

A Comparative Perspective on the Emotivity Degree to the two genders, feminine and masculine

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Abstract: *The musician is by excellence, as demonstrated also by this research, a sensitive person who has the desire and ability to manifest his/her own emotions. His/her distinct and often overwhelming creativity to convey his/her affectivity creates an obvious differentiation between himself/herself and the rest of the world. The musical image has a great power of suggestion, through the sound vibration. The emotional flow transmitted through the created image, builds a bridge between the musician and the receiver, thus the neural pathways activated in the musician's brain are also activated in the listener's brain. The affective transfer occurs between the interpreter and the meloman receptors. Both genders, masculine and feminine, have emotional expressions through musical interpretation or reception, but at different levels, as we will make a demonstration in this study.*

Key-words:: *emotions; hormones; nerves; music; females; male.*

1. Introduction

The psychological value of the music lies in its ability to create the necessary purification and transformation catharsis. Music had always meant to influence and stimulate knowledge, authentic values, the transformation of consciousness, biological life itself. Are tools with which psychology operate in fact meaning human evolution. The operating mechanism is explainable nowadays, it having the ability to influence consciousness „by passing-by her mysterious personality (even at the level of genes) – the vibrations necessary tranquilizers Why be confused with vibration itself the modern concept of antitod against pollution of all kinds to which the individual is subjected on a daily basis.” (Csire I.,1998, p. 17).

2. Purpose and objectives of the research

We aim at emphasizing in our research that emotional involvement in the artistic act is more pronounced in females than in males. So, we set forth the following hypothesis:

It is presumed that girls from the music programme exhibit a higher degree of emotion compared to boys from the same profile. For this, we have analysed the results obtained on the emotional stability scale of the FFPI test on the two groups of participants.

The sample consisted of 17 students, 9 female and 8 male students from the Faculty of Arts, "Ovidius" University of Constanta, specialising in Music, from the university education cycle, university and master degree: Music University Degree I - 5 students, Music II - 3 students, Music III - 1 student, Master for Art of Musical Education I - 5 students, Art of Musical Education II - 5 students.

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3. The procedure and tool used to collect the data

We have applied to the students the FFPI questionnaire. Students answered all the questions from the questionnaire. The Intelligence Questionnaire (FFPI) - *Five Factor Personality Inventory* - which measures the level of intelligence, has 100 items, divided into five scales: Extraversion (E), Kindness (A), Conscientiousness (E), Emotional Stability (S), Autonomy (A).

4. Interpretation of data

We analysed the results obtained on the emotional stability scale of the FFPI test on the two groups of participants, boys and girls. The analyses were performed with the SPSS programme. They support the hypothesis according to which the students belonging to the studied sample, from the Faculty of Arts, specialising in Music, show a higher degree of emotivity to that of other students from the same faculty.

Descriptives

	Gen	Statistic	Std. Error
	Mean	70.63	3.006
	95% Confidence Interval for Mean		
	Lower Bound	63.52	
	Upper Bound	77.73	
	5% Trimmed Mean	70.81	
	Median	70.00	
	Variance	72.268	
	Std. Deviation	8.501	
stab	Minimum	58	
	Maximum	80	
	Range	22	
	Interquartile Range	17	
	Skewness	-.362	.752
	Kurtosis	-1.187	1.481
	Mean	59.33	2.625
F	95% Confidence Interval for Mean		
	Lower Bound	53.28	

	Upper Bound	65.39	
5% Trimmed Mean		59.09	
Median		58.00	
Variance		62.000	
Std. Deviation		7.874	
Minimum		49	
Maximum		74	
Range		25	
Interquartile Range		12	
Skewness		.598	.717
Kurtosis		-.107	1.400

Table 1. Descriptives

Tests of Normality

	Gen	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
Stab	M	.182	8	.200*	.890	8	.232
	F	.153	9	.200*	.958	9	.780

*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

Table 2 Testes of Normality

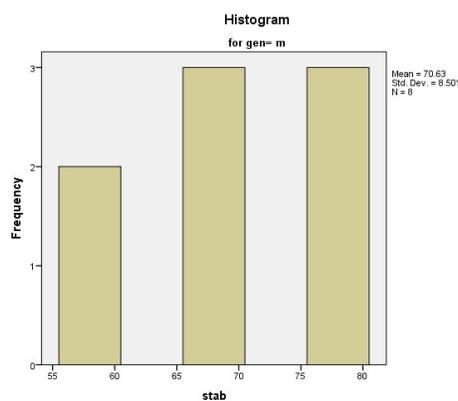


Fig. 1

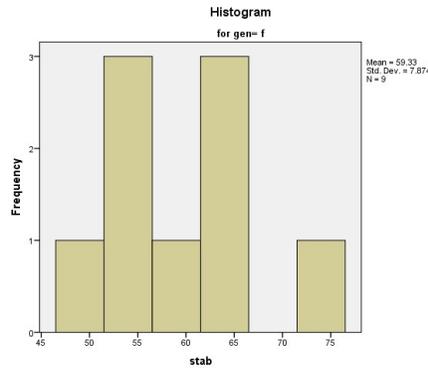


Fig.2

Group Statistics

	Gen	N	Mean	Std. Deviation	Std. Error Mean
Stab	M	8	70.63	8.501	3.006
	F	9	59.33	7.874	2.625

Table 3 Group Statistics

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower		Upper
stab	Equal variances assumed	.006	.942	2.843	15	.012	11.292	3.971	2.827	19.756
	Equal variances not assumed			2.830	14.413	.013	11.292	3.990	2.756	19.827

Table 4 Independent Samples Test

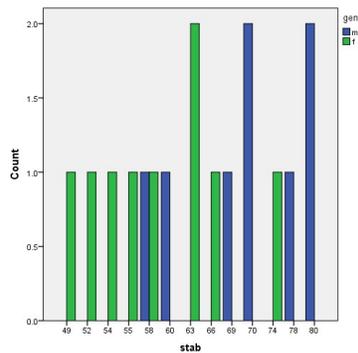


Fig.3

5. Interpretation of data

Emotion is a reply of the psyche to an impulse of variable intensity that involves expressive manifestations. The emotional kind is the person who feels greatly any interaction in which he/she is involved. The increased emotivity is an index of intense experiencing, manifested by increased sensitivity and affectivity. S. Freud positions emotion at the level of the ego, while Carl G. Jung localises it in the depths of the unconscious. There in the unconscious, emotional experiences are activated when we listen to or create music and "Thus, we are placed in the situation of an inner psychological condition that becomes prevalent and appears impossible / difficult to be mastered by the conscious self" (Iamandescu I. B. 2011, p.167)

The nerves, which cause the movement of facial muscles, have a complex route, from the motor cortex and limbic system. They are responsible for the face expression, happy or fearful, etc. The behavioural plan of the person also has an orientation role in the troubled interior, which manifests either expansion or blockages in attitude and communication.

To both sexes, an important aspect in generating and manifesting emotions, in a certain way are the endocrine secretions, **the hormones**. These hormones are responsible for changes in the brain, which then condition behavioural changes. From a genetic point of view, the existence of these hormones, the testosterone and the estrogen imprint the neural pathways that are responsible for the behaviour of the male or female gender. Studies say that most of the hormones are involved in generating and manifesting emotions but also in controlling them. Fear, sadness, depression, fury are dependent on the hormonal system. After being taken from the prefrontal cortex and the limbic area, through neurotransmitters, emotions are checked in the hypothalamus area. Hence, the control centre of the hormonal system, the hormones are of male or female gender.

The study of psychologist Richard J. Davidson and journalist Sharon Begley (*Brain and Emotional Intelligence*) helps us to locate the brain bases of emotions and to decrypt their significance. The study has found that the point of view of localising emotions exclusively in the limbic and hypothalamic systems is overcome. Current neuroscience research suggests that the prefrontal cortex area is responsible for both superior functions and emotional control. They draw attention to the human personality that identifies itself with a set of "superior qualities that include specific emotional traits and emotional styles." (Davidson J.R., Begley S. 2013, p. 12).

The result of research by psychologist J.R. Davidson has identified six emotional styles, fundamental categories, found in each of us, often in combinational formulas: resilience, perspective, social intuition, self-awareness, context sensitivity, attention. These Emotional Styles, being the result of brain patterns, demonstrate how primordial the emotions are in building our identity. The differential brain location is one of the hypotheses proposed and demonstrated by the study of psychologist Davidson R.J. "We have, thus found one of our first clues that the right hemisphere might be more active during the negative emotions than during the positive ones." (Davidson JR, Begley S. 2013, p. 51) Thus, the results of his research, performed on different batches of babies or adults revealed that in the case of positive emotions, the left hemisphere is activated and in the case of negative ones, the right hemisphere is activated. He states that the movement of the eyeballs in a certain direction reveals the activated hemisphere in the manifestation of emotions.

Both sexes develop emotional expression skills, mirroring the behaviour of parents, of those who supervised their childhood. The typologies of emotional behaviours are always highlighted in the behavioural attitudes of yesterday's children, the adults of today. In both sexes, the factors that generate such experiences are intense activators of aesthetic nature

such as art, music, painting, choreography, theatre, architecture, as well as daily social nature, tense situations, dialogues, encounters, sports, verbal encounters. We identify within the enhanced emotivity, two localisations, physiological and behavioural, somatic and psychological. The physiological plan is the one that instantly reveals the intensity of feelings, due to the message transmitted to the brain through neurotransmitters such as serotonin, endorphins, dopamine or adrenaline. This results in neuro-vegetative reactions such as blushing of the cheeks, sweating of the arms, change of eyesight, heart rate, and inflexion of the voice.

At the extreme level, hyper-emotivity denotes a paroxysmal experience and an explosive manifestation. The duality of the attitude of those concerned, the need for affectivity and to reject, or for being rejected and marginalized, affects them. They can be interiorized or can express their feelings. Following this attitude generates physical and social dysfunctions. Under the conditions of an inability to manifest, people may somatise, feeling bodily pains. Exaggerated emotions can result from stepping out from the so desirable environment, from the failure in the affective, professional, social plan.

As a result of these physiological and psychological considerations, the hypothesis of our study suggests that emotions in girls are considered to be more intense. From a hormonal point of view, estrogens are responsible for the enhancement of serotonin, endorphin (responsible for the well-being), and avoiding lesions. Emotions generating endocrine secretions, the implication of cognition is discouraged, often obscured by the intensity of emotions. The fluctuations of this female hormone determine the female genotype to a lesser or greater degree of sensitization. The emotional implications in the music field confirm this, and sensitization comes from the situation.

In contrast, boys are more assertive, more mastered in managing emotions, also because of the male hormones, the testosterone. They may have a more detached approach to receiving and expressing emotions. Empathy, reducing tension, supporting balance in relationships are attitudes that people with emotional intelligence can access to safeguard situations where affections are amplified. Female individuals, through increased emotivity, are more empathic than male individuals, as it is also highlighted by this study.

6. Conclusions

What we, as musicians, feel in creation and interpretation, is proven in psychology and interdisciplinary studies, according to which only a harmonisation of cognitive and expressive acts can reveal authentic artwork. "The new paradigm urges us to harmonise the mind and the soul." (Goleman D. 2008, p. 58)

An attitude and a positive state of awareness of emotions is to listen to music. Music communicates through emotions. The role of catharsis of the music is also explained by generating the wave of emotions. Musical expressiveness is what attracts us to a certain genre, composer or interpreter. The musician, through his/her creation, being a mirror of his/her personality, also builds and communicates bits of his/her intellectual and emotional vitality.

The affectional feeling highlighted in music denotes a skill of the creator to access from his/her voluminous musical baggage, the most pleasant variants, related to the aesthetical principles that have been acquired and integrated, but always differentiated and nuanced by the artist's genre. It is the neural mechanics that organises this aspect as well as the differentiated hormonal manifestation, which also demonstrates this hypothesis, just as girls from the Faculty of Arts, Music specialisation, exhibit a more emotional behaviour than that of boys from the same faculty.

7. References

Book

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