EXPERIENCE OF PSYCHOTHERAPY OF PSYCHOSOMATIC DISORDERS

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Purpose of the article – to define and describe the organizational and rich in content aspects of psychoanalytic-oriented psychotherapy of psychosomatic disorders as displays of violation of psychical health. In the described going near psychotherapy of psychosomatic disorders authors leaned against the theoretical analysis of foreign and domestic literature and researches, presented in magazines on medicine, psychology and psychotherapy; generalization and systematization of ten year own work psychotherapy experience of work (psychoanalytic-oriented direction) with clients which have psychosomatic disorders. A selection made fifty persons in age from 27 to 50 years. The organizational features of psychotherapy work selected with psychosomatic disorders, which consist in obligatory combination of analytical therapy with pharmacological therapy and different kinds corporal-oriented and art-therapies, and in combination a group and individual forms of psychotherapy. The rich in content features of psychotherapy work with psychosomatic disorders consist in the psychotherapy accompaniment of client through a row successive the stages, each of which has goals and tasks, dominant psychotherapy strategies and am preparatory for subsequent. Thus, authors are offer the algorithm of psychotherapy work with clients by psychosomatic disorders, developed taking into account their individual typology, psychoemotional and cognitive features.

Key words: psychical health, psychosomatic, psychosomatic disorders, strategies of adaptation, psychotherapy, psychoanalytic-oriented psychotherapy.

MUSIC SPACE INFLUENCE ON HUMAN MENTAL HEALTH

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The research purpose was to clarify relations between the peculiarities of music perception and mental health, determining personal social adaptability. The personal qualities reflecting personal disharmony existence were studied. Such disharmonies, in turn, predetermine mental health disturbances. The research methods included: the stimulus materials – musical fragments having some psychological content, the technique for subjective control determining, the narrative technique, the Rosenzweig Frustration Test. The sample included 19–22 year-old people: students and young people registered in the psychoneurological early treatment centre because of their neurotic disorders of different genesis. The obtained research results are: there are relations between the psychological characteristics of people with mental health problems and the peculiarities of their music perception, they tend to choose music of a destructive nature or expressing a passivity feeling.

Key words: mental health, perception of music, social adaptability, subjectivity, aggression, musical discourse.

Introduction. One of the important factors of personal socialization is a level of his/her artistic culture in general and musical in particular. The degree of a person's social adaptability determines his/her cultural demands and musical preferences. Researchers in the musical psychology [2, 4] note more and more often the fact that the vast majority of modern youth favor musical works with a dubious level of their artistic value. Moreover, certain musical directions not only hinder development of good artistic taste of youth, but even threatе a person's mental health. Aesthetically devastated “samples” of mass culture are the basis for soullessness, nihilism of a certain part of youth. The image of “an entertaining person” is more acceptable to contemporary youth in relation to their musical culture than the respectful, exalted, and enlightened by perception of the transcendence image of great art.

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These trends can affect not only the overall personal development, a level of his/her harmony, but also his/her mental health and social adaptability. The researches performed show [1, 3, 7] that there are relations between personal disharmony and neurotic disorders that predetermine social maladjustment. Therefore, it is important to determine relations between the properties that determine personal disharmony with peculiarities of his/her perception of music.

**Analysis of recent researches and publications.** The examined literary sources show [6, 8, 9] that determining of the relations between peculiarities of music perception and personal traits is extremely important. We should emphasize the necessity to take into account a person’s subjective activities based on his/her personal traits and creating a new integral system of mental images, much more voluminous than musical sounds.

According to V. I. Petrushin [6], the high appreciation and recognition of classical music as an important element of psychological well-being appears at a person as a result of a certain maturity of his/her pro-social attitudes, his/her lifestyle choice determined by the system of positive personal values and his/her self-concept in general. Absence of such personal traits not only reduces the person’s social adaptability, but also can lead to mental health lowering, which further leads to social maladjustment [1, 5]. Persons with neurotic disorders are characterized by personal disharmony, whereas people with stable and balanced psyche have certain positive personal traits: developed reflection and capability to integrate their life experiences; the internal locus of control; their constructive behaviour in frustrating situations.

The discursive approach to the study of the role of music in the process of personality becoming goes beyond the purely musicological study of musical works. In order to determine a person’s personal characteristics influencing on his/her perception of different musical works, it is necessary to develop and introduce into the research categorical apparatus the concept of musical discourse as a basic component of a musical communicative act. Thus, the research object was the music perceptual experience of people, and the research subject was the psychological peculiarities of the musical discourse of persons with mental health disturbances and persons from the normative group.

**The research purpose** was to clarify relations between the peculiarities of music perception and mental health, which determines a person’s social adaptability.

**Research objectives** were: to develop stimulating material for studying of the music perception peculiarities on the base of the definition of musical discourse; to examine empirically the relations between a person’s peculiarities of music perception and his/her mental health and to establish empirically the conformity of a certain musical discourse with the person’s social adaptability.

**Research methods with full description of the experimental conditions.** There were used the next techniques for the personal trait study: Locus of Subjective Control (J. Rotter), the narrative method (N. V. Chepeleva), Rosenzweig Picture Frustration Study. Social adaptability was determined with the next techniques: the method of document analysis and the method of expert evaluations. In order to determine the characteristics of musical fragments, the methods of experts and focus groups were used. The total sample of the respondents included 106 persons.

**Basic materials.** Based on the conclusions of the theoretical part of our research as for musical discourse (as a constitutive personality trait), we created 11 musical fragments, serving as stimulating material for studying of music perception peculiarities. After listening to each piece, the respondents were asked to describe: the mood of the music they heard; what thoughts were invoked by this music; which visual images appeared under the music influence and what were the respondents wanting to do listening to a certain piece of music. The next task was to listen again to the same 11 fragments and prioritize them according to how much they liked them.

During the results analysis as for musical piece ranking, it has been discovered that there is a certain pattern at fragment selection by the respondents: music of some fragments was perceived indifferently (that is, these musical pieces were non-informative), but also there were musical pieces liked or vice versa rejected. Based on the expert assessments, six musical pieces were selected from the informative fragments. These
musical fragments were created in accordance with some psychological content of world perception reflected in music. Fragment number 1: its rhythm is unstable, its main feature is fluidity, and the melody is practically not traceable. Its dynamics is homogeneity, sound volume is low. This music does not have a clear musical form. According to the psychological content, this music reflects passivity, indifference, rejection of purposeful activity. Fragment number 2: its rhythmic component resembles a wide breath. The tender melody sounds clearly and distinctly, the constant alternations of major-minor colours encourage the listener to emotional strain and sympathize. The psychological content of this music reflects the complex emotional experiences of a person. Fragment number 3 is a simple clear rhythm giving impetus to energy. The melody is swift and constantly goes to the climax, and then begins to move again from the bottom to the top. Its psychological content is: music that induces actions and movement. Fragment number 4 is a simple motif that can be easily and quickly memorized, having features of entertaining, popular pop-music. Psychological content: music reflects the character of a person having a frivolous, simplistic approach to life. Fragment number 5: the rhythm is simple; the melody is consonant, balanced. Its sound dynamic is rich in contrast and corresponds to classical musical means of expressions. Its psychological content is: elegance and perfection of harmony evoke piety before the majesty and beauty of eternal truths. Fragment number 6: the repeated rhythmic phrase sounds throughout the entire piece without changes. The rhythm is moving. The melodic line does not have a clear character. Low frequencies prevail, giving rise to anxiety and aggression. Psychological content: imitation of a destructive or chaotic act, causing a sense of absorption, loss of subjectivity, the desire to join recklessly to a bacchanalia.

First, based on the research tasks, we divided the all respondent sample according to their musical preferences in order to study personality traits characteristic to people with neurotic disorders and predetermining their social maladjustment and to link them with their choice of musical fragments: 57 persons who ranked the highest the second, third and fifth musical fragments – the group “A” and 49 persons, preferred the first, fourth and sixth music pieces – the “B” group.

The analysis of the musical fragment choice by the two groups shows a correlation between personality traits and musical preferences. In particular, the respondents evaluating positively the musical part number 3 belong to internals in accordance with the technique determining the locus of subjective control (Spirman coefficient of rank correlation is 0.67), while the respondents evaluating positively the music fragment number 1 are externals (Spirman coefficient of rank correlation is 0.71). Consequently, persons with the external locus of control choose musical discourses that, as for their psychological content, reflect uncertainty, amorphism of world perception or its simplicity, primitiveness; on the contrary, persons with the internal locus of control choose energetic, purposeful music.

The level of reflection development and the degree of their ability to integrate their life experiences of the respondents from both groups was discovered by analyzing of their narratives with the appropriate markers.

The experimental data presented at Figure confirm that the respondents in group “A” have a much higher ability to integrate their personal experience than the respondents in group “B.

Thus, the group “B” respondents have a low level of their ability to analyze the events taking place in their lives, assess their role in them, their capabilities and abilities and are not willing to draw conclusions from these events. The reliability of such differences is confirmed by the Wilcoxon – Mann – Whitney criterion (P <0.01).

Thus, the empirical research has shown existence of relations between choosing of musical fragments having some psychological content and personal traits of the respondents.

To study the peculiarities of music perception of students and young people with neurotic disorders of various genoses, we invited 30 persons from previously chosen on the base of musical fragment selection by the groups. The choice of these respondents was made to organise focus-groups by random numbers.
Distribution of the respondents in accordance with their reflection development and their ability to integrate their life experiences:
- high indicators;
- average indicators;
- low indicators.

Discussion of the musical fragments with the focus group method was carried out in order to clarify understanding of the psychological content of music and the definition of musical discourse. Based on the content analysis of materials obtained during the focus-groups, each music fragment was given a name according to its psychological content: N 1 – amorphous, N 2 – dramatic, N 3 – energetic, N 4 – primitive, N 5 – harmonious, N 6 – destructive.

The results show that students perceive the psychological content of music more adequate than people with neurotic disorders. In their writing answers to questions about the heard music, the respondents with mental health impairments after hearing the “harmonic” and “dramatic” musical fragments associated such fragments with images of a negative modality. Similar constructions of their own inner world under the musical fragment influence were manifested in our experiments constantly. So, during hearing of the musical part number 3 (energetic music), they had images related to aggression (battle, hunting, war). Such associations was observed at them three times more often than at the socially adapted students, for whom music evoked pictures of potential and dynamism – mountain riding, competition, purpose achievement.

Significant differences existed at the perception of the “harmonious” music fragment. It brought happiness, pleasure, enthusiasm, exaltation to the examined students (the normative group). But people with neurotic disorders made completely different statements. Harmonious music caused them drowsiness, boredom, irritation. As a result of listening to this music, they wanted to break something, scatter things, shoot or go to a bar with friends to play a mean trick on someone. Positive statements in descriptions of the “dramatic” musical fragment, which psychological content reflects a situation of obstacle overcoming, more often met at students. So, we find the themes of the struggle for social justice at the respondents from this group and we do not find such images at the respondents with mental health impairments, belonged to socially maladapted group.

The capacity for productive behaviour in a frustration situation is sharply different at these two groups. Persons with mental health disorders have mainly the extrapunitive reaction to a frustration; the dominated types of reaction of this group are “self-defence” or “fixing on the obstacle”. The main type of reaction of the students is “necessary firm”, that means the desire to achieve own goal by finding a compromise; they have impulsive orientation of their reactions, indicating better regulation of their behaviour. The determination of a correlation degree with the four-fold table between preferences of the musical fragments Nos. 2, 5, 6 and the frustration reactions to showed a high association coefficient ($Q = 0.81$) and a clearly expressed contingency ratio ($\phi = 0.6$).
The obtained results became the basis for the development of a projective method determining a person’s social adaptability.

Based on the mathematical analysis of the musical fragment choices, we have identified certain combinations, constructed according to the respondents’ assessments. These combinations represent the clearly structured mosaic of musical fragment choice, essentially acting as musical discourse and reflecting a person’s social adaptability. Persons with psychic health impairment, having internal conflicts, aggressiveness, irrational withdrawal from frustration situations, inappropriate self-esteem prefer mostly the musical fragments: 6 (destructive), 1 (amorphous), 4 (primitive). In addition they do not like the following musical fragments: 2 (dramatic), 3 (harmonious), 5 (energetic).

The same group included the respondents who clearly showed lack of subjectivity, lack of forecast functions and goal setting, weak ability to integrate their life experience; they chose the fragments in the following sequence: fragment number 1 (amorphous) as the most attractive, number 4 – primitive, number 6 – destructive.

Students with a high personal maturity, showing advanced reflection skills, high productivity in leading activities, harmony in interpersonal relationships – so, completely socially adapted – selected as the most attractive pieces of music: 2 (dramatic), 3 (harmonious), 5 (energetic). Selected these fragments students also rejected the following musical fragments: 6 (destructive), 1 (amorphous), 4 (primitive), have.

In addition to choosing of a specific configuration of musical discourse, we also evaluated the statements in relation to each fragment. Through the use of the content analysis method, we identified normative statements that were translated into points, allowed a generalized assessment of all musical discourse.

Conclusions from the research and prospects for further exploration. 1. Perception of music can be presented through the concept of musical discourse, which is intended to describe the emotional and sensory perception of the world and is a basic component of musical preferences. 2. There is relations between the psychological properties of people with psychic health problems and, consequently, the low level of social adaptation with the peculiarities of their perception of music: their emotional mood and the general background of worldview correspond to music of a destructive nature, which symbolizes aggression and has a dangerous effect on their psychic condition: load sounds, unnatural sound-frequency characteristics, excessive repetition, which carries a hypnotic, trance effect. 3. Undeveloped skills of productive interactions and obstacle overcoming, the low level of development of subjectivity, reflection, weak ability to integrate their life experience of persons with mental health impairments correlates with their choice of music, which symbolizes indifference, refusal of purposeful activity, passivity. 4. Based on the revealed psychological peculiarities of music perception, the method for determining of a person’s social adaptability in accordance with his/her musical discourse has been developed.

Future prospects for the research are to understand the mechanisms of musical art influence on personality formation in order to develop psychological corrective programs with changing of a music space as one of the components of these programs.

References

ВПЛИВ МУЗИЧНОГО ПРОСТОРУ НА ПСИХІЧНЕ ЗДОРОВ’Я ЛЮДИНИ

М. В. Максимов

Мета дослідження полягала у з’ясуванні зв’язку особливостей сприймання музики із психічним здоров’ям, що детермінує ступінь соціальної адаптованості людини. Вивчалися особистісні якості, що дають відображення наявність особистисних дисгармоній. Ці дисгармонії, в свою чергу, зумовлюють порушення психічного здоров’я. Стимульний матеріал – музичні фрагменти, які містили навіть психологічний зміст, метод визначення рівня суб’єктивного контролю, метод нарративу, тест фрустрації Розенцвейга. Вибірка включає осіб віком 19–22 роки: студентів та молодь, що перебувала на обліку у психоневрологічному діспансері з невротичними розладами різного генезу. Встановлено зв’язок психологічних властивостей осіб з порушеннями психічного здоров’я та особливостями сприймання ними музики: вони обирають музуку деструктивного характеру або таку, що символізує пасивність.

Ключові слова: психічне здоров’я, сприймання музики, соціальна адаптованість, суб’єктность, агресія, музичний дискурс.