

V. PSYCHOLOGY

GAME AND ART AT CHILDREN

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Abstract

Psychological development can't take place by itself, it must be the result of inborn forces, acquired through inheritance by the child. As instrument for realizing this he instinctively uses games and imitation. Imagination has a huge role in the child's life, being present in all his activities. Esthetic feeling is developed by practicing lots of games. Game is the first step towards art.

Key words: psychological development, games, art.

Psychological development can't take place by itself, it must be the result of inborn forces, acquired through inheritance by the child. As instrument for realizing this he instinctively uses games and imitation.

The game represents the child's first activity, after a few month of life imitation also occurs.

There are several game categories:

- ◆ games that exercise general mental life processes as: perception, motrition, ideation, feeling;
- ◆ games that are addressed to special functions: fighting, hunting, socializing, imitating, loving.

Each of them has its own importance.

Intellectual games are based on comparisons and reconnaissance, associations (given rhymes), judgment, thinking, inventivity and creative imagination.

Imagination has a huge role in the child's life, being present in all his activities. Occupying an important place in he child's mental life, it has to be used from very early. Creative imagination permits man to group natural elements in new combination. It supposes independence between the object itself and its representation.

Another category of intellectual games are addressed to curiosity defined as an intellectual testing or a game based on attention (Gross). Nature has offered man the wish and way to gain knowledge. The ways to realize it are observation, testing, searching of the mechanism of the happenings. Infantile curiosity represents a preparing exercise for this instinct. It is very useful for the child's development, because it stresses all the new things for him. The consequence of it is represented by the enrichment of attention and knowledge.

Esthetic feeling is developed by practicing lots of games as: drawing, painting, modeling, music. The

child may be put in the possession of his function that will be necessary in his future human existence in three ways: inheritance, personal experience and imitation. To imitate - visual and hearing perception and limbs movement skill (or of the larynx if sounds are imitated) - is needed. Evocation implies the presence of the association between perception and the motor images that lead the moves.

The majority of motrico-senzorial associations are not offered by heredity, each human being must create them himself.

Each of the various ways of imitating has its role and significance. Voluntary imitation (the child that purposeful imitates movements in order to reach a purpose) is characteristic to judgmental education that has the major role in mans life.

Art that has such an important role in the field of human preoccupation is a phenomenon that is part of the game category, which resulted through an evolutive process.

Friedrich Schiller, the great German poet, assimilated already then in his poem "Letters concerning esthetical education" art with game and presented a conception that was afterwards resumed by Spencer. Esthetical pleasure is based on a kind of interior imitation that is only a game. As games, art implies a self-illusion, being an enrichment of the human being, a satisfaction of profound inclination, a relief of all the compulsions of the real existence. Artistic production is very related to game, although it is less close to it than esthetical pleasure.

For K. Lange is just a special case in the large category of the game phenomenons.

The Finish scholar Yrjo Him admits that any art can, in a way, be called game, although the art phenomenon has its own specific characteristics that exceed the frame of the game. Every game gets an artistic character if it is perfectly realized.

Other manifestation, more or less linked with art, can be reported to games. So is fashion - its function, as Rakik says, is that to exert our tendency for changes.

Myths, symbolic creation of popular knowledge have, also, a lot in common with games.

Graffiti - wall paintings and inscriptions are games that mean to express wishes, feelings (often sensual ones), we can find here, as in games and art the tendency for self-expression, one of the profound characteristics of human nature.

Even religion may be considered a ludic phenomenon. As games, religion is preparing for a more complex life that is based on freedom, on the lack of compulsion. Many of religion related manifestations as ceremonies, habits have a ludic character, clearly visible at primitive religions (dances and ritual orgies).

Friedrich Schiller speaks about art as game, not only as spending the energy excess through these activities but mainly referring to harmony, interior tendencies, freedom of contemplation. Schiller has made a distinction between the significance of activity consumption and total harmonious activity, but he named them with the same word, showing that "the forces natural game", the consumption of superflu energy lets us understand the passage from "natural state" to "esthetic state". So we owe Schiller the plurality of senses he offered the word game, that made possible to define art, with the condition of not offering just an interior significance.

Psychology and pedagogy mixes sometimes games as spontaneous developmental activity up with amusement games. When we see an infant playing with his voice, or limbs, moving his finger or touching his feet, actually a function structuring takes place. In these situations the child tries to conquer the language or the body, without making energy consumption, only with a well directed activity amplifying motric answers.

Different forms of games are well suited to each step in the human beings orientation, developing, which are left behind in time. The type of the game depends at the same time of the momentary needs of the child, his interests, gifts, taste and his mental and organic development.

In the frame of the game the child's personality develops in his interest. The child presents himself as what he is and what he would like to be, he offers himself what he would like to have. Through the game the child creates a world, he acts dreaming, and the illusion is stimulated by convention, by the other partners' agreement, by the concentrate character of the game and the symbolic character of the infantile spirit. The child who plays creates a world, without being conscious that he is the one who creates it, he lives between his images and is conquered by his own invention.

The game of the child means taking into possession the world and running away in front of it, wanting to know and to conquer it, he at the same time escapes from it, he overlaps another which offers the illusion of power.

Progressing in age, the purely physical games seem to prevail and psychical games are much less extended as both sexes. The bigger child finds much more pleasure in coordinating difficult movements. While organizing the games they are socialized and put under well established rules, movements are also disciplined. Small children enjoy toys as stimulants and as symbols of the games. The child who prefers to play alone needs his game and toys. He is at first pleased with what he is offered or what he finds, giving the chosen object the necessary significance. Later the skillful child tries to build exactly the suited toys.

Through the game, reverie is mixed into the child's life. The child lives in a fog of dream; the reality is lost in dream. The dream changes in a strange way the reality. The reality gives the playing child just the starting and locating points.

The reverie state admits numerous steps: from the simple proposing of the topic to the plunging in the imaginary life, through permissive uncertainties and active consent.

Reverie completes life, representing the developing of the refused tendencies and of unsatisfied virtualities. Reverie which is the game of imagination builds - as the game - "another world". Without any doubt art recalls reverie, as certain form of reverie, is orientated towards art.

Sometimes, during the game, the social assent interferes. When children play together their consent concerning the reality of the game is very important. We know that drawings of small children are more symbolic than realistic. They are pleased with a single sign which they take for the object itself. The same is true for their way of observation: they catch some features and become blind for the whole rest.

Wundt was right to observe that if plastical art doesn't appear at all at small children it is because imagination makes it useless, giving objects the wished significance.

The child's game supposes the need to translate an inside image, and performing it, as it happens, consolidates and settles the tendency which offers life performance.

The child tends to reproduce in the first place everything that is characteristic for him, he selects and schematizes. The image is enriched and developed at the same time with his talent; painting is dramatized and gets shades. The simple symbolic sign is transformed in a picturesque image.

In passing from dream to reality we have to stress the role of the language. The child thinks with loud voice before his own actions - expressing an interior necessity, he speaks while acting. He uses words to obtain what the action itself couldn't realize alone. From here confabulation which consists in creating a reality through words and magic language, which consists in action

through words or as Piaget said "the word can become an order given to reality". In profound games every impression of reality, voluntary illusion, oscillation between dream and reality disappears.

During the game, the child looks somehow alike to an actor who invented step by step his role from the moment he wishes to play it. He represents what is exactly in that moment and he is what he represents. He lives his part before building it for a certain public. His role is mainly simple and improvised; it doesn't necessitate counting, organizing or special efforts. The child is also the actor who creates his part, plays it, he let himself be caught by it and he mystifies himself.

Emotion showed on stage pass through a double symbolism, that of the authors style and that of the actors performance. The images representing passion in the theater are not real images, are arranged portraits submitted to convention, the reality in the theater is submission and convention.

The actor, as all those who have the mission to directly act upon a crowd, has an double role - as an artist he has to perform and verify, and as a sort of abstract creature he has to stay nearby, observing the active human being and the public being capable of combinations, new shades and resources - with other words - a judge.

The actor, as the child has at his disposal the action and the dream. His means are composing the character and plastic materializing.

The game appears to us as an activity that is practiced ignoring the compulsion of the reality and which creates in accordance to the interests and the mental level of the subject, the necessary topics and objects for its performance. The game conquers the world and creates another world. It is natural that some people thought of it in order to explain art.

Art does not descend from game, sooner from every human activity. Art is one of the ways in which the mans total activity is used and consumed.

The game is almost insensitive in front of its matter. The person who plays uses the toy as a mean to reach his purpose.

The artists on the contrary begin to love the matter in itself and for itself, independently of what could help him to significate. The artist - viewer and creator - has an elective sensibility for a certain category of feeling.

In art there isn't anymore a game of images and feelings. It is a choice of images and beautiful, expressive feelings capable to be arranged in harmonious symbols.

Art supposes a more complex activity than game. It is a joy of creation, like the game but it creates a harmonious reality; it builds a world that imposes through its tidiness and laws on the spirits. It doesn't mean anymore the fugitive momentary creation that is lost in ephemeral emanation.

Dessoir puts the following problem: "we could believe that art is related to game that great artists have played a lot in their youth". Study shows that it is not the case, Beethoven and Mozart, for example, have given their whole attention to music from their very youth.

Art expresses a more complex and solid activity than game. It is possible that game has contribution to its preparation, because it has something liberal, and the person who plays - adult or child - liberates himself from the immediate necessity. Game becomes art just at a spiritual human being that is on the highest summit of spirituality. Game becomes art just if the person who plays is an artist. Game is an inferior step in liberation, created by an elementary life enough for itself. Art penetrates deeper through unfettering, through this liberation.

Any perfect, completed esthetic pleasure is the synthesis between a sensorial pleasure, a formal pleasure and a pleasure in a proper affective sense. Sensation is the beginning of art. The pleasant stimulation of the sense organs is the sine qua non condition of every beauty.

Music accords sounds and feelings, it composes them to forms, accords these sonorous forms with feelings and with the inexpressible life that is behind them.

The musical pleasure reunites and accords sensorial pleasure and sensorio-motor pleasure of the sounds and movements, the architectural pleasure of sonorous forms, the pleasure of the feelings and of the confused and precise world that stirs beyond them.

"Poetry is a music in which idea has become feeling" (Suarez). Poetry uses plastical and musical, logical and affective elements. There is no poetry without the interaction and synthesis of ideas, feelings, the verbal images of music and poetic form. For the poet as for all artist thinking exists just when it falls under the senses.

"Any painting is a thing that is part of the intellect", said Leonardo da Vinci. We can say the same about all arts. Art is creation and not the copy of a reality. We must not let ourselves fooled by realism, neither by that of transcendental data nor by that of empirical data. Nature is never servile copied and without appealing to the artists imagination. The artist always appeals to the means nature posses in order to translate impressions and emotions rousen in him by the nature.

Every work of art is always the expression of an ideal. Without significance, value, the esthetic pleasure remains poor. We ask from a painting, from a poem, from a symphony to be more than just a nice arrangement of lines, colors, words, sounds and to symbolize a state of the soul. There exist well build, agreeable works but they present no interest, there are empty. Another

possibility is that works are overloaded with good intention, but they don't reach the adequate expression.

Game is the first step towards art. It is the art of the muscles and that is why it seldom makes a whole with concert, painting and poetry.

Often the sport games may reach shades and subtleness, that brings them close to art, but this alternative can't be imagine without the correlation between physical and psychical performance.

The proximity between game and art is realized based on a common element: both induce pleasure.

The distance between game and art consists in the fact that art consistently outruns the level of recreative, immediate needs having as a purpose the establishing of a psycho-sensorial advice on the way enlightening the individual and the society.

Despite all these, game is necessary because it stimulates somatic acuity and that of the sense organs, it shelters them from atrophying.

In the end we can understand the true meaning of Schiller's words: "The man is complete just when he plays" and as the poet Rambert said "If the perfect game would be in the power of man, would he be God and would heaven be on earth?"

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