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EXPERIMENTAL-INTROSPECTIVE METHODOLOGY FOR INVESTIGATING THE CAPACITY FOR IMAGINATION

The article is devoted to the development and approbation of the experimental-introspective methodology "Imagination," aimed at comprehensive investigation of individual characteristics of imagination as an important cognitive-emotional mechanism. The relevance of studying imaginational abilities in the context of their role in creative, professional, educational activities and psychosomatic well-being of personality is substantiated. Existing diagnostic instruments (methodologies of F. Galton, J. Betts, D. Marks, R. Gordon) and their limitations regarding comprehensive measurement of imagination parameters are analyzed. A new approach is presented that allows evaluation of seven key characteristics of imagination: facility, vividness, detail, dynamism, contactability, transformability, and sensoriality. The procedure of conducting, results of statistical analysis based on a sample of participants with different age, gender, and psychosomatic characteristics are described. Significant differences between groups were established, particularly lower dynamism indicators in young men compared to women of the same age, as well as identified connections of low imaginational capacity in individuals with psychosomatic complaints. The developed methodology has high potential for research and practical psychology, particularly for diagnostics, development and correction of imagination, as well as in the field of psychology of bodily Self and psychosomatics.

Key words: imagination, bodily Self, psychological well-being, psychodiagnostics, alexithymia, operatory thinking, psychosomatics.

Introduction. The formation and development of imaginational abilities is one of the central directions of contemporary psychology, since imagination is a key mechanism in creative, professional, educational activities and emotional life of personality [3; 4; 8]. The study of mental images is considered by researchers as a multifaceted phenomenon that integrates personal experience, cognitive characteristics and sensory components, ensuring effectiveness of decision-making, search for innovations and adaptation to complex life situations [2; 5; 7; 8]. However, the question of creating and validly applying diagnostic methodologies capable of deeply and comprehensively assessing characteristics of imagination (such as facility, vividness, detail, dynamism, contactability, transformability and sensoriality of images) remains relevant and insufficiently investigated in domestic and foreign psychology [3; 4; 8].

The article provides detailed analysis of the spectrum of classical and contemporary approaches to diagnostics of imaginational processes, from methodologies of F. Galton, J. Betts, D. Marks, R. Gordon, which predominantly investigate quality and modality of images, to experimental systems that take into account dynamics, transformationality and contactability of mental representations. The authors substantiate the necessity of integrating these methodologies and developing new psychological instrumentation corresponding to contemporary scientific demands [1; 2; 3; 4; 8]. The results of approbation of the experimental-introspective methodology for studying the capacity for imagination, its psychometric properties, reliability and validity, as well as differences according to age, gender and psychosomatic criteria of participants are presented.

Problem statement. Currently, there is no qualitatively developed methodology for investigating the capacity for imagination that would provide the possibility to assess such capacity from the point of view of its various characteristics, such as facility, vividness, detail, dynamism, contact, transformability, sensoriality. Such detailed specification provides the possibility to more clearly define both targets for developmental influence and peculiarities of the relationship between the capacity for imagination and any other psychological qualities. Such a methodology could be especially valuable for research in the field of psychology of bodily Self and psychosomatics. Currently, specialists connect insufficient level of development of imaginational capacity with alexithymia and operative thinking – leading psychological predictors of psychological somatization.

Analysis of recent research and publications. The capacity for imagination is the possibility of creating images of imagination that are characterized by a high degree of clarity and color richness, detail, mobility of their elements, presence of sensations of various modalities, and such that are subject to transformation and dialogue with their bearer. Facility in imagination means a high degree of ability to quickly create images according to given instruction, high arbitrariness of imagination, its general productivity [3; 7; 8]. Vividness of imagination characterizes the ability to imagine bright, colorfully saturated and clear images. Detail of imagination is characterized by the ability to detail an image, representation of an image in various “drawn” details.

Dynamism represents spontaneous mobility of imagined images, dynamics of image elements during the imagination process. Contact in imagination is the ability to establish contact with an imagined object, that is, the possibility for the bearer of the image to carry out imagined contact with the key element of the image. Sensoriality is represented by the presence of other, besides visual, sensations that accompany the process of image creation and manipulation with it [2; 5; 8].

Within the first approach, the mental image is considered as a "personal" or "subjective" experience. This approach is represented by methodologies of F. Galton, J. Betts, D. Marks, R. Gordon. The first research according to this approach was conducted by F. Galton, who developed the questionnaire "Breakfast on the Table" for assessing the ability to visualize and image abilities. Within the questionnaire, the respondent evaluates the quality of mental images that arise in the process of visualizing familiar objects or scenes. Most questions in this questionnaire concern visual and auditory modality. The advantage of the methodology is that it covers a wide range of diagnostic parameters – vividness, clarity, colorfulness, breadth of visual field, distance of images, controllability of images, ability to reproduce in memory images of people and interior, ability to compare images with reality, connection of images with associations, inclinations and preferences, sensoriality (color, light, sounds, smells, tastes, tactile sensations, etc.) and so forth. However, in relation to studying the capacity for imagination, this methodology cannot be applied, since it mainly concerns assessment of the ability to reproduce memory images, rather than studying products of imagination [1; 3; 4; 8].

The questionnaire for investigating mental images by J. Betts contains 150 items that study seven sensory modalities. The first part of the questionnaire contains 40 questions, distributed among several situations that should be recalled, visually imagined and described according to questions posed by the experimenter ("breakfast on the table," "relative or friend," "familiar landscape," "short excerpt from a story with description of a murder scene," etc.). The second part of the questionnaire contains 20 questions for assessing auditory images: "imagine the voice of a lecturer," "familiar melody," etc. Another 20 questions concern tactile images ("sensations of various objects and touch to them"), 20 questions each for measuring gustatory (taste of food and drinks) and olfactory (smells) images, 10 questions for assessing organic images (interoceptive and bodily sensations). For image assessment, subjects were offered the following scale: "perfectly clear, as clear as in reality" – "very clear, similar in brightness to real experience" – "medium level of brightness and clarity" – "unclear and indistinct, but recognizable" – "vague and dim" – "very vague and dim, difficult to distinguish" – "no image of the object, only presence of thoughts about the imagined object." The advantage of the questionnaire is its ability to diagnose vividness and clarity of multimodal images, the disadvantage is that it omits such parameters as dynamism, transformability of images, ability to establish contact with the image. The ability to assess images according to different modalities of sensations is studied separately,

while we are interested in the possibility of emergence of multimodal sensations as a result of imagining one image [1].

In D. Marks' questionnaire for assessing vividness-clarity of representations, the subject is offered to evaluate the vividness and clarity of representations that arise according to three instructions: 1) imagine a relative or friend; 2) imagine sunrise; 3) imagine a rural landscape with mountains and a lake. The methodology is mono-scalar and reveals only two aspects of the capacity for imagination – vividness and detail (clarity) of imagination images [4; 8].

J. Gordon developed a questionnaire with 11 questions for studying the degree of controllability and autonomy. Later the methodology was subjected to modification by J.T.E. Richardson (questions were replaced and added, besides positive and negative answer variants, an intermediate one was proposed – "not sure") [8]. The content of the questionnaire questions generally corresponds to such an indicator of the capacity for imagination as the possibility of image transformation.

Within the second approach, in which images are considered as internal representation, a number of methodologies have been developed aimed at determining spatial abilities, particularly spatial perception (tests "Frame and Rod," "Water Level," which allow measuring spatial interrelationships taking into account the position of one's body in the presence of obstacles) abilities, spatial orientation (tasks for mental rotation, for example the test "Card Rotation," subtest "Spatial Relations," battery of tests for identifying primary mental abilities), capacity for spatial visualization (tasks with manipulations of complex spatial information with passage through a series of discrete stages, for example the test "Hidden Figures"). As a result of solving similar tasks, J. Betts, P. Barrett, A. Richardson propose to assess visual images using questionnaires. For example, in Barrett's questionnaire it is proposed to assess the intensity and clarity of visualized images, the degree of importance of using visualization for solving the task, ease of manipulating images [1; 8].

A separate direction of research on the capacity for manipulating images is R. Shepard's experiments, in which the subject has to compare two figures that are presented in a drawing in different planes, at different angles, and make a conclusion whether this is a pair of identical figures or they are different. A series of similar testings and questionnaires used after them are aimed at detailing such a characteristic of the capacity for imagination as transformability [7; 8].

Within the third approach, which considers images as an attribute of stimulus, A. Paivio [5; 8] developed the following experiment: subjects were offered to assess the imagery load of 925 nouns on a seven-point scale, where the minimum score means low imagery of the word, that is, the respondent's inability to imagine a certain image to the word, and the maximum score – high imagery of the word, that is, ease and speed of image emergence (picture, sound, other sensory experience). In a series of such experiments it was proven that "high-imagery" words are memorized more easily. It should be noted that the positive role of stimulus image as a mediator in

the memorization process was proven by O.R. Luria, the methodology "Pictograms" proposed by him can also be used for assessing images as attributes [8].

The fourth approach to studying images as mnemonic strategies is characterized by a number of methodologies developed by A. Paivio for assessing the use of verbalizers and visualizers (characteristics of cognitive styles) in the memorization process. A. Paivio, J. Yuille and S. Madigan [5] showed that the use of mediator images (intermediaries) presupposes better learning results, with subjects spontaneously choosing an associative method of learning verbal material using images for about 80% of "high-imagery" words and for 30% of "low-imagery" words. These experiments do not take into account characteristics and peculiarities of emergence of imagined images to stimulus words, recording only their presence or absence in the memorization process.

Thus, the totality of methods for studying peculiarities of emergence and functioning of mental and imagination images is sufficiently substantiated within the above-mentioned approaches.

Purpose of the article

Research objective – to determine the diagnostic possibilities of the author's methodology for diagnosing the capacity for imagination in studying corporeality of individuals with psychosomatic complaints.

Methods and sample of subjects. The research sample consisted of 207 individuals (105 women and 102 men), among whom 94 had no psychosomatic complaints, and 112 had high scores of psychosomatic complaints according to the results of diagnostics using the Giessen Questionnaire of Psychosomatic Complaints, the control group consisted of 95 subjects with low indicators of psychosomatic complaints. The study also took into account the age factor: 85 individuals – group of people in the first phase of the early adulthood period (20–30 years), 58 – second phase of the early adulthood period (30–40 years) and 64 – middle adulthood period (40–60 years).

Research results. As a result of the methodology approbation, its psychometric indicators were obtained.

Methodology reliability. The first step in processing the obtained "raw" data was checking the internal consistency of the questionnaire. For this purpose, Cronbach's alpha statistics was calculated for the scale that includes all 21 items. The Cronbach's alpha value for the scale with 21 questions was 0.755, which is higher than the minimally acceptable value of 0.7.

Internal validity of the methodology. It was established that correlations between three items (for each of the situations) across seven scales range from 0.73–0.91, which testifies to high consistency of the questionnaire according to the introspective methodology.

Test-retest reliability of the methodology. After repeated testing in 2 months on a sample of 60 individuals, positive correlations were obtained across all indicators of the "Experimental-Introspective Methodology for Investigating the Capacity for Imagination," varying within the range of 0.7–0.9.

Construction of normative scale. Table 1 presents descriptive statistics of the "Experimental-Introspective Methodology for Investigating the Capacity for Imagination."

Table 1

Descriptive statistics of the "Experimental-Introspective Methodology for Investigating the Capacity for Imagination"

Indicators	Presence of complaints		Without complaints		U	Z	p
	Mean	Std	Mean	Std			
Facility	12.60	2.77	13.57	1.52	4411	-2.00	0.045
Vividness	10.91	3.48	12.56	1.82	4018	-2.92	0.003
Detail	10.71	3.12	11.88	2.28	4075	-2.79	0.005
Dynamism	9.67	3.56	11.31	3.22	3817	-3.40	0.001
Contact	11.73	3.15	12.55	2.21	4647	-1.45	0.148
Transformability	11.34	3.12	12.45	2.25	4242	-2.40	0.016
Sensoriality	9.68	4.07	10.23	4.12	4774	-1.15	0.250

When divided into three intervals, the boundary values of the norm for the facility and contact indicators are 13±4.5 points, for the vividness, detail and transformability indicators – 11±2.5, for the dynamism indicator – 10±2.3 points, for the contact indicator – 12±3.5 points, for the sensoriality indicator – 10±1.2.

Overall, conditionally healthy subjects (without psychosomatic complaints) have higher indicators of the capacity for imagination, particularly in terms of facility, vividness, detail, dynamism, transformability. According to indicators of the capacity for contact and sensoriality, no statistically significant differences were found between individuals with and without psychosomatic complaints.

From Fig. 1 it can be seen that facility of imagination is significantly less expressed in men of the first phase of the early adulthood period (from 20 to 30 years), they significantly lag behind women of the same age period in ease of image production.

From Fig. 2 it can be seen that vividness of imagination is significantly less expressed in men of the first phase of the early adulthood period (from 20 to 30 years), they significantly lag behind women of the same age period in vividness of imagined images. The highest indicators of facility of imagination were found in individuals of the middle adulthood period regardless of gender.

From Fig. 3 it can be seen that detail of imagination is significantly less expressed in men of the first phase of the early adulthood period (from 20 to 30 years), they significantly lag behind women of the same age period in the ability to detail imagination images.

From Figure 4 it can be seen that dynamism of imagination is significantly less expressed in men of the first phase of the early adulthood period (from 20 to 30 years), they significantly lag behind women of the same age period in the ability to imagine images in their dynamics.

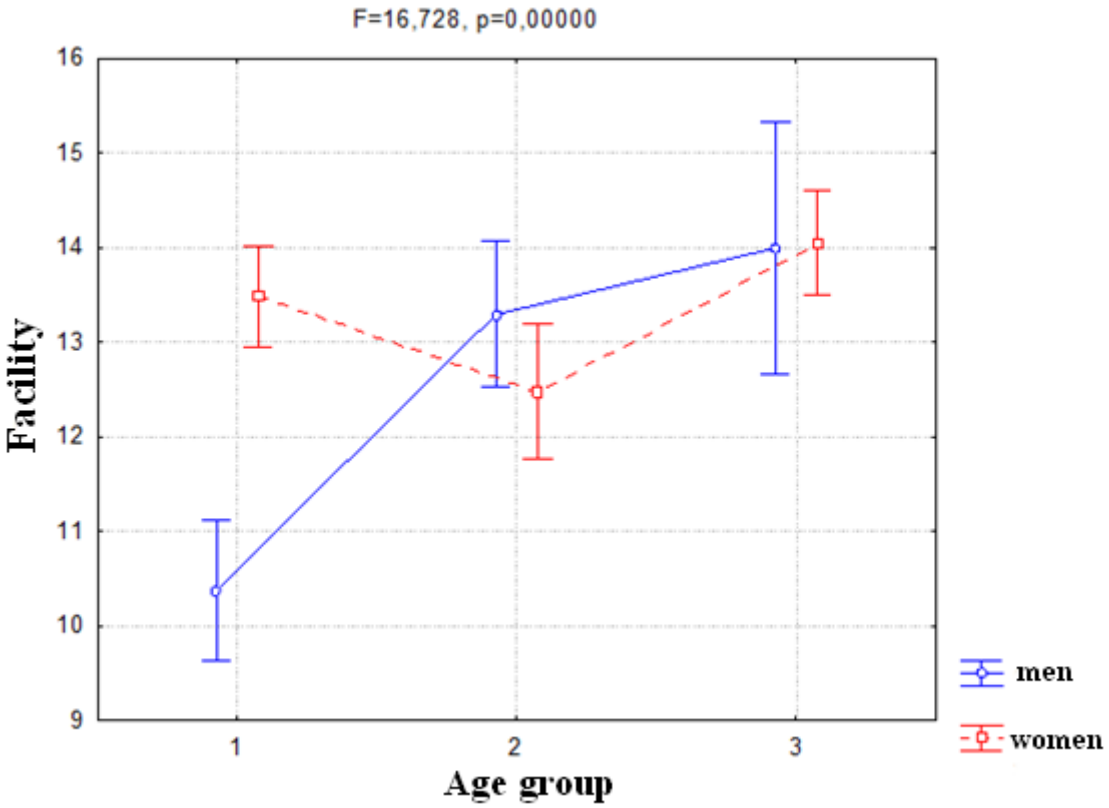

Fig. 1. Facility of imagination in men and women of different age periods

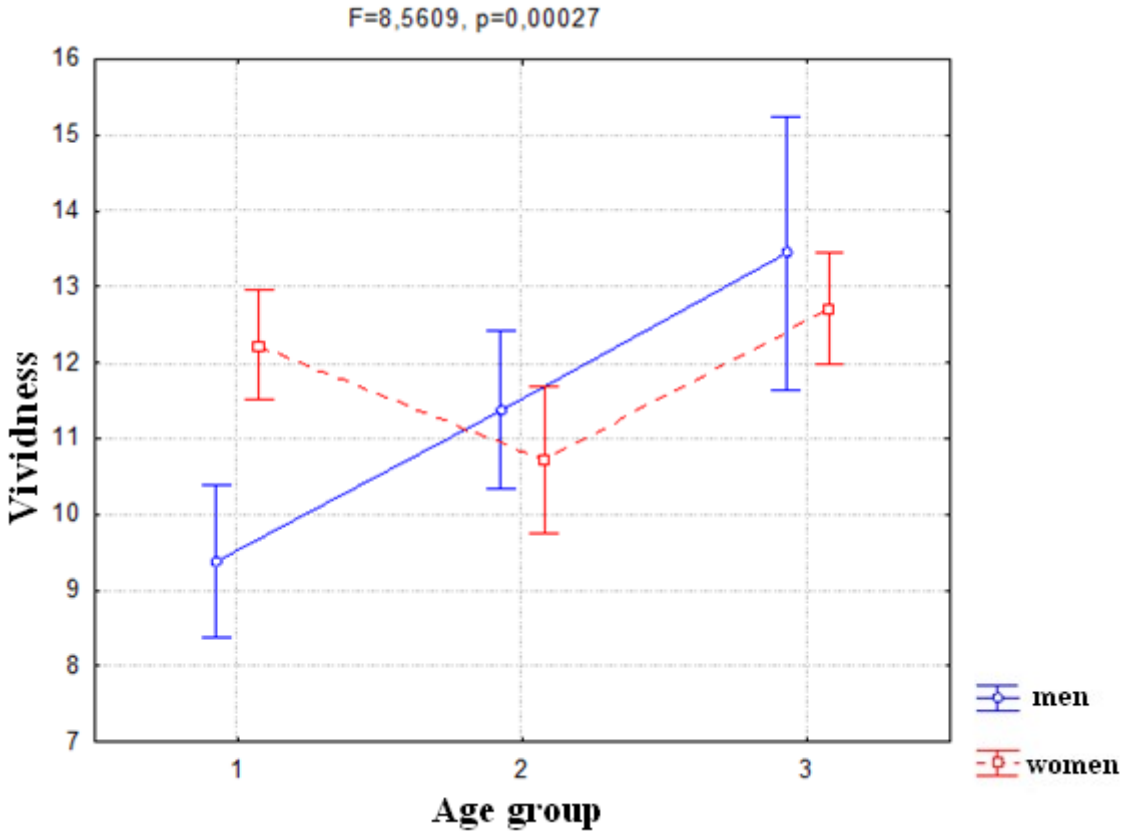

Fig. 2. Vividness of imagination in men and women of different age periods

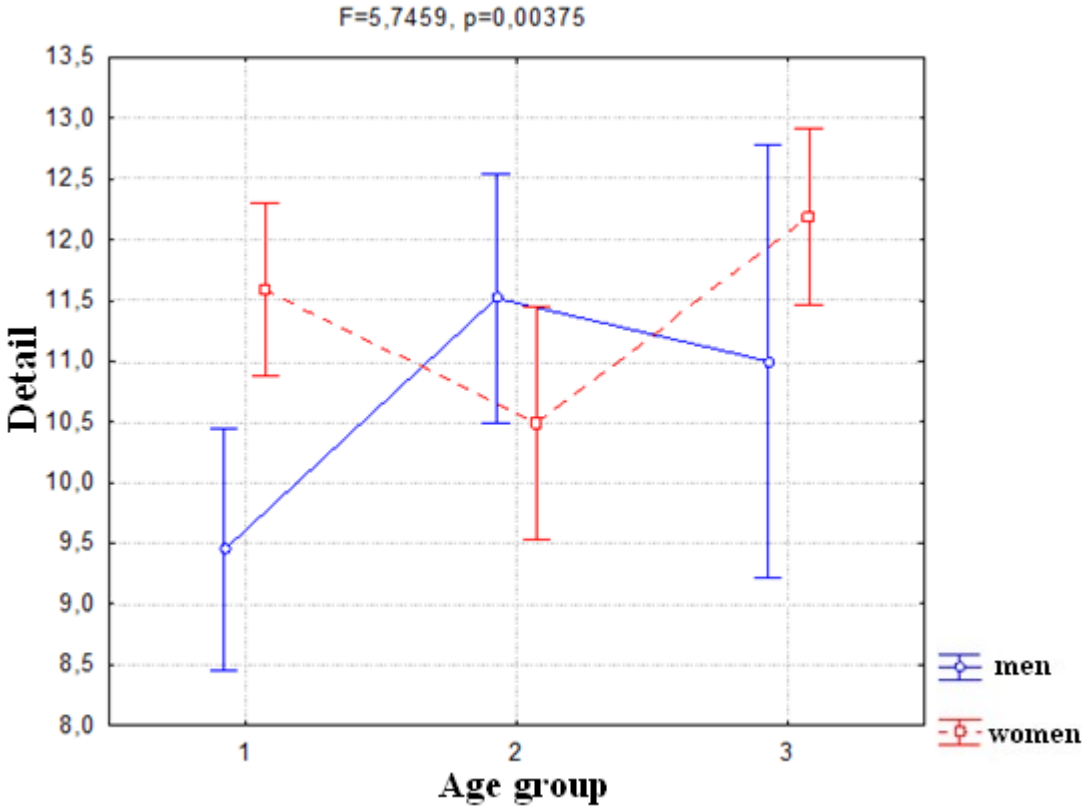

Fig. 3. Detail of imagination in men and women of different age periods

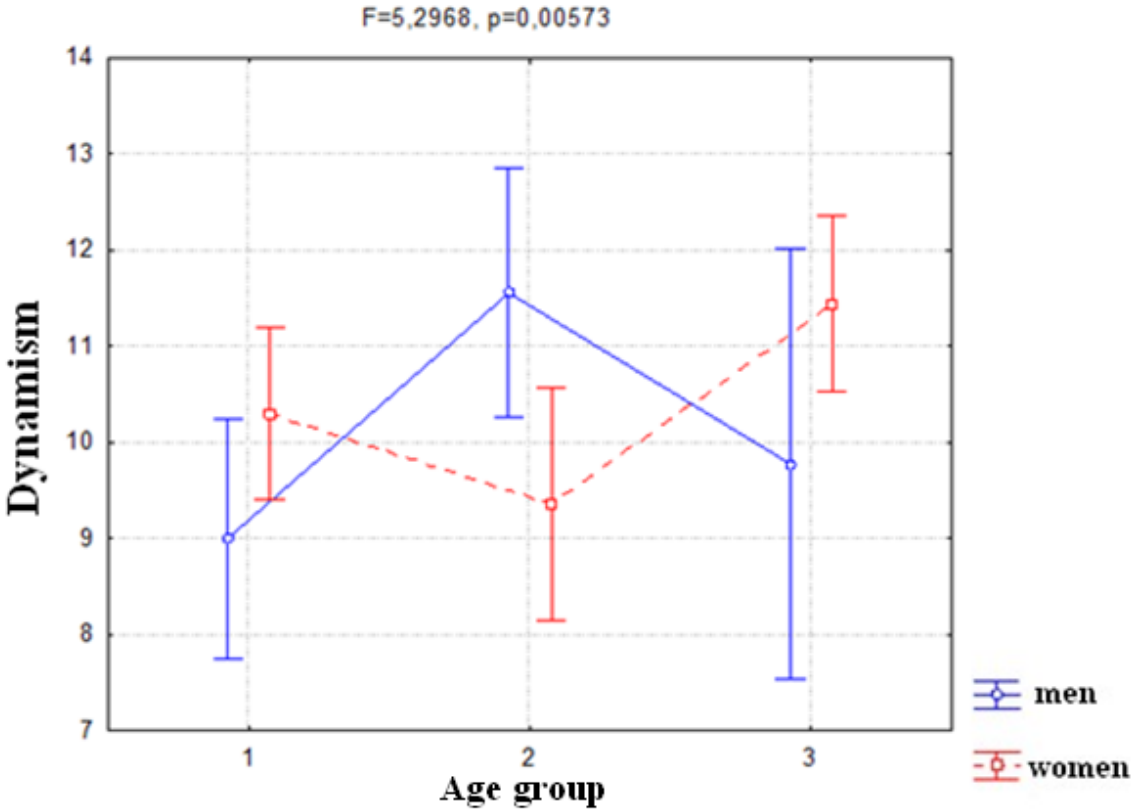

Fig. 4. Dynamism of imagination in men and women of different age periods

From Fig. 5 it can be seen that contact of imagination is significantly less expressed in men of the first phase of the early adulthood period (from 20 to 30 years), they significantly lag behind women of the same age period in the ability to enter into contact with imagined images.

From Fig. 6 it can be seen that transformability of imagination is significantly less expressed in men of the first phase of the early adulthood period (from 20 to 30 years), they significantly lag behind women of the same age period in the ability to arbitrarily change images.

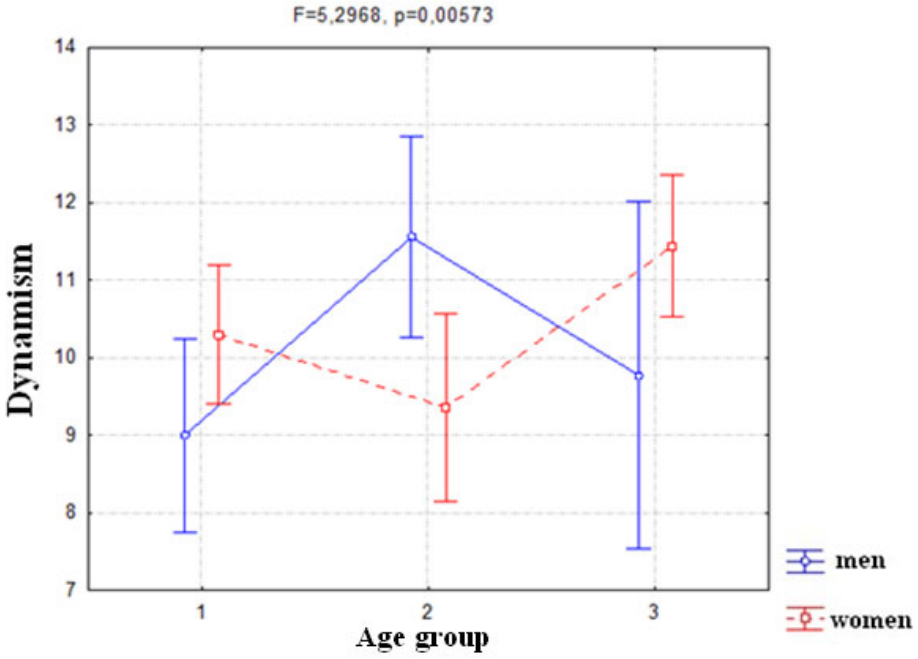

Fig. 5. Contact of imagination in men and women of different age periods

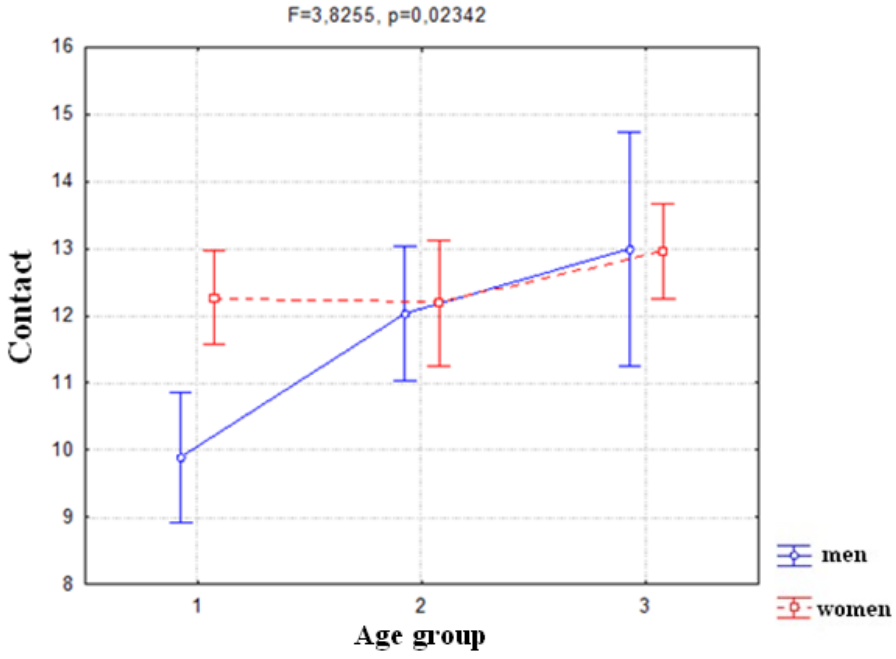

Fig. 6. Transformability of imagination in men and women of different age periods

From Fig. 7 it can be seen that sensoriality of imagination is significantly less expressed in men of the first phase of the early adulthood period (from 20 to 30 years), they significantly lag behind women of the same age period in the ability for synesthesia and the possibility to have sensations of other modalities evoked by visual imagination images.

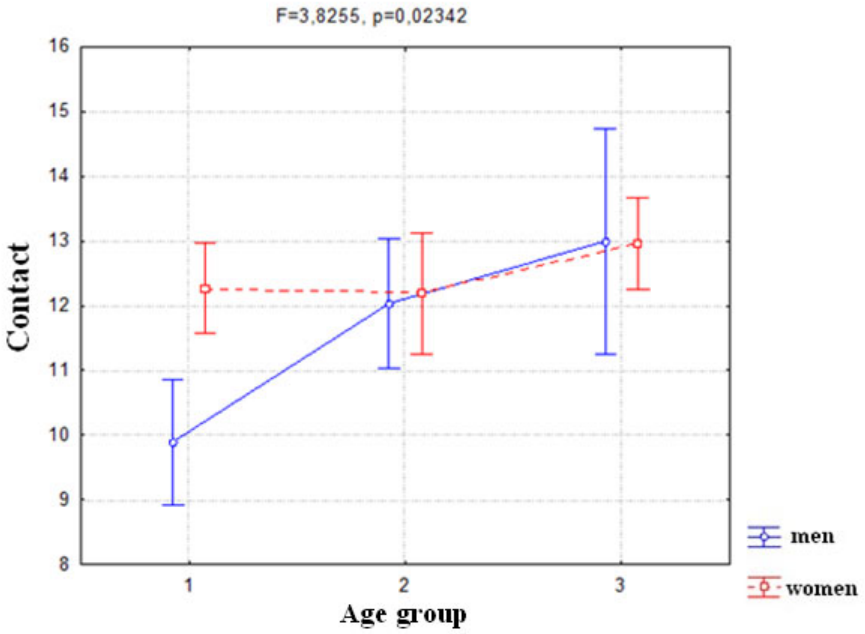

Fig. 7. Sensoriality of imagination in men and women of different age periods

Conclusions and prospects for further research. The experimental-introspective methodology for investigating the capacity for imagination is a valid and reliable instrument for studying the personality's ability to arbitrarily produce bright and detailed dynamic images of imagination that can be transformed, contacted with, and polymodally experienced.

It was determined that the presence of psychosomatic complaints in subjects presupposes lower indicators of the capacity for imagination compared to conditionally healthy subjects.

It was shown that men aged 20–30 years significantly lag behind women of the same age period, as well as women and men of older age (from 30 to 60 years) in all indicators of the capacity for imagination.

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Appendices

Methodology for Diagnosing the Capacity for Imagination. You will be offered three tasks, each of which is aimed at studying your ability to create images in your imagination. After each task, evaluate the quality of the image in points from 0 to 5 according to the following characteristics:

– facility (how easily you managed to accomplish everything indicated in the task);

– vividness (degree of saturation, clarity and color richness of the image obtained as a result of task performance);

– detail (degree of representation of various details in the image);

– dynamism (mobility, presence of dynamics in image elements);

– contact (possibility to carry out imagined contact between the creator and bearer of the image and the key element of the image);

– transformability (possibility to carry out changes in the structure of the created image);

– sensoriality (presence of other, besides visual, sensations that accompany the process of image creation and manipulation with it).

Task № 1

Imagine a room, any room you want – what is in it? Imagine a dog in it. What is it doing? Call the dog. Change its pose. Do you feel other sensations besides visual ones (sound, taste, smell, internal sensations)?

Task № 2

Imagine a woman. How does she look? What is she doing? Address her. Change her pose. Do you feel other sensations besides visual ones (sound, taste, smell, internal sensations)?

Task № 3

Imagine any part of your body as a living being. How does it look? What is it doing? Address it. Change its pose. Do you feel sensations besides visual ones (sound, taste, smell, internal sensations)?

Boundary Norms. When divided into three intervals, the boundary values of the norm for the facility and contact indicators are 9–13 points, for the vividness, detail and transformability indicators – 8–12 points, for the dynamism indicator – 7–12 points, for the contact indicator – 9–13 points, for the sensoriality indicator – 5–10 points.

Results interpretation involves determining the individual profile of the capacity for imagination. Let us consider the content of each scale in more detail.

Facility. Facility in imagination means a high degree of ability to quickly create images according to given instruction, high arbitrariness of imagination, its general productivity.

Vividness of imagination characterizes the ability to imagine bright, colorfully saturated and clear images.

Detail of imagination is characterized by the ability to detail an image, representation of an image in various "drawn" details.

Dynamism represents spontaneous mobility of imagined images, dynamics of image elements during the imagination process.

Contact in imagination is the ability to establish contact with an imagined object, that is, the possibility for the bearer of the image to carry out imagined contact with the key element of the image.

Transformability in imagination is the possibility to carry out changes in the structure of the created image.

Sensoriality is represented by the presence of other, besides visual, sensations that accompany the process of image creation and manipulation with it.

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ЕКСПЕРИМЕНТАЛЬНО-ІНТРОСПЕКТИВНА МЕТОДИКА ДОСЛІДЖЕННЯ ЗДАТНОСТІ ДО ІМАГІНАЦІЇ

Стаття присвячена розробленню та апробації експериментально-інтроспективної методики «Імагінація», спрямованої на всебічне дослідження індивідуальних особливостей уяви як важливого когнітивно-емоційного механізму. Обґрунтовано актуальність вивчення імагінаційних здібностей у контексті їхньої ролі у творчій, професійній, навчальній діяльності та психосоматичному благополуччі особистості. Аналізуються наявні діагностичні інструменти (методики Ф. Гальтона, Дж. Беттса, Д. Маркса, Р. Гордона) та їхні обмеження щодо комплексного вимірювання параметрів уяви. Представлено новий підхід, який дає змогу оцінювати сім таких ключових характеристик імагінації: легкість, яскравість, деталізованість, динамічність, контактність, трансформованість і сенсорність. Описано процедуру проведення, результати статистичного аналізу за вибіркою учасників з різними віковими, статевими та психосоматич-

ними особливостями. Встановлено значущі відмінності між групами, зокрема нижчі показники динамічності у молодих чоловіків порівняно з жінками того ж віку, а також виявлено зв'язки низької імагінаційної здатності у осіб з психосоматичними скаргами. Розроблена методика має високий потенціал для дослідницької та практичної психології, зокрема для діагностики, розвитку і корекції уяви, а також у сфері психології тілесного Я та психосоматики.

Ключові слова: імагінація, тілесне Я, психологічне благополуччя, психодіагностика, алекситимія, операторне мислення, психосоматика.

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