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سعادة أ. د. رئيس تحرير المجلة المصرية للدراسات المتخصصة المحترم  
جامعة عين شمس، كلية التربية النوعية، القاهرة، مصر  
تحية طيبة وبعد،،،

يسر معاميل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (ارسييف - ARCIF)، أحد مبادرات قاعدة بيانات "معرفة" للإنتاج والمحتوى العلمي، إعلامكم بأنه قد أطلق التقرير السنوي التاسع للمجلات لعام 2024.

ويسرنا تهنئكم وإعلامكم بأن المجلة المصرية للدراسات المتخصصة الصادرة عن جامعة عين شمس، كلية التربية النوعية، القاهرة، مصر، قد نجحت في تحقيق معايير اعتماد معاميل "Arcif" المتوافقة مع المعايير العالمية، والتي يبلغ عددها (32) معياراً، وللاطلاع على هذه المعايير يمكنكم الدخول إلى الرابط التالي: <http://e-marefa.net/arcif/criteria>

وكان معاميل "ارسييف Arcif" العام لمجلتكم لسنة 2024 (0.4167).

كما صنفت مجلتكم في تخصص العلوم التربوية من إجمالي عدد المجلات (127) على المستوى العربي ضمن الفئة (Q3) وهي الفئة الوسطى، مع العلم أن متوسط معاميل "ارسييف" لهذا التخصص كان (0.649).

وبإمكانكم الإعلان عن هذه النتيجة سواء على موقعكم الإلكتروني، أو على مواقع التواصل الاجتماعي، وكذلك الإشارة في النسخة الورقية لمجلتكم إلى معاميل "ارسييف Arcif" الخاص بمجلتكم.

ختاماً، نرجو في حال رغبتكم الحصول على شهادة رسمية إلكترونية خاصة بنجاحكم في معاميل "ارسييف"، التواصل معنا مشكورين.

وتفضلوا بقبول فائق الاحترام والتقدير

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# **Theoretical foundations for explaining the role of plastic art practices in reducing the level of violence**

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## Theoretical foundations for explaining the role of plastic art practices in reducing the level of violence

Prof. Mostafa Muhammad Abdul Aziz

### Abstract

This research examines the theoretical foundations that explain the role of plastic art practices in reducing violence. It highlights the importance of the "time of return," the period between the emergence of a stimulus and the plastic art response. The study hypothesizes a positive relationship between plastic art practices and the reduction of violence. A correlational research methodology is employed to analyze this relationship. The research emphasizes the significance of artistic expression processes in mitigating violence, providing insights into how mental processes during this period contribute to reducing aggressive behaviors. Understanding these dynamics is crucial for addressing the increasing phenomenon of violence in various societies and improving individual and social well-being.

**Keywords:** Theoretical foundations, plastic art practices, violence

### ملخص:

**العنوان :** الأسس النظرية لتفسير دور ممارسات الفن التشكيلي في تقليل مستوى العنف  
**المؤلفون :** مصطفى محمد عبد العزيز

هذا البحث يستعرض الأسس النظرية التي تفسر دور ممارسات الفن التشكيلي في تقليل العنف. يبرز البحث أهمية "فترة الاستجابة"، وهي الفترة الزمنية بين ظهور المثير وحدث الاستجابة الفنية التشكيلية. تفترض الدراسة وجود علاقة إيجابية بين ممارسات الفن التشكيلي وتقليل العنف. تم استخدام منهجية البحث الترابطي لتحليل هذه العلاقة. يؤكد البحث على أهمية عمليات التعبير الفني في التخفيف من حدة العنف، مقدماً رؤى حول كيفية إسهام العمليات الذهنية خلال هذه الفترة في تقليل السلوكيات العدوانية. فهم هذه الديناميكيات أمر حيوي لمعالجة ظاهرة العنف المتزايدة في المجتمعات المختلفة وتعزيز الرفاهية الفردية والاجتماعية.

**الكلمات الدالة :** الأسس النظرية، ممارسات الفن التشكيلي، العنف

**Research problem:**

Research on the theoretical foundations to explain the role of plastic art practices in reducing the level of violence, which lies behind the characteristics of the time of return, which is the period of time between the emergence of the stimulus and the occurrence of the plastic art response.

**Research Objective:**

Revealing the type of relationship between plastic art practices and reducing the level of violence lies behind the characteristics of the return time, which is the period of time between the appearance of the stimulus and the occurrence of the plastic art response.

**Research hypothesis:**

There is a positive relationship between plastic art practices and reducing the level of violence, behind which lies the characteristics of the time of return, which is the period of time between the emergence of the stimulus and the occurrence of the plastic art response.

**Research Methodology:**

The correlational research methodology falls under the descriptive approach in order to study the relationship between the two research variables.

**Importance of Research:**

The importance of the research is due to addressing the phenomenon of violence, which has increased in societies of all types and levels, which negatively affects the efficiency of their members and their compatibility with themselves, others and their environments.

**Search terms:**

- 1 - Theoretical foundations, which means the results of research, psychological studies and theories that dealt with the time period between the emergence of the stimulus and the issuance of the creative response and its characteristics that positively affect the reduction of the level of violence.

- 2 - Violence represents the positive pole in a bidirectional dimension whose negative pole represents non-violence according to the classification of "Eisenck" in the theory of traits, and represents in the current research the dependent variable that includes all forms of aggressive behavior.

### **Theoretical Framework:**

**First: Violence aggressive behavior:** The researcher believes that violence is a form of aggressive behavior and meditating on the definitions of these two variables finds this link between aggression and more manifestations of violence, and the following are the definitions of each of the two concepts: The word violence in English corresponds to the word "Violence" and refers to the words: violence, harm, rape of the girl, anger in feeling, intensity, cruelty, as the word "Violent" indicates. into words: violent, severe, cruel, stark, fiery, irritable, unnatural. All of the above is derived in English from the source "To Violate" meaning violated or assaulted. It also means the use of force, rigor and coercion. The Webster Dictionary (1979) refers to seven meanings of the term violence starting from the use of physical force with the intention of harming or harming, and ending with the general meaning associated with the deprivation of rights through the purposeless use of power or force, passing through other meanings that all refer to aggression (Hamid Zahran, 1987, p. 557), (Munir Baalbaki, 1971, p. 1032), (Antoine Elias, 1979, p. 777).

If we move to the word "violence" in Arabic dictionaries, we will find a semi-consensus that violence annexation against kindness, which is severity, force, cruelty and aggression (Abdul Qadir Marzouk, 1978) But if we move to the definitions of human behavioral scientists we will not find differences between them and what came by dictionaries of being a behavior is only inclined to aggression and this, confirmed by " Ahmed Zayed (Ahmed Zayed, 2005, p. 5) that violence act exaggerates the hostile behavior or Aggression entails sending worrying or destructive stimuli that result in causing harm that accompanies violent behavior, and that the actor may be an individual, group or

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institution, as confirmed by "Betz" (Betz, J., 1987, p. 120) that violence is "victimization by the use of extreme physical force".

The (Klapper, 1986 p.138) indicates that violence leads to injury or physical harm or killing of the living in general, and in the same direction indicates (Banduraa. 1973 p. 189) " that violence is a behavior that expresses an emotional state that ends with the infliction of harm or damage to the other, whether this other is an individual or something, it includes physical abuse, attack and destruction of property, and may reach the point of death threats" and confirms "UNESCO" that violence has an aggressive character where it defined violence as "the use of Means that target harm to the physical, psychological, or moral integrity of others, and considered psychological and moral violence as a deeper type of physical violence, and more deserving of condemnation and rejection because it is more skilled than physical violence and more dangerous than it (Unesco).

All of the above definitions confirm that violence is a form of aggressive behavior, where the definitions of aggressive behavior do not differ from the definitions of violence, and an example of this is the definition of " H. Koufman " It defines aggressive behavior as "a response aimed at causing harm and harm to others" (Hassan Ali Fayed, 1996, pp. 135-182). H.A. Murray as: "overcoming opposition by force, fighting, avenging harm, attacking, harming or killing another (Calvin 1971, pp. 211:273) defined by Arnold Bus Kiss "Any form of behavior directed at another being, and is annoying to it" (Sami Ali, 1995, pp. 135-182) as defined by MacPerry. " Mc Perry It is "any behavior issued by an individual with the aim of causing harm and damage by another imposition, or other individuals - who tries to avoid this harm, whether physical or verbal, then directly or indirectly, or is disclosed in the form of anger or enmity directed at the aggressor (Hassan Ali Fayed, 1996, pp. 135-182).

In the end, we can describe violence as a form of aggressive behavior, which is illegal violence to distinguish

between it and the legitimate violence carried out by the police, for example, towards criminals.

### **Second: Forms of Violence:**

Man is distinguished from other beings by reason and language, so he can express violence in various forms that the researchers have classified, he was classified by "Arnold Bass" A. Buss (1961) on the basis of three axes: positive versus negative, direct versus indirect, physical versus verbal and classified as "Rasa Benvifield." Bert R. Sappenfield (1965) to explicit physical or physical violence such as insults, blame, criticism, ridicule, sarcasm and spreading harmful rumors (Jaber Abdel Hamid, 1990) S. Fischbach Fasback (1971) He classified it into two types: medial violence or mediator, which aims to recover some things or subjects or take them by coercion and rape, and hostile violence usurper who aims to harm the other, and be accompanied by feelings and feelings of anger, hatred and grumbling (Kawthar Ibrahim Rizk, 1992, pp. 197-230) and differentiate " b c roll "B. Rule Between aggression with a personal motive and aggression with a social motive, and differentiate (Amira Bakhsh, 1998, pp. 157-197) between violence that occurs as a result of imagining the individual as threatened or in danger, and violence that occurs in order to defend oneself against a real threat and danger, classified by "George Edmonds" G. Edmonds "To two axes: intermediary violence versus hostile violence, and responsive violence versus violence principles, and these two axes are perpendicular according to his point of view in a way from which we can derive four categories of violent behavior: 1 – Mediator principles such as the use of violence to rape money, 2 – Responsive mediator such as the defense of property, 3 – Hostile principles such as inflicting harm on an innocent, 4 – Hostile responsive such as beating the aggressor to repel him) (Muhyiddin Ahmed et al., 1983, pp. 97-128) and presented by B J Gallagher B. J. Galaagher, 1983) ) is a classification in which violent behavior is either negative (implicit) such as the individual appearing stubborn, uncooperative and complaining but without confrontation. Either it is positive (explicit), such as

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confronting others with its aggression (Kawthar Ibrahim Rizk, 1992, pp. 197-230). (D. Zelman, 1979) He presented a classification of violent behavior in four dimensions: physical violence and hostility, aggressive threats, and expressive behavior (Moataz Sayed et al., 1998, pp. 521-580) and in a more sophisticated study "Arnold Bass and McBerry (A. Buss, Ac Perry, 1992) Violent behavior is classified into four dimensions: physical violence, verbal violence, anger, and hostility (Moataz Sayed et al., 1998, pp. 521-580).

As for the field of creativity, the researcher sees the existence of two forms of violence:

- 1 - **Positive form** : The positive form of violence results when the creator is controlled by violence as a tool and he presents it through the creative form that he wants, to be accessible to the distracted, in which he shows a value judgment.
- 2 - **Negative form** : The negative form of violence results when the creator if he is infected with violence and is about expressing it to take a moral position towards him, if he had not originally been infected with the virus of violence before dealing with creativity.

### **Third: Active factors in violent behavior:**

The researcher believes that violence does not appear automatically without reasons, but is always linked to the driving forces of it, and these forces "biological factor", which is based on the interpretation of violent behavior in light of the functions of the human nervous system, and changes that occur in the biochemistry of the body in an emotional position, especially in situations of lack of satisfaction of motives.

Learning violent behavior "is one of the active factors in violent behavior through images of negative or positive support received by violent behavior by children and adolescents during family upbringing, if parents encourage violent behavior in children, they get used to this behavior as a method of dealing, and is also associated with the family also dealing with its children when they move from childhood to adolescence, where

the identity crisis begins to appear, and coincides with the midlife crisis when Couple, and if the family fails to deal with this crisis, there is a possibility of the emergence of violence, especially among adolescents, and violence can appear more if the family gives males a higher social value compared to females and males impose their domination over females.

The scenes that are characterized by violence in the various media are also active factors in the behavior of violence, and it is assumed that the continuous exposure to violence in television, films and other communication tools leaves an impact on those exposed to this article, but this relationship between watching violence and violent behavior is placed in which multiple variables related to the family and society, and theorists tend to differentiate between watching the material of violence as a reason for the emergence of violence, and watching it as a driver of violence, stressing several considerations are that exposure The communication material - including the news article of a violent nature - increases the likelihood of violent behavior among viewers, young and old, and that this effect is not a superficial effect as long as increasing numbers of people are exposed to it, and that psychological changes can help identify factors that support or weaken the likelihood of the emergence of aggressive reactions, and it can be assumed that the communicative material of a violent nature is only a motor that does not leave its impact except in the presence of psychological and social factors Industrial, and factors related to the receiving circumstance on the other hand.

The pressures of life or hardship, especially if these pressures exceed the energy of carrying the individual is an important source of provoking manifestations of violence, and the social disintegration to which social patterns are exposed in some societies to forms of disintegration resulting from economic or political conditions is an environment for the growth of violence and deviant tendencies, and when violence spreads, it also turns into a source of tension and anxiety within society, and then society begins to enter into a vicious circle of violence and

counter-violence, Overcoming violence becomes difficult, and when this situation appears, the culture of violence is the most common, thus turning violence into a value in itself and its practice becomes a goal and is fueled by a subculture of violence related to family disintegration, the absence of parents, and the loss of the ability to control children and youth.

Deprivation is also one of the factors strongly active in the secretion of stimuli associated with violence and aggression, where these stimuli increase in the case of deprivation is associated with unemployment and the inability to get a job opportunity This deprivation is seen as a relative deprivation, meaning that it varies in severity and type from a social level to another level, and deprivation may not be a reason in itself to enter into the circle of violence, but there are other circumstances that turn psychological and mental activity associated with deprivation into violence previously Some of them were mentioned as family disintegration, low income, and rapprochement with delinquents and extremist groups.

#### **The role of plastic art towards violence:**

The efforts of scientists tended to research the role of art therapy in the face of violence and scientific studies that dealt with the study: (K. Zlowska, Kasia- et al., 2001 pp. 49-78) Art therapy dealt with a group of children victims of domestic violence, and parental separation, art therapy has facilitated the detection of the areas of the disease indirectly to help remove sensitivity to the problems of psychological confinement and physical troubles from the weight of torture, and also helped children to tell the story of family separation, and in the study (Avidar, Ava, 1995 pp. 10-16) It was revealed that violence inside and outside the home leads to the presence of injured people who differ in their treatment needs, and in a study (Malcbiodi, Cathy-A, 1997 p. 208) art therapy was used with children living in violent homes, as a practical approach for the entrance that creates empathy and insights necessary to reveal what words did not cover, and in the study (Kapitan, Lynn, 1997 pp. 255-260) used art therapy to counter the culture of violence

and personal life, and in a study (Keve, Kathryn - Bennett, 1995) a project was presented for the effectiveness of art therapy for children facing widespread and growing family conflicts.

The researcher supervised scientific theses that dealt with the direction of art therapy in general, and some of these theses included the subject of violence, including the study of: Muhammad Abdul Aziz Ali Hamza, and Amani Amr Haseeb (see list of references).

#### **Fifth: Interpretation of violence or manifestations of aggressive behavior:**

Many researchers touched on the interpretation of violent behavior "aggressive" and due to the diversity of the disciplines of these researchers have differed interpretations of it, and this was the reason for the emergence of a number of theories, including the following:

- 1 - **Instinctive theories:** It is one of the first theories that provided an explanation for violent behavior or aggressive behavior, and in the light of which he attributed "William McDougal W. Mc. Dougal this behavior to the presence of an innate aggressive incentive is the instinct of the fighter, which is driven by the emotion of anger, but "Freud S. Freud" has interpreted the instinct of aggression as an innate instinct, which is an expression of the instinct of death, and this prolific tends to self-destruction any to death, and this instinct is directed to the outside against others only as a secondary phenomenon only This is done in order to protect oneself through defense mechanisms (Jaber Abdel Hamid, 1990). And agrees " Adler " A. Adler with "Freud" in the fact that aggression instinct innate , but disagrees with him in terms of complete independence from the instinct of sex , and called it "the will of power " and link masculinity strength and femininity weakness , and then abandoned this trend , and preferred the concept of "struggle for superiority , and considered the ultimate goal of man to be aggressive and to be strong superior (Kalvgen Hall and Gardner Lindsey, 1971, pp. 47-210). The Lorenz

"K. Lorenz, an ethologist "Ernalogy has assumed that aggressive behavior resulting from the instinct of fighting, which does not work alone, but there are stimuli generating it, and when accumulates this instinct and does not find a way to discharge, any excitement exposed to the human makes him explode aggression ( Ezzat Ismail , 1988 ).

- 2 - **Frustration** Aggression Hypothesis This purpose was provided by a team of psychologists at Peel University (Yale), namely John Dollard Dallard J, Neil Miller N. Miller, L. Doob, Hubert Moreau H. Mowrer, Robert Caesar R. Sears In 1939, they have assumed that frustration as an environmental strip leads to aggressive behavior, and frustration is the obstruction of goal identification, and the researcher sees what some researchers such as K. Berkowitz, 1969 see that frustration does not lead to aggression in all cases, in other cases leads to depression, withdrawal, dullness, anxiety, regression, stereotyping and attitude (Sami Abdel Qawi Ali, 1995).
- 3 - **Behavioral theory:** aggressive behavior of behaviorists is the behavior of the learner through conditioning and reinforcement, and there are two types of conditioning are: Conditional response researched by " Ivan Pavlov L. P. Pavlov and occurs in which the behavior as a response to a previous stimulus , and procedural conditions researched by " F. Skinner B. F. Skinner " and issued behavior as a procedure in the environment occurs where changes occur, and is then affected by what follows, if it is a reinforcement increased the likelihood of issuance, but if not strengthened or punished, the possibility of Its release is decreasing. Violent or aggressive behavior according to this condition, occurs and continues if followed by reward.
- 4 - **Simulation learning theory** : The American psychologist "Albert Bandura" " A. Bandura" believes that aggressive behavior is often learned by imitating hostile models such as parents, teachers and individuals admired, and learning

this behavior depends on the consequent reward or punishment.

- 5 - **The theory of learning by expectation and the value of reinforcement:** The theory believes that violent behavior or aggressive behavior is the behavior of a learner, and the author of the theory "Julian B. Rotter" put four concepts to explain this behavior: 1 - that the possibility of behavior, 2 - expectation, 3 - the value of reinforcement, 4 - psychological attitude, and these concepts explain the behavior as follows: that in a "certain situation" the "possibility of violent or aggressive behavior" depends on the "expectation" of the aggressive person that his aggressive behavior will occur. On something he desires materially or morally, and that this thing he will receive is preferred to him (the value of reinforcement) in this "psychological situation" more than anything else he can also get (Bashir Maamaria, 1995, pp. 185-219).
- 6 - **Personality theory:** This theory sees that violence in its aggressive form is a feature of personality, and there are differences between individuals in this feature, and confirms "Eysenck" H. J. Eysenr that all individuals are born with different nervous systems, some of them is easy to arousal and some of them is difficult to arousal, but who is easy to arousal is a troubled person who has a willingness to become violent aggressive or criminal. He also stressed "Eisenck" that violence or aggression represents the positive pole in the two-way dimension and that the negative pole represents non-aggression or shyness and modesty, and the current research has relied on this theory in achieving its imposition.
- 7 - **Environmental theories :** These theories indicate that aggression is affected by physical environmental factors, and research has dealt with three environmental topics: noise, congestion and heat, so whoever is exposed to loud noise or congestion accompanied by a sense of threat or high temperature is likely to show a higher level of



aggression towards others (Sami Abdel Qawi Ali, 1995, pp. 135-182).

- 8 - **Researcher Interpretation** : Violence is a behavioral manifestation that has its instinctive foundations like any other behavioral manifestation, as a person is born and has all the predispositions to bring contradictory behaviors, including: good / evil, coercion / choice, solitary himself / entering the middle of groups ... It is originally the antithesis of a material world, earth (clay), and a spiritual world (a breath of God). The issue here is that there are internal stimuli (related to the biological and psychological aspects) and external (external environment stimuli) or both can work and activate to provoke violence in the individual, and it is taken for granted that this violent behavior or other will not be activated unless it meets the compatibility of the personal aspects of the individual (his motives), so the behavior issued by the individual and is characterized by violence is the result of the combination of environmental factors with the internal factors of the individual.

The question here is why the individual allows himself to agree to a violent behavioral response to address a particular situation, and to respond to that, the results of the previous seven theories can explain this in addition to another important factor (not addressed by these theories, which is the place of religious teachings and instructions in the components of the personality of the individual, the commitment to what came from these teachings and instructions towards the other, whether this other is a human, animal, plant or the surrounding environment ... Reduces the level of violence among individuals and groups, and these guidelines include:

**(Take pardon and order custom... Al-A'raf (The Norms) Verse 199)**

It was narrated from 'Aa'ishah (may Allaah be pleased with her) that the Prophet (peace and blessings of Allaah be upon him) said: "Allaah is a companion who loves kindness, and is given for kindness what is not given for violence, or what is not given for

anything else." Don't be angry. Narrated by al-Bukhaari, as the Messiah (peace be upon him) said: Anger does not make righteousness, and the Prophet (peace and blessings of Allaah be upon him) said: Whoever forbids kindness forbids all good. Narrated by Muslim, Allah said: **Cooperate in righteousness and piety, and do not cooperate in sin and aggression** . Surat Al-Ma'idah verse 2.

9 - **Another interpretation of the researcher is related to the current research:** Raised behavior that is characterized by violence or aggression more in the person quick arousal as confirmed by "Eisenck" in the theory of traits, and added that this person has a willingness to become violent aggressive or criminal (see theory). Accordingly, the person who is not characterized by rapid arousal, that is, who gives himself more time or time separates the moment of the appearance of the stimulus and the moment of the response is a person who moves away from the possibility or attempt to accelerate situations Which raises him away from the behavior of violence and aggressiveness, and this interpretation is the one on which the current research will depend in confirming the role of the creative response in reducing the level of violence in the creator, because the creative response needs more time between its occurrence and the stimulus that was the cause of its existence and more time This is what the researcher called in the title of the research "Defining Moments" and that more creative practices help the creator in the formation of an intellectual direction to address the situations around him away from Quick responses.

### **Verify the search force:**

To verify the imposition of the research, the researcher resorted to the descriptive research methodology to study the relationship between plastic art practices and reduce the level of violence, where the researcher assumes that the interpretation of this is due to the characteristics of the time of return, which is the period of time between the emergence of the stimulus, and the

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occurrence of the plastic artistic response, and the researcher relied on the results of "Eysenck" "H. J. Eysenk" He is one of the largest advocates of trait theory, who acknowledged the existence of a personality with violent or aggressive behavior and using factor analysis provided scientific evidence for the validity of what went as follows:

- 1 - All individuals are born with different nervous systems, some of them are easy to excitable, and some of them are difficult to excitable.
- 2 - An easily arousal personality becomes restless, and a troubled person has a predisposition to becoming aggressive or criminal. Has found "Eisenck" in research (1977) that aggression represents the positive pole in the dimension of bidirectional, and that the negative pole is the non-aggression or shyness and modesty, and such a perception indicates that there are other levels of aggressiveness or violence located between the poles can be measured.

From the above, the researcher believes that the creators can be classified under the negative pole of the classification of "Eysenck" among the characters difficult to arousal, not easy to arousal, due to what the researcher called the existence of the moments of difference between the emergence of the stimulus and the occurrence of the creative response, which does not make the occurrence of the response in a quick way as in the characters easy to arousal. It is assumed that the continuation of the creator in the impact of stimuli and respond to them in a way is not easy, reflected on his other responses in the areas of life, is the occurrence of what is called in the psychology of education "transfer of the impact of training", and then does not expect the researcher of the artist creative right with communication in his aesthetic experiences to differ responses whether in aesthetic situations or other life situations because it allows himself time between the emergence of the stimulus and the occurrence of the response is not easily provoked, and the following are some of the criteria Associated with those moments that distinguish between

the stimulus and the issuance of the creative response, which indicates that the creative response does not occur in the creator easily, such as people with easy arousal in the classification of "Eysenck" because it takes more time.

**The first test : the creative response in art is a mystical experience and not an easy involuntary response:** In the definition of the work of art, it was stated (Robin George Collingord, 1937, pp. 373-385) that a work of art is not a body or something that is perceived sensually, but rather an act performed by the artist, which is not an act issued by his body or his sensory nature, but rather an act that has been issued by his consciousness, which is a mystical aesthetic experience that is all realized in the mind of the individual who enjoys it, as it assumes a connection. This esoteric experience of the body or the external object (painted paintings, carved stones, etc.) There is no doubt that this esoteric aesthetic experience occupies the artist for a time and falls under voluntary behavior, it is not a quick stimulation or involuntary act, and there is no doubt that the continuation of the artist in the practices of his artistic experiences gain him a style and direction that forms his responses, so they are difficult responses are not easy, as in people with an easy response expected of them to show violent and aggressive behavior, as Eisenck is mentioned in trait theory.

**The second test: the creative experience stages and these stages do not lead to ease of response:** was able "Graham Wallace: "Wallas.G more than half a century ago to distinguish four stages in the growth of the creative process lengthen and shorten, but never lead to a quick response, and may also overlap: preparation and readiness. 2- Fermentation 3- Inspiration or insight into the solution. 4. Investigation and amendment. Although there are some criticisms of these stages, the results of recent research did not differ in the number of these stages (John Dewy), and there is no doubt that the artist's continued adoption of this approach in reaching a creative response earns him the same method in shaping other life responses.

**The third test : getting rid of the processes hindering creative activity does not lead to ease of response:** Each creator has his methods in getting rid of the processes hindering work and creative activity and thus sharpen the mind and resume work and activity, and the methods of the creator are formed as a result of a long series of mental consensuses, which the creator discovers himself to help the mind to return quickly to work, for example, the attention of "Leonardo da Vinci" to the importance of continuing creative work and sharpening the mind by creating conditions summarized in the following phrases: "Every now and then, try to stop yourself from work and relax a little. When you return to continue working, you will find that your ability to judge and think is better than before, and when you continue to work continuously, you will only gain the loss of the ability to judge properly (Abdul Sattar Ibrahim, 2002).

Therefore, the creative experience, in addition to being a complex experience that includes stages, it is expected to meet some disabilities that require the creator to evoke his own methods of controlling them to ensure the continuity and growth of the creative process. All of this needs enough time between the emergence of the stimulus and the occurrence of the final aesthetic response, which does not make this response as easy as some people with an easy response expected of them to show the behavior of violence and aggression as mentioned by "Eisenck" in the theory of traits, and the continuation of the artist following this approach in his creative experiences, this moves its impact to form other life responses.

**The fourth test: critical moments in the course of the creative process do not lead to ease of response:** It means those moments that the creator may face and suffer and have a decisive impact on the development of his idea or implementation, and may be positive to pay to increase interest in the idea and research and continue to achieve, or may be negative lead to stagnation and coolness and low level of interest in the completion of work. The critical positive moments relate to the presence of cognitive changes, including cognitive growth or the emergence of new

knowledge that enriches the work, as Related to the existence of changes in the level of motivation and motivation, i.e. changes associated with motivation to work.

So during the growth of the creative process in its various stages, and the corresponding disabilities, we find it exposed to critical moments (as above), which confirms that it is a complex process and not simple and does not lead to a quick response easy as that of those with easy response in the classification of "Eysenck" in the theory of traits and expected of them violent behavior and aggression, and as previously it is expected that the creator by acquiring this approach from his creative experiences to move the impact of this approach to form other life responses.

**The fifth test: "The practice of substitution processes in creative experience does not lead to ease of response:** Kurt Levine's plans (Calvin Hall and Gardner Lindsey, 1971, pp. 318-320), the author of the "field" theory of an experimental strategy (1935) called "substitution studies", suppose, for example, that a child had the opportunity to build something with wooden cubes, and that the intention behind building a house had provoked in the child and agreed with an internal personal area in a state of tension, and before the child had the opportunity to complete the work, and then get rid of Of tension completely, interrupted and given another type of play material, such as clay, for example, and provokes a new intent, such as building a horse, for example, and this conceptually means that a personal area - internal has created a state of tension, and allows the child to complete the second project, and then given the opportunity to return to the work that he did not accomplish, ie building the house with cubes. If the work does not resume, the sections mean that the tension in the first system has been relieved by the completion of the second work. Thus, it is said: that the second work has become a function of the first work, but if it is the opposite, and the child resumed the work sections, this has indicated that the tension of the system of cubes was not absorbed by the activity that was completed in the construction of the horse, that is, the completed activity has no alternative value for the activity sections, and can be portrayed

each of these two results with this mental conceptual representation.



Figure (1) Appeal Form (2) Non-Appeal

In Figure (1), we find that the two regions are separated by an impenetrable force limit, which prevents the tension from being discharged from the cube system by the clay system. The tension remaining in the cube system makes the child resume building with cubes. In Figure (2), the boundaries are weak, and the tension in the cube system can be easily discharged by the clay system, and since there is no tension in the cube system after the completion of the horse model, the child does not feel the desire to return to the cubes. In a study by Kate Lesnar Kate Lissner " (1933) to determine what is characteristic of works that have an impact on the alternative value of one work in relation to another work, including that the greater the similarity between the two works, the more it is possible to replace one with the other and determining this similarity is not easy (Calvin Hall, 1971).

In the creative artistic experience, the creator faces a lot of alternatives, whether in his ideas or means or during his artistic achievements, and the creator has to issue judgments to delete, confirm or add, the artist meditate during his performance He exchanges the processes of creativity and taste, when he puts a line on his painting, it is the process of creativity, and when he contemplates this line in order to complement what he started, he is doing a tasting process interspersed with judging processes, if satisfaction occurs with what has been done from the practice, it begins to complete But when satisfaction does not occur, it deletes or modifies what it started, and so these two processes (creativity/taste) continue until the work of art is finished. This is in terms of artistic performance, but in terms of means of materials, tools, shapes and compositions, the same approach occurs before, where the creator finds the artist in front of him

many alternatives that he must decide about. As before, after each of the previous test tests needs the creator to have enough time between the emergence of the stimulus and the occurrence of the final aesthetic response, which does not make the response as quick and easy as that of those with an easy response in the classification of "Eysenck" in the theory of traits and expected of them aggressive violent behavior, and as previously also it is expected that the creator by acquiring this approach from his creative experiences to move the impact of this approach to form other life responses. The matter in this test is not only the occurrence of a difficult response, as mentioned by "Eisenck", but the existence of alternatives also allows the individual in his life problems to choose and prefer better behavior and not the behavior of violence and aggression.

**The sixth test: the practice of "exaltation" processes in the creative experience does not lead to ease of response:**

Creative forms in the fields of art from the point of view of "Freud" pioneer psychoanalytic theory arise from a psychological conflict that begins with the individual from the early days of his life, which is a defensive trick to confront the energies of Libido that society does not accept expressed, ie it is the result of a conflict between the instinctive contents and the controls of society and its demands.

Creativity is an expression of a defensive trick called exaltation. "Sublimation It is an image accepted by society and in which the creator moves away from reality to an imaginary life that allows him to express the unconscious contents, and interpret this in "Young".

The psychic energy is displaceable in the sense that it is possible to convert it from one of the processes in a particular system to another process in the same system or in a different system, if the one who is judged by displacement is the process of uniqueness and effective function, it is called exaltation or transcendence, and the energy is displaced from more primitive, instinctive and less differential processes to higher and more



differentiated cultural and spiritual processes (Calvin Hall and Gardner Lindsey, 1971, p. 37).

The researcher believes that the most primitive processes instinctive and least differentiated referred to by "Young" and required to convert their psychological energy to higher cultural and spiritual processes and more differentiated confined to everything that is rejected satisfy, whether because of religious or moral reasons or traditions and societal customs, the most important of which are topics related to the motive of sex, and the motive of aggression. Violence and the latter is the subject of current research.

The processes of energy conversion are done in a voluntary manner by the creative artist, and the process of elevation becomes a way to satisfy the motives that society is not satisfied with satisfying or saturating them with certain foundations through creative works, and there is no doubt that these processes and thinking about them prevents the occurrence of satisfaction in a rejected manner, and consumes time to prevent the creation of ease of response that may lead to violence or aggression (the subject of the current research).

**The seventh test : the positivity of creative activity does not lead in the future to violence:**

The important role played by the subject of art education in education leads to many positives that do not lead the individual in the future to the behavior of violence has mentioned Mustafa Abdulaziz (2009 Chapter II) the following of the positives:

- 1 - Contribute to the education of young people completed education that includes the aesthetic aspect, without this aspect become the experiences provided to young people incomplete experiences, and becomes the perception of the universe around us incomplete perception.
- 2 - Preparing and educating the public Artist and consumer Artist and critic The artist who will not accept any manifestations of ugliness around him and impose on the environment the aesthetic character and expel from in front

of him any commodity that does not appreciate his sense of beauty,

- 3 - Employing and developing psychological processes such as observation, attention, sensation, perception, selection, generalization, and the ability to understand visual information, all of which can be employed inside and outside the school.
- 4 - Allowing a child to practice art is allowing them to be an influential member of their environment, rather than being all the time influenced by adults and the scientific facts contained in the school curriculum.

There is no doubt that the previous positives that occur during those moments of difference between the occurrence of the stimulus and the creative response, take time does not allow the easy response mentioned by Eisenck in the theory of traits. The same characteristics of those positives also emphasize that there is no violent response.

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