographical and climatic to social and political, philosophical and religious.
- 2) structural constitution of consciousness image. The culture stimulates utilisation of this or another dominating pole in the image formation, and provokes activation of different image constituents (meaning, sensitive tissue, personal sense, emotion, etc.).
- 3) dynamic characteristics of image genesis. Consciousness acts connected with image construction, transformation, and association with another image, possess cultural-genetic features. Perspectives of this analysis describe strategies of image producing and image dynamics dependent on these many characteristics.

Summarising, we can notify that image culture is determined by cultural ways of image organisation, functioning and formation, interiorized and adopted by means of intercourse with culture carriers and assimilation of cultural codes via language, communication rules, consciousness operation culture, etc.

To our point of view, the concepts 'the culture of the consciousness functioning' and 'image culture' could be categories providing the desired integer in consciousness investigation. It is necessary to check their efficiency and to sharpen them in empirical investigation, the aim of which is the comparison and confrontation of consciousness image culture from two specific cultures in culture bearers' consciousness and in culture phenomena (fine arts, literature, poetry, etc.).

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**The field of research:** the psychological aspects of the interconnection between consciousness and culture.

**The object of research:** the peculiarities of the consciousness image, conditioned by the cultural differences.

**The purpose of research:** to analyse the differences in the structure and in the way the consciousness image is organised, determined by a particular culture and possessed by its representatives.

**The hypothesis:** the individual consciousness images, possessed by the representatives of the various cultures, differ considerably, not only from the stand point of content, but also from the stand point of construction and inner organisation.

### **The tasks of the research:**

1. to analyse literature, devoted to theoretical approaches to the problem of consciousness and culture, reflected by psychology;
2. to develop concepts, which would be able to describe the peculiarities of the way consciousness operates, including those connected with the individual consciousness image;
3. to develop a program of empirical research to be able to reveal the ways the individual culture influences different aspects of consciousness;
4. to develop a methodology, which can afford to group the consciousness images on the basis of structural differences.
5. to choose the individual cultures as the field of analysis, and to carry out empirical research;
6. to confirm the empirical results with phenomena, included in the chosen cultures.

As far as the methodology base of our research is concerned, it implies cultural – historical psychology, developed by L. Vygotsky and A. Luria, the psychological theory of activity, developed by A. Leontiev and the school of consciousness research, represented by V. Zinchenko, S. Smirnov, V. Petrenko, F. Vasilyuk, etc. The scientific literature used during the work upon this dissertation constitute few thematic groups, including researches on general psychology ethnopsychology and cross-cultural psychology (N. Lebedeva, N. Abaev, M. Kornilov, D. Matsumoto, T. Doi), researches of the consciousness image, which constitute psychosemantics and psychosemeiotics of an image. (V. Petrenko, E. Artemieva, A. Gostev), the cultural researches, to be more exact (N. Anarina, E. D'yakonova, A. Meshcherekov, A. Ignatovich, etc.)

### **The research methods and organisation.**

As the main research method, we used the modified drawing designed method called «Pictographs».

The choice of Russian culture as one to research is because it is native to the researchers. As far as Japanese culture is concerned, it refers to the Far East region, this choice was made firstly on the basis that Japanese culture differs greatly from Western culture, and secondly it is described well by culturologists and art critics, there being established traditions of Japanese culture studying in Russia, moreover the number of the economic and the cultural contacts between Russia and Japan grows.

The research was carried out in three regions:

1. Russia (Moscow); 27 participants, age: 26 – 35, education: high, language: Russian; 459 images were analyzed.
2. Japan (Kyoto, Tokyo); 21 participants, age: 26 – 35, education: high, language – Japanese; 357 images were analyzed
3. USA (N. Y., Colorado, California); 72 participants, among them 32 Russians by origin, 30 are Japanese, 10 are Americans; age: 20 – 50, education: high or unfinished higher education, language: English. In this research, carried out in the USA, Russian and the Japanese immigrants participated whose period of stay varied from 1 to 10 years. The fact of being born and educated in the native country was one of paramount importance.

This particular research was carried out in order to avoid the mistake of the impulse words translated into the particular language.

At this stage of the research English words were presented in two groups. The total number of the research participants is 120. The consciousness image, built by the representatives of whichever culture, was the direct object of research. Each of the participants created 17 images. The total sum of the images is 2040.

The combination of qualitative and quantitative methods, implementation of the mathematical statistics (non parametrical criteria of the

statistic probability by Mann - Whitney, SPSS – 11.50 and also the data verification carried out by the highly qualified specialists, achieved sound and reliable results.

## **Theoretical significance and novelty.**

The innovations, offered by this research, refer to three levels, which are methodological, theoretical and empirical.

At the methodological level the work lays significance in the attempt to make contribution to the development of cultural-historical psychology. The dissertation, in order to bring about the methodological precept, according to pertinent cultural-historical psychology, approaches not only research of psyche, but also the psychological approaches to the study of culture. The cultural-historical approach unity is constituted by the dialectical unity of the research of consciousness through culture and vice versa.

At the theoretical level the research novelty lay in the addition of a list of new definitions to consciousness theory, developed within the school of L. Vygotsky – A. Leontiev – A. Luria. The first of these terms is the culture of the consciousness functioning. Are cultures distinguished only by the consciousness content of their representatives? Or can they also be distinguished by the peculiarities of the psychic process. Many researchers (M. Cole, N. Abaev) put persuasive facts, which are connected with the specific structure of consciousness in various cultures. The term «the culture of the consciousness functioning», posed in the dissertation, describes variously determined culture forms or the consciousness activity, the way of organization and the character of the psychological processes.

The second significant concept of this research is culture of image or the image culture. Having taken the notion that considers an image as the consciousness unit, we suggest considering the image culture as the unit of the consciousness functioning. The image culture can be defined as the determined way the culture organizes, functions and builds any image, interiorised and assimilated by the subject through the products of culture and communication between the cultural transmitters during joint activity. The image culture consists of three components:

1. Content
2. Structural
3. Dynamic

At the empiric level the research lay in acquiring new data concerning specific features of the consciousness images, possessed by Japanese culture, which varied significantly from those of the Russian culture representatives. The differences were fixed at the content, structural and dynamic levels of building consciousness images.

## **Practical significance.**

1. The qualitative analysis of the consciousness image, based on the analysis of visual and verbal consciousness components, can be used within the analysis of the cultures and subcultures.
2. Knowledge of the image culture, and the culture of the consciousness functioning, can be applied to optimize various cases of cross-cultural communication (negotiations).
3. The data, concerning the image structure transformation upon an effect of another culture, can be useful in solving problems of cultural adaptation.
4. The dictionary of stereotypical answers, given by the Russian & Japanese participants, is also of great practical importance.
5. The psychological training, revealing various examples of peculiarities of the representative partner's worldview, can be developed on the basis of the research of the theoretical ideas. One of these trainings «The cross-cultural interaction: psychology and culture for business» was developed and carried out by the author on the basis of Moscow Business School «Development».

## **The results approbation and adoption.**

The final results were presented as reports made at the international conferences «Russia and Japan: the dialogue of cultures and nations» (Moscow, 2003), «Phenomenon of Japan: view from Europe» (Moscow, 2001), «Psychology of the XXI century by the young scientists eyes» (Moscow, 2003), «The Russian soul deep psychology» (Moscow, 2005). The dissertation materials have been used within the courses «Consciousness and experience psychology», «The art-therapy practice» and «The programme of qualification

upgrade of fine art therapy methods in psychological consulting and psycho-correction» of MSPPU. The authors' works won at the Contest of the Young Scientists and was three times awarded by the Japanese Fund (2001, 2002, 2004).

## THE MODEL.

Leontiev pointed out such categories as 'meaning', 'sensual tissue' and 'personal sense'. [1] His followers (V. Zinchenko, S. Smirnov, F. Vasilyuk) gave a more detailed analysis of these categories. In this paper we turn to the model, called «Psychosemeiotic tetrahedron of the consciousness image structure».

Picture 1.

«Psychosemeiotic tetrahedron of the consciousness image structure» (according to Vasilyuk, 1993)

S – the image object content

s- the sensual tissue of the object content

P – the personal sense

e - emotions – the sensual tissue of the personal sense

M – meaning

m – the sensual tissue of the meaning

W – a word or a sign

w - the sensual tissue of a word \ sign

T - the body pole

The author of this model points out 9 poles. The 9th of them – the body pole – is situated, according to the model, in the centre of the figure. The individual image structure can gravitate to various poles, changing every time depending on purposes and tasks or on other peculiarities. The frequent use of these poles is on relatively firm structure configuration, possessed by the particular human- being or group of people.

The consciousness image analysis was made according to structural and dynamic aspects. As far as the structural analysis is concerned, there is one dominant pole in every image, in other words there is something on which the participant's attention is focussed. The examples of explanation of the participant behaviour and the picture descriptions, made according to the method of pictographs [2], are allocated according to the dominant pole in the table 1.

Table 1.

The examples of images were given in response to the impulse phrase "joyful celebration".

The dominant pole of the psychosemeiotic tetrahedron.	The participant's explanations and the researchers interpretation.
The object pole	«Well, some kind of flags, balloons» (A flag can be depicted)
The sensual tissue of the object content pole.	«The flag is waving, this waving is joyful celebration for me». (The waving flag can be depicted, the waving is of more importance, than the subject itself)
The personal sense	«I've got flags, in every case of holiday I hang them out in the yard, my kids like it» (The flags, the author of this association, his kids can be depicted)
The sensual tissue of the personal sense	«I can't stand, when they blow up all these fly swatters, fireworks, hang out all these flags. It makes me upset and the holiday isn't the holiday anymore» (In this case emotion winds around the person, it can be illustrated by the flags and the fly swatter crossed out and the angry face)
The meaning pole	Celebration is a break in the weekday sequence. People



	often celebrate it with different attributes, for example with flags in the yard, in this case a flag can be depicted as the symbol, it becomes the concept symbol, this is almost scientific definition.
The sensual tissue of the meaning pole	«Lights, sparks, nothing specific» (The picture represents by itself the abstract colour combinations. Lines, in this case an attempt to discover sensual impression or the meaning, is of greater importance than the person, sense or emotions)
The body pole	«I want to jump, when it is time of the joyful celebration». It is like the firework is inside me». (The picture depicts the man jumping with coloured points inside. The body sensations are of main importance.)
The sensual tissue of the body pole	«The word is so long and high - sounding» (The sensual impression, made by the phonetic form of the word is of main importance, colour combinations and lines can be depicted)
The word pole	«Celebration – one, two, three, there is three in the word, I'll draw figures: one, two, three» (The word and associations made exactly by this word (in Russian), are in the centre, but not it's meaning)

To carry out the empiric research of the culturally determined peculiarities of the consciousness image the system of the image analysis was developed. It is based on the following parameters

1. key role of the specific cultural peculiarities
2. consciousness image structure
3. dynamic features of the image development

### Result of the contents research.

During the analysis of the drawing content, the following stereotypical images and features were pointed out. These results in brief:

The stimulant phrase «joyful celebration»

22.5 % of the Russian participants drew lights, sparks, or fireworks

15 % drew a small liquor glass or a man holding it, and balloons

12.5% (the Russian participants in the USA) depicted a cake with candles

There are also pictures of a parade and abstract drawings, for example, of lines departing in different directions

15% of the Japanese participants drew mikoshi (the holiday stole, in which, according to the tradition, is inhabited by the soul of holiday)

12.5% of the Japanese participants depicted lanterns

10% of the Japanese participants drew people, wearing traditional costumes

10% of the Japanese participants drew tayko drums

10% of the Japanese participants depicted a cake with candles

The stimulant word «development»

17.5 % of the Russian participants drew spiral forms

15 % depicted an arrow going up to the right

12.5 % depicted stairs and stairways

Among the Japanese participants of the research the majority drew attributes of technical progress

12.5 % depicted a growing plant

12.5 % drew arrows, stairs and stairways

The stimulant phrase «warm wind»

20 % of the Russian participants answered with drawings of a face with wavy lines

17.5 % of the Russian participants drew clouds with wavy lines

Among the Russian participants residing in the USA, some drew a worm («warm» and «worm» are homonyms)

17.5% of the Japanese participants depicted the tree with falling leaves or the Sakura flowers

15% of drawings among the Japanese depicted trees and lines, symbolising wind

The stimulant word «illness»

22.5% of both cultural groups depicted a man lying in bed

12.5% of the Russian participants drew something abstract, for example, descending lines

12.5% of the Japanese participants depicted different attributes of illness

The stimulant word «fairness»

Russian participants:

35% - blindfolded Femida (Justice) holding scales

10% - judge

10% - geometrical figures

Japanese participants depicted scales, but accompany their drawings with notes concerning those objects they considered equal.

The stimulant word «fear»

Russian participants:

22.5%- the face, distorted with fear

12.5% - geometrical figures

Japanese participants:

20% - ghosts

12.5% - sharp-tongued animals, mouths widely open

The stimulant phrase «hard work»:

Japanese participants:

17.5% - businessman

Russian participants:

50% - hard physical labour and its attributes

7.5% - computer

The stimulant phrase «unpleasant touch»

The Russian participants:

22.5% - something 'unpleasant' (snake, frog, spider, scorpion)

15% - abstract drawings

The Japanese participants:

35% - drawings depicting themselves, touched by someone 'unpleasant' (crazy man, maniac)

12% of the Japanese women depicted the act of sexual solicitation.

The stimulant word «happiness»

The Russian participants

29% - a smile

12.5% - abstract drawings.

The Japanese participants:

25% - people together or family

12.5% - a sun or a heart

### **The stimulant word «culture»**

The Japanese participants:

30% - the objects of their native culture

27.5% - the objects of the culture as such

The Russian participants incline to non-object painting, whereas the Japanese prefer the objects familiar to them and to their graphic language of comics (manga).

The results of the analysis of the Russian and Japanese consciousness image structure.

The participants were compared with each other by the percentage allocation of the image tissue among the poles. We adopt the following agreed-upon indicators:

R – all the Russian participants

J – all the Japanese participants

Ra – the subgroup of the Russian participants, residing in the USA

Ja - the subgroup of the Japanese participants, residing in the USA

Rr - the subgroup of the Russian participants, residing in Russia

Jj - the subgroup of the Japanese participants, residing in Japan

The results are shown in the table 2.

Table 2.

The allocation of the image tissue through the pole (%)

The group of the participants	The poles								
	S*	s	P	e*	M	m	W	w	T
Group R	16.7	9.4	3.3	15.8	20.6	0.36	13.3	5.3	9.7
Group J	39.5	9.17	2.7	3.46	13.47	0.13	14.7	5.9	10.9
Group Ra	19.5	10.08	5.23	13.84	22.83	0.73	12.5	5.61	9.43
Group Ja	40.65	8.69	3.03	2.34	13.26	0	16.3	8.84	6.83
Group Rr	13.87	8.83	1.51	17.91	18.5	0	14.1	5.06	10.13
Group Jj	38.45	9.6	2.43	4.57	13.69	0.27	13.23	3.05	15.07

The significant differences ( $\alpha < 0.05$ ) were fixed by the means of Mann – Whitney criteria at the subject pole and at the pole of the sensual tissue.

Diagram 1. The image tissue allocation through the psychosemiotic tetrahedron poles in R and J groups.

The research data reflects the gap in image encoding between two cultural groups in two poles: in the object pole (39.5% among the Japanese group, 16.7 % among the Russian group) and in the sensual tissue of the meaning pole. There is also a considerable, but insufficient from the standpoint of the statistics, gap in the pole of word and sign.

Diagram 2. The image tissue allocation through the psychosemeiotic tetrahedron among groups Ra and Ja, as percentages.

The researches carried out in the USA demonstrate differences between the groups more vividly.

Diagram 3. The image tissue allocation through the psychosemeiotic tetrahedron in groups Rr and Ra.

Having compared Rr and Ra groups, we came to the conclusion that there is growth in the object pole index (6%) and in the word pole index (4.3%), whereas the sensual tissue index falls (4.3%). These differences are insufficient from the standpoint of the statistics.

Diagram 4. The image tissue allocation through the psychosemeiotic tetrahedron in groups Jj and Ja.

Having compared Jj and Ja groups, we came to the conclusion that the American culture influence reduces the body pole index in case of the Japanese group. This index is sufficient from the statistics standpoint, whereas, there is no drastic change in the body pole index in case of the Russian group. Thus, the American culture influence is demonstrated among the Japanese representatives, using this way of image encoding

The table 3 represents some drawings and comments, which are common to both Russian and Japanese participant groups.

Table 3.

The most typical drawings and explanations.

The stimulant word «development».

	<b>RUSSIAN PARTICIPANTS</b>	<b>JAPANESE PARTICIPANTS</b>
Drawing		
Comments	The arrow goes up.	Scientific and technological development

Drawing		
Comments	The spiral goes up, you can see it.	Firstly we wrote on pieces of paper, later the computer was invented

### **The results of the empiric research, devoted to the dynamic aspects of the image origin.**

The main difference in image producing strategies among Russians and Japanese lies in the plastic idea orientation strategy, which evidently prevails among Russians. Sticking to such a strategy, consciousness moves to the pole of meaning, subjectively experienced as "the meaning for oneself". Japanese had an objective intuition orientation strategy as dominating image construction strategy. Adherence to such a strategy appears as an object, becomes not an object, not a specimen of a certain idea, and even not a metaphor that expresses the idea plastically or symbolically, but turns into a micro-world, in the arena of which the subject's flow of associative and intuitive thought displays itself. It is like a snapshot fixed in consciousness, a snap of the entire life ("Snapshot-like perception of Japanese" G. D. Glaveeva). The object itself is used by the space of a thought, while the certain object acts as a "container" for the meanings packed inside.

Among the fields of research there was also a psychological analysis of some cultural Russian and Japanese phenomena, which partially explain and corroborate the object culture under review of ordinary consciousness of the experimental subjects. Figurative substance inclination for the object pole, typical for Japanese, may be explained by traditional cultivation of the world of objects, springing from Shinto sense perception. Russians, in their part, bearing no special training of concern for the outer object world, and with more vivid and distinct contraposition of the internal and the material, experience accentuated subjective and sensual meaning.

The dominating inclination of sensually experienced ideas of Russian consciousness is expressed in Russian poetry (O. Mandelstam, A. Akhmatova and others) and Russian philosophy (N.A. Berdyaev, V. Solovyov, L. Shestov, S.L. Frank, N.O. Lossky, Pavel Florensky etc.) that accentuate an uppermost subjective and intuitive comprehension of the world of ideas. In pictorial art, these tendencies have been developing, as shown in non-figurative art (V.V. Kandinsky, K.S. Malevich, P.N. Filonov and others), depicting "metaphysics of the universe" on the level of sensually perceptive ideas.

The dominating orientation of Japanese consciousness, expressed in introverted view on an object being in the immediate surround (A.N. Meshcherekov), shows up in special forms of Japanese poetry (haiku, tanka), where an object and its aesthetic comprehension plays the key role. In some specifically Japanese art genres (engraving, manga, decorative art) attention to particulars and objective details is trailed; and in works of modern Japanese artists (Hiyashiro Fukuda, Hiroyuki Tazima, Dzunichiro Seihino, etc.) the abstract plot is implanted in the material world.

### **Conclusion**

1. At this developmental point of the cultural-historical approach, the general psychology can formulate its main problems dialectically, as perception of culture via consciousness and vice versa.

2. The culture of the consciousness functioning is deemed as methods of structural organization and dynamic passing of mental processes formed in the given culture, becoming typical for the bearers of their particular culture, that show up both in routine acts of consciousness and in works of art, philosophical works, handicrafts, i.e. in all products of culture, if considered from a psychological point of view.

3. Methods of constructing the image of consciousness (the image culture) differ in various nations according to the following parameters: structural – the structure of image based on its various constituents; dynamic – strategies of image construction, fixing the consciousness functioning type; and substantial – availability of specific cultural substances in the image of consciousness.

4. The “psychosemeiotic tetrahedron of the consciousness image structure” model possesses differential opportunities that allow fixing considerable experimental distinctions in consciousness image construction of different cultural representatives.
5. The Russian culture contributes to constructing consciousness image, predominantly based on sensible-subjective perceptible world of meanings, whereas the Japanese culture favours the image coding, mainly with the object world taking the active part.
6. As for the strategy of a consciousness image construction as implemented by representatives of the Japanese culture, commonly it is object intuiting, when an object is imbued with traces of senses and feelings, coming out as a keeper of information and a key to notional understanding. As for the strategy of the consciousness image construction, implemented by representatives of the Russian culture, it is a specific type of plastic ideation, when such a phenomenon as subjective in-feeling into the world of meanings takes place.

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[1] The terms "sensual tissue" (*chuvstvennaya tkan*), "meaning" and "personal sense" were introduced by the eminent Russian psychologist A N Leontiev (1979). They describe the different parts of consciousness image. Sensual tissue describes the sensual modality, sensual dimension of each image of consciousness. This metaphorical term has become famous among Russian psychologists.

[2] The Pictograph method was originally introduced by A R Luria, researching the pathology of thinking in clinical psychology (Longinova 1972). In this method, the experimenter asks the participant to remember several words and sentences. In order to improve recall, he asks them to draw a small picture for each sentence and explain why this picture was drawn. After 1 hour, the experimenter asks the participant to say the word and sentences.

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