Simona Zagoričnik i Kristina Radovanović

Doživljaj različitih aspekata lepog

Doživljaj lepog je jedan od centralnih problema eksperimentalne estetike i psihologije umetnosti. Pored kompleksne problematike određenja pojma lepote, istraživači nastoje da utvrde i da li je lepo odlika objekta (npr. simetrija, zlatni presek, jednostavnost), ili se lepota nalazi u očima posmatrača i zavisi od njegovih subjektivnih preferencija. Traganje za odgovorom na ovo pitanje išlo je prvenstveno u smeru utvrđivanja objektivnih, fizičkih svojstava stimulacije koja su odgovorna za doživljaj lepog. Cilj ovog istraživanja bio je da ispita vezu između doživljaja lepog i različitih činilaca subjektivnog doživljaja stimulacije, kao što su privlačnost, sklad, prijatnost i zanimljivost. Dodatno, pokušali smo da utvrdimo koji od ovih činilaca je najvažniji za doživljaj lepog.

Istraživanje je izvedeno na uzroku od dvadeset jednog polaznika Istraživačke stanice Petnica. Ispitanicima je prikazano dvadeset vizuelnih stimulusa podeljenih u pet kategorija: 1) slike životinja, 2) slike ljudskih lica, 3) slike ljudskih tela, 4) slike prirode, 5) slike objekata (automobili, građevine, nameštaj). Stimulusi su odabrani od strane tri nezavisna procenjivača, sa ciljem da pokriju što širi aspekt vizuelnih i semantičkih kategorija. Zadatak ispitanika bio je da prikazane stimuluse ocene na pet bipolarnih sedmostepenih skala: 1) lepo-ružno, 2) skladno-neskladno, 3) zanimljivo-dosadno, 4) prijatno-neprijatno, 5) privlačno-odbojno. Ispitanici su podeljeni u dve grupe (od deset i jedanaest učesnika), a redosled prikazivanja stimulusa je bio kontrabalansiran.

Utvrđene su interkorelacije prosečnih procena slika na svih pet skala. Procene na svim skalama koreliraju pozitivno sa procenom lepote, pri čemu je korelacija najviša na skali sklada (r = 0.92), nešto niža na skali privlačnosti (r = 0.89), umereno visoka na skali prijatnosti (r = 0.74), a najniža na skali zanimljivosti (r = 0.47). Multipla regresiona analiza kojom je ispitan odnos procena na skalama zanimljivosti, privlačnosti, sklada i prijatnosti kao prediktora, i procena na skali lepote kao kriterijuma, pokazala je da procene na skali sklada najbolje predviđaju procene lepote (β = 0.51, p = 0.002). Nešto slabiju prediktivnu moć ima skala prijatnosti (β = 0.26, p = 0.02), dok je privlačnost marginalno značajan prediktor (β = 0.26, p = 0.08). Zanimljivost kao prediktor nije dosegla statističku značajnost.

Rezulati pokazuju da doživljaj lepog značajno korelira sa svim pojedničnim subjektivnim aspektima stimulacije koji su ispitani u ovom istraživanju (privlačno, skladno, zanimljivo i prijatno), ali detaljnije analize pokazuju da samo skale sklada i prijatnosti značajno doprinose objašnjenju doživljaja lepog. Dominacija sklada može se objasniti hipotezom procesualne fluentnosti po kojoj preferiramo objekte koje obrađujemo brzo i sa lakoćom, a to su upravo stimulusi koje karakterišu dobra forma i simetrija (Reber *et al*. 2004). U okviru prethodnih istraživanja zanimljivost je tretirana kao karakteristika vezana za faktor pobuđenosti (Berlyne 1967, 1971; Marković *et al*. 2002). Naši nalazi o odnosu zanimljivosti i doživljaja lepog mogu se objasniti Berlajnovom hipotezom o odnosu pobuđenosti i preferencije stimulusa koji je nelinearan i u obliku obrnute U krive. U skladu sa tim, samo će optimalan, srednji nivo pobuđenosti urokovati preferenciju, dok će pri vrlo niskoj i vrlo visokoj pobuđenosti preferencija izostati. Drugim rečima, da bi stimulus bio doživljen kao prijatan, on mora biti zanimljiv u dovoljnoj meri, ali ne sme da prezasiti posmatrača kompleksnošću (Berlyne 1967, 1971).

Correlation of Different Aspects of Expiriencing Beauty

Experience of beauty is one of the central problems of experimental aesthetics and psychology of art. The first important issue regarding this topic is the complex nature of the experience of beauty as a concept. In the past, each time scholars tried to address this question they would agree that it is hard to give a precise definition, because beauty is consists of numerous aspects and is complex in its nature. The Second major question is whether beauty is a feature of an object (e. g. symmetry, the golden section, simplicity) or is beauty hidden in the eye of the beholder and depends on his subject preferences. In an attempt to answer the second question, a majority

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of the research efforts were primarily headed toward establishing objective, physical properties of the stimulus responsible for the experience of the beauty. The aim of this study was to examine the relationship between the perception of beauty and the subjective factors of perception, such as attractiveness, harmony, pleasantness and interestingness. Additionally, we tried to determine which of these factors are the most important for the experience of the beauty.

The study was conducted on a sample of twenty one participants attending Petnica Science Center programs. Twenty visual stimuli, divided into five categories (images of animals, images of human faces, images of human bodies, images of nature and images of various objects), were shown to the participants. The stimuli were selected by three independent observers, in order to cover the wide aspect of visual and semantic categories. The task was to grade each of presented stimuli on five bipolar scales: 1) beautiful-ugly, 2) harmonic-disharmonic, 3) attractive-unattractive, 4) interesting-boring, 5) pleasant-unpleasant. Participants were divided into two groups (of ten and eleven participants), and the order of the stimuli presentation was counter-balanced.

Average estimates on all scales (attractiveness, harmony, pleasantness and interestingness scales) correlated positively with the evaluation of beauty (beautiful-ugly scale). Correlation between harmony and beauty scale was the highest ($r = 0.924$), slightly lower between attractiveness and beauty scale ($r = 0.891$), moderate between estimates on pleasantness and beauty scale ($r = 0.738$) and the lowest between interest and beauty scale ($r = 0.467$). By applying multiple regression analysis, we examined the relationship between beauty estimates as a criterion and other subjective experience estimates as predictors. Results have shown that harmony judgments provide the best estimation of beauty judgments ($\beta = 0.510$, $p = 0.002$). Pleasantness scale has slightly less predictive power ($\beta = 0.258$, $p = 0.015$), while the attractiveness judgments were only marginally significant ($\beta = 0.261$, $p = 0.076$). Interestingness did not reach statistical significance as a predictor.

The results have shown that experience of beauty significantly correlated with all subjective aspects of the stimulation examined in this study (attractiveness, harmony, pleasantness and interestingness), but further analysis showed that only the harmony and pleasantness significantly contribute to the explanation of the experience of beauty. Predictive dominance of harmony can be explained with the theory of processing fluency. This theory states that we prefer stimulation that can be quickly and easily processed, which is typically content characterized with good shape and symmetry (Reber *et al*. 2004). In the previous research interestingness is understood as a factor related to the arousal (Berlyne 1967, 1971; Marković *et al*. 2002). Our findings between interestingness and experience of beauty can be explained by Berlyne's hypothesis on the non-linear (inverted U curve-like) relationship between arousal and stimulus preference. According to this, only the optimal, intermediate arousal level will provoke preference of the stimuli, while very low or very high level of arousal will lead to a diminished level of preference. In other words, in order to produce preference, stimulus must be sufficiently interesting, but should not overwhelm observer with complexity (Berlyne 1967, 1971).

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