

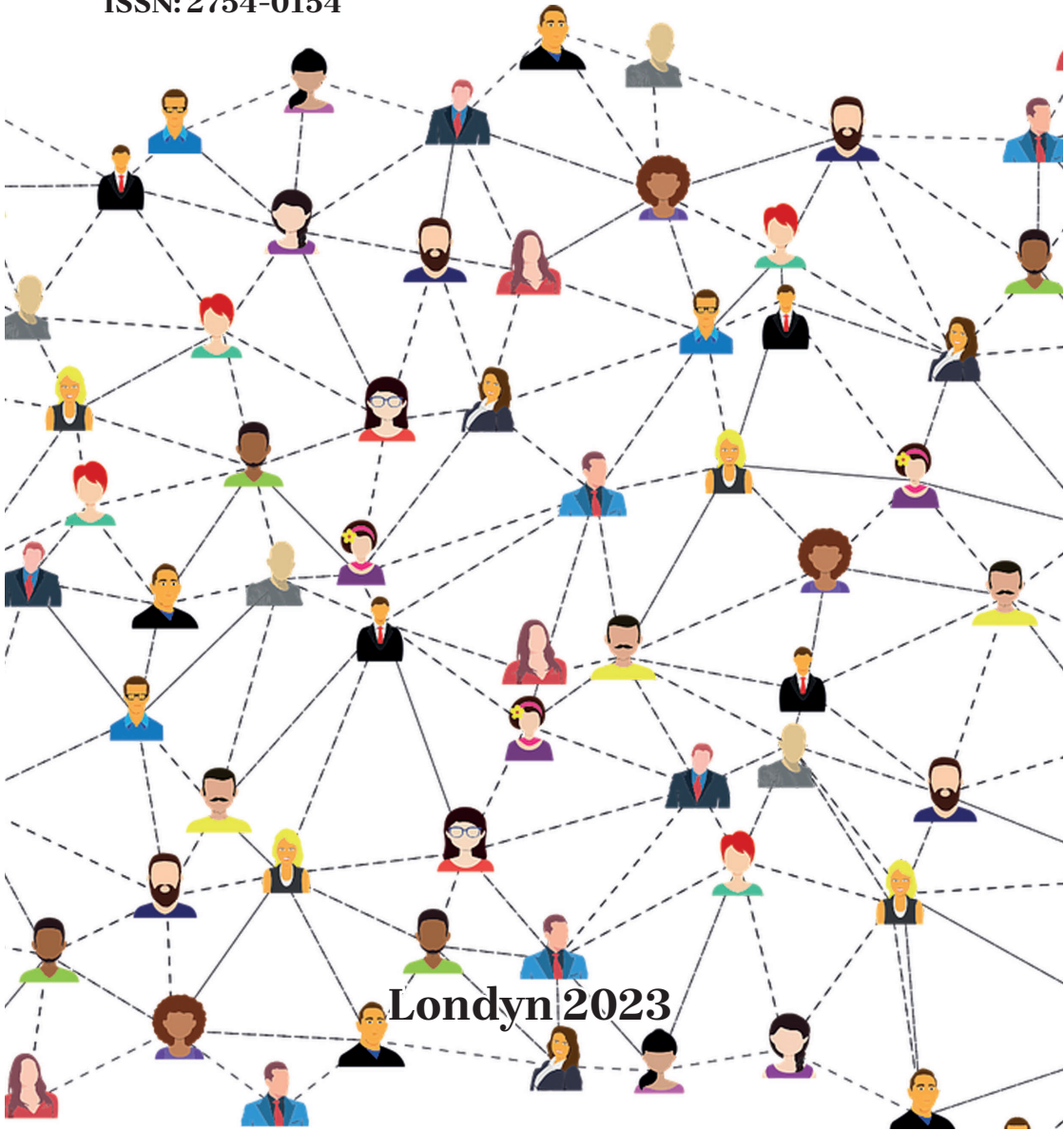


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*pod redakcją  
Marcina Jurczyka*

Londyn 2023

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# WSTĘP

Mamy ogromną przyjemność oddać w ręce Czytelnika czwarty już numer czasopisma *Archive of Social Sciences and Humanities*, który poświęcony został opisowi różnych zjawisk zachodzących w obrębie szeroko rozumianych nauk społecznych i humanistycznych. W dzisiejszym dynamicznym i złożonym świecie badania naukowe w tych dziedzinach odgrywają kluczową rolę w zrozumieniu ludzkiego zachowania, społecznych interakcji oraz kulturowych kontekstów, w których się rozwijamy. Nauki społeczne, takie jak psychologia, socjologia, ekonomia czy politologia, pozwalają nam zgłębiać tajniki ludzkiego umysłu, społecznych struktur, procesów decyzyjnych oraz wpływu czynników społecznych na nasze życie. Dzięki nim możemy lepiej zrozumieć, jak jednostki i grupy funkcjonują w społeczeństwie, jakie są przyczyny i skutki różnych zjawisk społecznych oraz jakie są możliwości wprowadzenia pozytywnych zmian. Z kolei nauki humanistyczne, takie jak filozofia, literaturoznawstwo, historia czy sztuka, pozwalają nam zgłębiać naszą kulturę, wartości, estetykę i sposób, w jaki interpretujemy świat. Badania w tych dziedzinach pomagają nam zrozumieć naszą tożsamość, historię, dziedzictwo kulturowe oraz rozwijać naszą empatię i kreatywność.

Rozwój nauk społecznych i humanistycznych stanowi jeden z najważniejszych fundamentów dla zrozumienia, kształtowania oraz doskonalenia ludzkiego społeczeństwa. Te dwie gałęzie wiedzy, choć często uznawane za abstrakcyjne i trudne do zmierzenia, mają ogromne znaczenie dla postępu cywilizacyjnego. Nauki społeczne koncentrują się na badaniu interakcji społecznych, struktur społecznych, a także na analizie ludzkich zachowań. Z drugiej strony, nauki humanistyczne skupiają się na głębszym zrozumieniu ludzkiej kondycji, wartości kulturowych, historii i sztuki. Istotność tych dziedzin wynika nie tylko z ich zdolności do dostarczania nam narzędzi do zrozumienia skomplikowanego świata, lecz także z ich zdolności do inspirowania refleksji, empatii i krytycznego myślenia. Nauki społeczne pozwalają nam spojrzeć na społeczeństwo jako kompleksową strukturę, a analizy i badania w tej dziedzinie pomagają w identyfikowaniu problemów społecznych, opracowywaniu rozwią-

zań i przewidywaniu konsekwencji różnych działań. Z drugiej strony, nauki humanistyczne są fundamentalne dla zrozumienia naszych korzeni kulturowych, rozwoju języka, sztuki, filozofii i etyki. Poprzez zgłębianie tych obszarów stajemy się bardziej świadomi różnorodności kulturowej, wartości społecznych i indywidualnych doświadczeń, co z kolei sprzyja budowaniu otwartego społeczeństwa opartego na wzajemnym szacunku.

W dzisiejszym dynamicznym i złożonym świecie rozwój nauk społecznych i humanistycznych jest nie tylko ważny, ale wręcz niezbędny. Pomagają nam one zrozumieć zmiany społeczne, kształtować politykę publiczną, promować równość i sprawiedliwość społeczną oraz rozwijać umiejętności interpersonalne. W perspektywie globalnej wiedza z tych dziedzin jest kluczowa dla budowania mostów między kulturami, promowania dialogu i współpracy na skalę światową. W związku z powyższym, warto doceniać i wspierać rozwój nauk społecznych i humanistycznych, gdyż to właśnie poprzez nie osiągamy pełniejsze zrozumienie świata, w którym żyjemy, oraz poszerzamy horyzonty naszego myślenia i działania.

W czasopiśmie skupiamy się na promowaniu i eksplorowaniu znaczenia nauk społecznych i humanistycznych dla całego społeczeństwa. Pragniemy przedstawiać najnowsze badania, teorie i praktyki, które przyczyniają się do poszerzenia i pogłębienia naszej wiedzy. Chcemy również podkreślać, jak nauki społeczne i humanistyczne mogą mieć realny wpływ na nasze życie, politykę, gospodarkę, edukację i wiele innych ważnych obszarów.

Zapraszamy Państwa do lektury naszego czasopisma, które ma na celu inspirować, informować i zachęcać do refleksji na temat ważności nauk społecznych i humanistycznych. Dzięki nim możemy lepiej zrozumieć siebie, innych ludzi i nasze miejsce w świecie.

Marcin Jurczyk  
Redaktor Naczelny

# INTRODUCTION

We are delighted to present the fourth issue of the Archive of Social Sciences and Humanities, dedicated to exploring various phenomena within the broad fields of social sciences and humanities. In today's dynamic and complex world, scientific research in these fields is crucial in understanding human behavior, social interactions, and the cultural contexts we develop. Social sciences such as psychology, sociology, economics, and political science allow us to delve into the mysteries of the human mind, social structures, decision-making processes, and the impact of social factors on our lives. Through them, we can better understand how individuals and groups function, the causes and effects of various social phenomena, and the possibilities of introducing positive changes. On the other hand, humanities, including philosophy, literary studies, history, and art, let us explore our culture, values, aesthetics, and how we interpret the world. Research in these fields helps us understand our identity, history, and cultural heritage and develop empathy and creativity.

The development of social and human sciences is one of the essential foundations for understanding, shaping, and improving human society. These two branches of knowledge, often considered abstract and challenging to measure, are necessary for civilizational progress. Social sciences focus on studying social interactions, social structures, and the analysis of human behavior. On the other hand, humanities concentrate on a deeper understanding of the human condition, cultural values, history, and art. The significance of these fields arises not only from their ability to provide us with tools to understand the complex world but also from their capacity to inspire reflection, empathy, and critical thinking. Social sciences allow us to view society as a comprehensive structure, and analysis and research in this field help identify social problems, develop solutions, and predict the consequences of various actions. Humanities, however, are fundamental to understanding our cultural roots and the development of language, art, philosophy, and ethics. By delving into these areas, we become more aware of cultural diversity, social values, and individual experiences, fostering an open society based on mutual respect.



Developing social and human sciences is essential and indispensable in today's dynamic and complex world. They help us understand social changes, shape public policy, promote equality and social justice, and develop interpersonal skills. From a global perspective, knowledge from these fields is crucial for building bridges between cultures, promoting dialogue, and fostering international cooperation. Therefore, it is essential to appreciate and support the development of social and human sciences, as through them, we achieve a fuller understanding of the world we live in, expanding the horizons of our thinking and actions.

This journal focuses on promoting and exploring the significance of social and human sciences for society. We aim to present the latest research, theories, and practices contributing to expanding and deepening our knowledge. We also emphasize how social and human sciences can impact our lives, politics, economy, education, and many other crucial areas.

We invite you to read our journal, which aims to inspire, inform, and encourage reflection on the importance of social and human sciences. Through them, we can better understand ourselves, others, and our place in the world.

Marcin Jurczyk  
Editor-in-Chief



## The role social media play in generating political awareness, discussion and strategies for better elections

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### Keywords

Social Media, Political Participation, politics, voting, internet

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### Abstract

The use of social media in politics has continued to grow in recent times, It has shaped how people think, feel, act and how the society operates. It has contributed to the development of citizen's participation in politics, as it has the potentials to create public awareness, mobilisation and interactions between people in a simple form and different means. This study therefore, reviews the role social media play in generating political awareness, discussion and strategies for better election via effective virtual communities, online discussions, and collaborative initiatives. Drawn from the framework of Social Media Engagement Theory, the research combines qualitative analysis of relevant literatures collected through a mixed method approach in a bid to understand the mechanisms through which media influence generates political civilisation and awareness. It proposed that information about state political systems and political activities, political mobilisation is been brought to the citizen's hearing through social media platforms. The study concludes that social media provides an avenue for more citizens' participation in government activities and by extension, the emergence and applicability of such mediums in passing public information to citizens, communities, institutions, and governments worldwide. The work recommends that efforts should be made toward monitoring, moderating, or regulating the various social media platforms to minimise the observed weaknesses and maximise the intrinsic values of technology in the electoral process.

## 1. Introduction

Social media, with its strong presence in today's modern societies, serves as a platform for political awareness mobilisation, debate, and political advertising, thus guiding citizens in making informed choices among political candidates while disseminating information. Social media serves as a watchdog to the activities of government as for much government information is easily accessible and publicise for citizens consent and consensus (Ekoh & Elizabeth, 2021). The access to information from legislative plenary, executive seating's and court rulings from institutions of government and organisational policies, budget, recruitment and service have been made more publicly due to social media which in long run aids good governance through transparency and accountability (Hillaris, 2021). As a participation platform , it allows for user generated content and sharing content within one's virtual network, using social media as a news source allows users to engage with news in a variety of ways, including consuming news, discover news, share or repost the news.

The Nigeria media has witnessed a tremendous revolution from an ordinary organ for self-governance to a formidable social political force and take its rightful position in the struggle for self-survival, self-actualisation and independent egalitarian social institution (Adeyemi, 2023). Today the advent of mobile phones and the internet now within the reach of everyone and by extension social media, everyone today has been able to participate in serious discussions of things happening in and around the world (Pew Research Center, 2022; The World Bank, 2021; Social Media Examiner, 2023).

Over the years, there have been an increasing number of national and local governments and civil society organisations across the world that have embraced digital transformation (Shadrach, 2017). Supporting this view, Sunday (2019) posit that social media has come to stay as a tool for political activities. The emergence of social media is believed to have reduced the one-way (top-down) political communication system orchestrated by traditional mass media in Africa and Nigeria over several years (Shadrach, 2017; Onuoha, 2019; Adeyemi, 2023). This implies that social media such as Facebook, YouTube, and Twitter are revolutionary communication tools that have opened up the communication landscape for citizens to take part. It has been argued that particularly social media can build new relationships between political actors and young

adults, enable social interaction about political topics, connect people, enhance political opinion expression, equalise engagement, and generally foster participation as well as boost voter turnout or contribute to social cohesion. Interestingly research has indicated that social media has turned into one of the fundamental platforms for political aspirants in Africa.

Through social media, they propagate diverse campaign messages to their constituents who have an interest in their political career and aspirations. Therefore, it has been indicated that African political leaders have found the outstanding effectiveness of social websites and use them for their political campaigns (Karikari, 2020; Mutsvairo, 2021; Anyidoho, 2022). In this regard, Okoro (2017), reported that with social networking sites political aspirants appeal to citizens, and contact supporters, and as such supporters contribute actively by commenting on various political aspirant agendas and anticipations. David Zhitomirsky-Geffet, Koppel and Uzan (2016) commented that most political parties and leaders maintain an account on Facebook and Twitter to lay out their schedules. For instance, the utilisation of social media sites such as Facebook, YouTube, Twitter, and Blogs was massively deployed in the 2015, 2019, and 2023 Nigerian general elections (Ogundiya, 2021; Owolabi, & Adeyemi-Adeniji, 2021). Due to its participatory and creative nature, it turned into an utter and exceptional platform for political campaigns organisers doing electioneering crusades and other ideological trumpeting exercises, as well as political contribution and mobilisation among others. According to Oseni (2016) starting from the point of the campaign, through voting to the collation of results and the subsequent proclamation of winners by the Independent National Electoral Commission (INEC), social media was a formidable force in maintaining the masses informed. This suggests a strong relationship between political activities and social media.

In this regard, recent years have seen a growing body of knowledge demonstrating the connection between social media and electioneering campaigns and even political processes, suggesting that the prominence of social media, particularly in politics has the potential to positively influenced, political participation. Social media could be used as an agent of growth and development (Jega, 2019). Social media platforms are increasingly used for political news and information by citizens in Nigeria, especially when it comes to election time. Social media has allowed politicians to subvert typical media outlets by engaging with the general public directly (Owen, 2017; Graham, 2017). One singular characteristic of social media is interactivity where users can comment or

reply to the post of other users, irrespective of geographical location, and political and societal stratum. Consistent with this argument, Shadrach (2017) asserted that social media are gaining popularity among citizens because they pass information freely without the control of the government, powerful politicians, and advertisers as well as free of conventional professional bottlenecks like gate-keeping. The media's role in not only disseminating information but also facilitating discussions and debates is underscored by numerous case studies throughout history. For instance, during the 2008 US presidential election, media organisations played a significant role in providing voters with important information and a platform for engaging in public debate. Through various modes of media, such as televised debates, interviews, newspapers, radio, and online media, voters were able to access information that helped them make informed decisions on candidates and issues. Another relevant case study is the #MeToo movement, which gained momentum in 2017 and 2018 with the help of media coverage. The media brought stories of sexual harassment and assault to the forefront, providing a space for people to share their experiences and engage in conversations about these pervasive issues. Through discussions on social media and in the mainstream news, the movement exposed the pervasiveness of sexual harassment and misogyny in many industries, leading to important changes in policies and norms. Interestingly, social media is affordable and accessible as one can access Facebook, Twitter, and other forms of social media on small internet-enabled mobile devices with the cheap internet data bundle from mobile telecommunication companies like MTN, Airtel, and Glo among others. Consequently, even higher rates of poverty and economic hardship might not stop Nigerians from utilising social media in their everyday life, particularly in political discourses and information searching. To support this assertion, Digital Africa Research Labs in 2019 found that despite Nigeria's high rate of poverty, approximately 27.6 million Nigerians accessed Facebook at least once a month, and nearly 20 million of them accessed the platform every day. These numbers indicate that many Nigerians rely on social media as a primary source of information and communication. In addition, during the 2019 Nigerian presidential election, social media played a crucial role in political discourse and information sharing. According to a report by the Centre for Democracy and Development (CDD) in 2018, social media provided a platform for Nigerian citizens, particularly younger generations, to engage in discussions and debates about politics and election issues. The report also found that social media was instrumental in increasing vo-

ter participation and voter education, particularly among young people. Furthermore, a study conducted by the International Centre for Journalists found that social media has become the primary source of news for many Nigerians, particularly those in urban areas. The study noted that social media platforms like Twitter and Facebook are used to disseminate information quickly and widely, making it easier for Nigerians to access important news and information, regardless of their economic situation.. On the other hand, it could be deduced that social media is never taken for granted by most politicians in the country. Politicians in Nigeria have social media assistants whose job is to help in monitoring issues trending online. Citizens, on the other hand, use the media to participate actively in the political discourse of the country. The media also afford the citizens a friendlier avenue of assessing candidates for political offices as well as post questions to government and politicians to promote transparency in governance (Madueke, 2017). It is thus significant to note that substantial evidence exists to indicate that robust political discussion is obtainable online via platforms such as Facebook and, Twitter. For instance, Abubakar (2012) remarked that social media is the new “political capital” where people resort to and participate in political discourse. Although studies have shown that social media is essential social forces that lubricate the engine room of democracy in Africa, and are no doubt, revolutionising the process of political communication and expanding the frontiers of political participation (United Nations Development Programme (UNDP), 2020); Pew Research Centre in 2021; Freedom House, 2021). Yet, other research has shown that social media are sometimes used inappropriately by political aspirants and their supporters which affect the fairness in political campaigns and processes at large. Supporting this view, Suntai and Targema (2018) remarked that although social media provides a medium to facilitate democracy in Nigeria, yet; in the build-up to the 2015 and 2019 general elections, the platforms were deployed to perpetuate campaigns of calumny against candidates with opposing views, which almost divided the country into the extremes of the Muslim-North and Christian-South. This implies electoral crises and squabbles between contestants on new dimensions due to the influence of social media. This theory was ropounded by Dr. Philip Howard in his book “Pax Technica: How the Internet is Hying Political Extremism”, which was published in 2015. Howard argues that social media is creating a new form of “information warfare” that is polarising the electorate and making it more difficult to conduct fair and free elections. The availability of smart phones has made even the grassroots disseminate messages

during electioneering campaigns, in turn; creating a new implication for democracy. Therefore; social media are now used in both pre-election and post-election exercises. Whilst these may develop new chances for political campaigns, mobilisation, engagement, and participation, they could also create misinformation geared towards discrediting a political adversary. Put simply; while social media has the potential to promote free and fair elections by expanding access to information and enabling citizens to engage in political discourse, there are increasing concerns about the ways in which social media can be manipulated to influence the electoral process in Africa and Nigeria in particular. For instance; the 2019 Nigerian presidential election was marred by allegations of social media manipulation, with several candidates and political parties accused of using social media to spread fake news and disinformation in an attempt to sway public opinion. In response; the Nigerian government passed legislation aimed at regulating social media use in the country, which further raised concerns about free speech and digital rights.

Moreover, the 2016 US presidential election and the Brexit referendum in the UK highlighted the potential for social media to be used for propaganda and manipulation of the electoral process. The Cambridge Analytica scandal, which involved unauthorised access to millions of Facebook users' data, illustrated the extent to which social media can be used to microtarget individuals with tailored political messages and disinformation. These manipulations could affect the credibility of social media and politicians; as well as contribute to misinformation within society. This is not surprising as Oyeboade (2019) indicated that in political campaigns, social networking sites can turn out to be an intense and deadly weapon in the hands of political candidates, in which various video releases, voice lines, feature reports, headlines, and broadcasts are made to tarnish other political candidates and individuals. The above views suggest that there have been an increasing number of considerable researches on the use of social media in political campaigns in Nigeria with mixed findings. Social media has become increasingly relevant in Nigerian politics, with researches indicating mixed findings. Some studies suggest that social media usage can make a significant difference in political campaigns, while others show the potential for manipulation and exploitation. In the 2015 presidential election, Muhammadu Buhari utilised various platforms to connect with voters and gain support. His opponent, Goodluck Jonathan, fell seriously behind in the social media race. This example shows that social media played a critical role in swaying the Nigerian electorate. The #EndSARS protest in 2020

is another example of social media's influence in Nigeria. Youth-led protesters used social media to mobilise and spread awareness about their movement, which aimed to protest against police brutality. This mobilisation eventually caught the attention of the entire nation. The protest led to the disbandment of the Special Anti-Robbery Squad, and social media played a significant role in the protests' success. Social media has also been used to shape the outcome of recent governorship elections in Nigeria's Edo and Ondo states. In Edo; incumbent Governor Godwin Obaseki used social media to communicate with his constituents and mobilise support, leading to his re-election. In Ondo; social media influencers were reportedly paid to promote political candidates. This example illustrates the potential for social media in political campaigns, while exposing concerns about authenticity regarding social media campaigns. In summary; social media's importance in Nigerian politics cannot be overstated. However; it is crucial to note that its impact may be positive or negative, depending on how it is utilised. Politicians must be wary of the possibly nefarious uses of social media, but with proper regulation, social media can play a significant role in shaping political discourse and mobilising support. In this regard, scholars have widely appreciated and critiqued the impact of social media on political processes and campaigns in Nigeria.

## **2. Conceptual Clarification**

### Social Media

The concept of social media has been defined by various scholars based on their understanding and respective point of view. Abubakar, Ayodeji and Ismaila (2021) defined social media as a conglomeration of online-based applications that aid ideological and technological foundations of web 2.0 and that foster the creation and exchange of user generated content. That is to say it is a mechanism that fosters the human relationship through technology and allowing for better, faster and more constant social interactions among its users

According to Holloman (2012), social media is all about what people do with the technology, the software, the tools and the channels: sharing pictures and videos, writing product reviews, collecting content, connec-



ting with old friends, sharing with new friends, collaborating in the workplace. They use highly accessible and scalable publishing techniques and include the various online technology tools that enable people to communicate easily via the internet to share information and resources (Greenhow, cited in Asemah, 2014, p. 57). Similarly, Kaplan & Haenlein cited in Asak & Ohiagu (2013) define social media as 'a group of internet-based applications that are built on the ideological and technological foundations of Web 2.0, which allow the creation of user-generated content.' Describing social media, Nwammuo in Asemah and Edegoh (2013) opined that social media is a web and mobile-based technologies, which are used to turn communication into interactive dialogue among individuals, organisation, and communities. This informs why Dow in Asemah (2014) asserted that social media essentially refer to 'a category of online media where people are talking, participating, sharing, networking and bookmarking online.' Healthfield cited in Asemah and Edegoh (2013) observed that social media are the tools and platforms that people use to publish content and interact socially online. Nwammuo in Asemah and Edegoh (2013) stated that the concept of social media therefore, finds its meaning in the ability of users to generate, interpret, restructure and disseminate content. From the foregoing, social media is a highly interactive medium which provides users a great freedom in producing and reproducing the content and form of the information during the interaction. It enabled people from every corner of the world to represent themselves in a particular way and stay connected in cyberspace. Thus; a majority of people use social media to interact and seek for information.

The benefits of social media on human society and the youths especially can never be over emphasised. For instance, social media has made the youth to be better informed by helping them keep abreast with the happenings around the globe. It has also made many unemployed youths to be aware of job opportunities around the world with many of them being gainfully employed. Additionally; social media has immensely assisted those in the academics. Complex research tasks can be easily accomplished through social media. For example; In 2018, a team of researchers at the University of California, Berkeley used Twitter to study the spread of misinformation about vaccines. They collected over 1 million tweets related to vaccines and used a variety of machine learning techniques to identify and analyse the most common types of misinformation. The researchers found that vaccine misinformation was more likely to be shared by bots and accounts that also spread other types of misinformation, such as political propaganda. They also found that vac-

cine misinformation was more likely to be shared during times of public health crises, such as the Zika outbreak. The researchers' findings were published in the journal *Nature Communications*, and their work has been used to inform public health campaigns aimed at combating vaccine misinformation.

Additionally, in 2020, a team of researchers at the University of Oxford used social media to study the mental health impact of the COVID-19 pandemic. They collected over 1 million tweets from people in over 100 countries and used a variety of machine learning techniques to identify and analyse the most common types of mental health problems that were being discussed. The researchers found that the most common mental health problems being discussed were anxiety, depression, and loneliness. They also found that people in countries with stricter lockdown measures were more likely to report mental health problems. The researchers' findings were published in the journal *Nature Human Behaviour*, and their work has been used to inform public policy responses to the mental health impact of the COVID-19 pandemic.

These are just two examples of how social media can be used to accomplish complex research tasks. Social media can be a valuable tool for researchers who are studying a wide range of topics, including public health, mental health, and social behaviour. Social media encompasses various types of online platform and applications that allow users to create unique and dynamic social contents and uses Web 2.0 technologies, which contrast significantly with the more passive, top-down technologies that characterised Web 1.0 web pages. The different types of social media include weblogs.

X

X is among the most popular social media platforms utilised by large corporations, common users, and politicians alike all over the world. Even Heads-of-State actively use this platform for communicating their policy statements on various critical issues. X was launched in 2006 but flourished rapidly in the last decade. It was reported that in 2023, X had 353.9 million monthly active users, with a gender distribution of 71.2% male and 28.8% female. The majority of these users (59.2%) fell between the ages of 25 and 49. Geographically, the United States had the highest

number of X users, followed by Japan, India, Brazil, and Indonesia. Additionally, on average, a X user tweeted 1.3 times per day and spent 35 minutes daily on the platform. (X, 2012). In addition to that, X has witnessed remarkable growth since 2012, boasting over 353.9 million monthly active users as of September 2023, while also handling more than 500 million daily searches. It has solidified its position as a vital communication tool in today's digital landscape, with projections suggesting that its user base will continue to expand in the years ahead. According to Statista, X is anticipated to surpass 400 million monthly active users by 2026. In 2023; specific user statistics reveal a gender distribution of 71.2% male and 28.8% female, with the majority falling in the 25 to 49 age group. Geographically, the United States leads in Twitter users, followed by Japan, India, Brazil, and Indonesia, while on average, users tweet 1.3 times daily and spend 35 minutes on the platform each day.

## YOUTUBE

YouTube is a social media platform for sharing video content, and it was launched at the beginning of 2005. It is regarded as the second most searched website after Google Search. It has been estimated that around 2.5 billion monthly users (Most Used Social Media 2021, 2022) on average watch videos for almost one billion hours every day (Goodrow, 2017). Another study estimated in 2019 pointed out that more than 500 video content/min is uploaded on YouTube (Hale, 2019; Neufeld, 2021). It is claimed to be at the heart of multiple cultural and social trends in today's society. In the field of political communication, YouTube has brought the politicians and common public much closer. A classic example of this is the collaboration of YouTube and CNN for US presidential debates where the common public was able to ask questions directly. Social experts touted that YouTube has altogether altered the political environment (YouTube News: A New Kind of Visual News,). As noted by the Pew Research Center's Project for Excellence in Journalism in their report "YouTube News: A New Kind of Visual News," in 2012, YouTube has emerged as a significant player in the political landscape. This online platform serves as a space for both traditional media outlets and independent content creators to disseminate their perspectives. This diversity of voices has ushered in a more open and democratic political disco-

urse. However, it has also raised concerns about individuals retreating into their own political echo chambers, highlighting the dual nature of YouTube's influence.

In alignment with these observations, Sherry Turkle (2011), in her work "The Networked Self: Identity, Community, and Culture in the Internet Age," underscores how YouTube has provided individuals with a powerful platform to express their political beliefs and connect with like-minded individuals. This has fostered a more polarised political landscape, where differing views can clash. Simultaneously, it has made it easier for people to discover and engage with others who share their values, showcasing the nuanced impact of YouTube on contemporary political discourse.

A famous example of utilising social media for political communication in the past decade is the ongoing war in Ukraine. The ongoing war in Ukraine began in February 2022, and the Ukrainian government has been using social media extensively since then. The use of social media by the Ukrainian government has been particularly effective in raising awareness of the war and its impact on the Ukrainian people, and in mobilising international support. They have used platforms like Twitter, Instagram, and Facebook to raise awareness of the war and its impact on the Ukrainian people, to mobilise international support, and to counter Russian propaganda.

One example of how the Ukrainian government has used social media effectively is the use of the hashtag #StandWithUkraine. The hashtag has been used over 30 million times on Twitter alone, and it has helped to spread the message of support for Ukraine to a global audience. Another example of how the Ukrainian government has used social media effectively is the use of live streaming. Ukrainian officials have used live streaming to show the world the devastation caused by the war and to share their stories with the world. This has helped to humanise the conflict and to build empathy for the Ukrainian people.

## FACEBOOK

Facebook is one of the leading social media networks operated worldwide. According to Facebook's first quarter results announcement in 2022, there are nearly 2.8 billion active users on the platform each

month. (Facebook Reports First Quarter 2022 Results, 2022) in 2020 and was listed as the fourth most used global internet service. Also, it was touted as the most downloaded mobile app in the last decade. Facebook can be simultaneously accessed from multiple internet-connected devices. The first step for Facebook users is the registration of an account that can then be set up with some personal information. The personal profile page of every user stores the content shared by the user and is known as the “Timeline” since 2011 (Gayomali, 2011; Panzarino, 2011; Schulman, 2011; Knibbs, 2015). It allows users to post pictures, videos, and text to be shared either with people added as friends or publicly with people all over the world. Facebook users can interact privately as well through instant messaging and also have the option to join groups and follow pages according to their interests. It played a revolutionary role in interconnecting individuals all over the world and providing a platform to share personal views, opinions, and data with the audience of their choice (Carlisle, 2015). It was as early as 2008 that public figures including politicians started exploring this new avenue for information sharing and narrative building (Carlisle 2015). With time, political communication became a new normal globally as Facebook provided a state-of-the-art advertisement platform with a wide audience range (Bossetta, 2018).

## WHATSAPP

WhatsApp, founded in 2009 by former Yahoo employees Brian Acton and Jan Koum, has emerged as a transformative communication tool with significant implications for shaping political mindsets. This free-to-download messenger application leverages the power of the internet to facilitate not only text messaging but also low-cost voice calls, image sharing, and video communication. WhatsApp’s unique ability to enable smartphone users to seamlessly exchange multimedia content over the internet has revolutionised political discourse. Extensive research has highlighted WhatsApp’s role in political engagement. For instance, a study published in the journal “Political Communication” (Zeller, 2018) demonstrates how WhatsApp has become a hub for political discussions and information dissemination, particularly among young adults and teenagers. Group chatting features on WhatsApp have facilitated the

formation of political communities, allowing users to share and discuss news, opinions, and campaign updates.

Moreover, the impact of WhatsApp on political mobilisation cannot be understated. A report by the Reuters Institute for the Study of Journalism (Newman et al., 2019) emphasises how WhatsApp has played a pivotal role in political campaigns, enabling candidates to directly engage with voters and share their platforms at a fraction of the cost compared to traditional text messaging services. The ease of voice messaging and location sharing further enhances political outreach and activism. WhatsApp has transcended its initial role as a simple messenger app and now stands as a critical platform for shaping political mindsets, fostering political engagement, and facilitating political mobilisation among diverse user demographics.

## WEBLOGS

Weblogs, commonly referred to as blogs, have evolved into dynamic online platforms for information dissemination and global engagement. These digital journals are characterised by chronological organisation, frequent updates, and their intended audience of the general public. Additionally, blogs often include interactive features that allow users to comment on posts, fostering a sense of community and facilitating discourse (Pew Research Center, 2022).

In the contemporary digital landscape, a multitude of blogging platforms cater to diverse needs and preferences. Notable examples include Squarespace, Blogger, WordPress, and LiveJournal, each offering a user-friendly and customisable experience for creating and managing blogs (Grossman, 2021).

The influence of blogs on the internet and society continues to expand. They serve as powerful tools for individuals, businesses, and organisations to share insights, promote products, and engage in meaningful conversations with their audiences (Hendricks, 2019). According to recent data from Statista, as of 2023, there are over 600 million blogs globally, illustrating their enduring relevance and significance in the digital age (Statista, 2023). A 2012 study by the Centre for Strategic and International Studies found that blogs played a role in the Arab Spring uprisings. The study found that blogs were used to orga-

nise protests, spread information, and build solidarity among activists. Also, a 2018 study by the University of Oxford found that blogs were used to spread misinformation and disinformation during the 2016 US presidential election. The study found that Russian actors used blogs to create fake news articles and social media posts that were designed to influence voters.

In summary, blogs, or weblogs, have transformed into dynamic platforms for information sharing and public engagement. With a diverse array of blogging platforms available, they remain a vital component of online communication, shaping conversations, and providing individuals and entities a means to connect with their target audiences.

## WIKI

Wikis have emerged as influential online platforms that facilitate extensive collaboration in shaping political mindsets through the use of hypertext on the internet. These digital spaces typically host content that represents a collective effort from diverse authors, enabling virtually anyone with internet access to actively participate by contributing, editing, deleting, or modifying political information and perspectives (Jemielniak, 2020). One noteworthy example of the impact of Wikis on political mindsets is Wikipedia. Wikipedia, founded in 2001, has become a prominent and widely used source of political information (Wikipedia, 2021). Its collaborative nature allows individuals worldwide to contribute to articles related to political figures, events, ideologies, and policies, making it a significant player in shaping public perceptions (Giles, 2015). Moreover, Wikipedia's articles on political topics often undergo extensive discussions and revisions, reflecting the dynamic nature of political discourse and the diverse viewpoints that contribute to shaping it (Reagle, 2017). Wikipedia's role in political discourse and the shaping of political mindsets continues to be a subject of academic interest and analysis (Jemielniak, 2020). However, it's essential to acknowledge that developments in the influence of Wikis on political mindsets may have occurred since that time.

## PODCASTS

Podcasts have emerged as influential digital platforms for shaping political mindsets by providing users with downloadable audio or video content that can be accessed at their convenience. These content formats are frequently offered through subscription models and web syndication, allowing users to engage with political discourse directly on their personal computers or portable media players.

One prominent example of the role of podcasts in shaping political mindsets is the proliferation of political podcasts that cover a wide range of topics, from current events to policy analysis and political ideologies (Bounegru, 2019). These podcasts often feature expert guests and engaging discussions, making them a valuable resource for individuals seeking diverse political perspectives (Kern & Darr, 2016). Podcast continue to play a crucial role in political education and engagement, with an ever-growing audience seeking information and opinions from this medium (Pew Research Center, 2021). It's important to note that the influence of podcasts on political mindsets may have evolved further since that time.

### **3. Social media and politics**

In today's interconnected world, information is essential for understanding and engaging with others in all aspects of life. Social media is a powerful tool for information sharing and interaction, providing a virtual meeting place for people to discuss and debate social issues, regardless of their physical location (Abubakar et al., 2021). With the click of a button, we can now access information, entertainment, and events from all over the world, and interact with others from different cultures. Odoemelam (2010) observe that the new media of communication have in no small measure helped human society to be aware of each other. This agrees with the submissions of Baran (1998) that: as the media shrink the world, people will become increasingly involved in one another's lives, and people come to know more about others who were hitherto separated from them by distance, they will form new beneficial relationships. Okoro (2013) opined that Baran's perspective is pertinent



to this discourse as it directs our attention to the role of social media in shaping contemporary human communication, specifically in the context of fostering relationships and facilitating interactions among people.

In pursuing elected office, political candidates are likely to exploit any opportunity to facilitate making contact with voters to raise their profile, make known their position on key issues, and claim recognition for policy successes (Lassen & Brown 2011). The campaign is about making contact with voters, sharing information with them in an attempt to influence the way they vote, and getting them to vote. In Nigeria, political parties and individual politicians have very active social media accounts to disseminate information to social media users and voters (Michaelsen, 2011). Online activities related to politics are useful and encourage people to participate in political events (Vissers, 2008). Social networks are pathways that help people's decision-making and cooperation processes by flowing information among people. Hence; they connect disparate people who might have similar world views. Advances in computing power and new social technologies have only recently facilitated the development of forms of networked communication that are automating and accelerating the social, signals that pulse through the human network daily (Aral, 2012). Erick (2012) posits that the role of social media in democratising media participation heralds a new era of participatory democracy, with all users able to contribute news and comments. Its usage in politics and power struggles earned them the status of "the fourth or political news and information, and many adults in Nigeria especially when it comes to election time. Large and popular social media platforms like Facebook, Twitter, and YouTube are used to target political communication campaigns (Kugelman, 2012).

As stated by Pate in 2014, social media has evolved into a cost-effective and highly efficient means of engaging vast audiences for political objectives, thereby enhancing political processes and practices. Pate (2014) further emphasises that social media serves as a valuable tool for fostering political development. Additionally; the internet and social media platforms offer young populations opportunities for engaging in political discourse through numerous online groups, pages, and accounts.

The utilisation of social media for a political campaign is now a very common practice globally. All the major political parties maintain their active presence on social media platforms to effectively communicate their policies and opinions. Michaelsen (2020). One of the most important collective attentions in social media can be seen during electoral

campaigns which are a period when political parties and their supporters try to maximise the influence of their messages over voters. Researchers show that citizens are in a tendency to exposure to more political discussions on social media (Brundidge, 2010). Creating data for political parties and politicians in social media can be heuristically conceived as if people's attention to them. Notwithstanding, it cannot guarantee that all this attention can be interpreted as support for parties or politicians in elections. In this case, it is important to analyse the dynamics of collective attention toward political parties and politicians in social media. Also, it is shown that in some cases the signal of social attention is related to election results.

#### **4. Media and political participation**

The use of social media in elections initially became noticeable in the preparations for the 2011 Nigerian elections, and now receives more attention. The growth and utilisation of social media in the political activities in Nigeria have continued to attract a converging body of studies which serves as the foundation for this current investigation. For example, Okoro and Nwafor (2013) examined social media use for political participation in Nigeria during the 2011 general elections using survey research method. Findings showed that many use social media to make a vital input in the political discourse, while others used them to attack opponents, spread false rumours, hate and inciting messages, which were believed to have contributed to the violence and tensions witnessed before, during, and after the elections in many parts of the country (Abi-Mershed, 2016). Kperogi (2023) in his article further buttresses that social media emerged as a pivotal battleground to mold public opinion and set an agenda: however, the potency of social media to affect and determine voting behaviour may be limited but significant. The opposition All Progressives Congress (APC) in the 2015 presidential election used social media as a great deal to de-market the People's Democratic Party (PDP). Dakuku (2017) elucidates that advocates for or against a political actor, party, and politicians, easily contend to win over people to their site via colonial media.

President Buhari had the Buhari Media Centre, once described by Farooq Kperogi as a Mind Management Centre and interactive platform

set up to project the Buhari personae, as well as counters the vitriolic attacks of critics of the government he leads. Adum (2018), citing Okoro & Nwafor (2013), observed that before the 2011 election, subscription to and usage of social media platforms for political movements are not well pronounced in Nigeria. Despite that some popular social media existed before 2011, social media users were more concerned with their social and entertainment functions than political participation. In Nigeria, the subscription to social media follows the world pattern as Facebook made a giant stride in 2011. Adelakun (2018) further buttressed that Facebook was utilised for socialisation and other functions like political participation and monitoring. Twitter also added some weight to the number of users. Many Twitter accounts were opened and managed on behalf of politicians who were not familiar with the platform or too busy to explore it themselves for their political campaigns (Andersson, 2015). Other social media networks such as LinkedIn, YouTube, Instagram, Skype and Pinterest stimulated Nigerians' interest as access to the internet became more lubricated through the use more for social entertainment than politics. Before the 2015 general election, internet access had improved, and many Nigerians on social media, particularly Facebook and Twitter, swelled. It solidified the foundation upon which the political terrain developed and the growth of political marketing via social media in Nigeria (Okoro & Nwafor, 2013).

The media's greatest strength is its ability to allow the mass audience to engage in interaction. However; the media is not without some serious challenges, which can serve as an impediment to its ability to serve as a platform where members of a nation can share ideas about government policies and by extension influence government agenda. In Nigeria; the social media landscape is often characterised by falsehood rumours, attacks, political and religious fanaticism, and hate speeches to malign, intimidate and discredit opponents, Arinze (2023). For example; some political analysts opined that Peter Obi (the presidential aspirant of the Labour party in the 2023 Nigerian general elections) was popular only on social media and should not be deceived by the massive followership he had on social media. Arinze (2023) elucidated that campaigning for a politician on social media is not a yardstick to winning an election because the Independent National Electoral Commission (INEC) has no polling unit on social media. Therefore; political parties that have no definite structures would not make any good headway.

## 5. Social media and the nigerian political landscape

Broadly speaking, political participation is the involvement of citizens in the country's political system. According to Griffin and Coleman (2015), political participation is seen as a set of rights and duties that involves formerly organised civic and political activities. It is a civic responsibility to be carried out by the populace of a particular country. Through political participation, citizens can choose who would lead them and are therefore indirectly involved in the decision-making process of their country. They can vote for people and also put themselves out to be for. Invariably; political participation allows people to influence issues in their communities and country. Political participation is realised through the process of election. Through elections, ordinary citizens have the power to proffer continued decision-making to existing leadership of their community or out rightly reject them and elect new ones. Therefore; through elections, the electorates can consciously evaluate the performance of the existing leaders and pass either a vote of no confidence on them or endorse them for continuity. The process of casting votes during an election is known as voting (Zahida & Yinus, 2014). They further clarified that citizens use voting as a means of expressing their approval or disapproval of current leadership, government decisions, policy and programs, and the qualities of the candidates. Jackson (2011) emphasised that the relationship between indications of online support for candidates and election outcomes needs to be studied as one part of a broader and complex range of determinants of election outcomes. We know that election outcomes are linked in important ways too, first, the activities of political parties in terms of 'policies, branding, activities, personalities and image and, second, cleavages within society' (Jackson, 2011). Campaigns and candidate activities to promote policies, develop a party brand, and make known the personalities involved are also recognised as making a difference. Ahmad, and Al-Qaraghuli (2013) studied social network systems as a tool for political change. Their findings clearly showed that social media was widely used as a communication network to engage candidates and voters.

Quantitative examinations of the relationship between online social media activity and election results are just beginning to be carried out. Analyses of the relationship between the use of social media and election results have led some to the conclusion that such activity mi-

ght have been able to inform accurate electoral predictions (Bollen, et al, 2011). For instance; by providing information about politics, social media invites participation and mobilisation and plays a vital role in political education as well as the mobilisation of the public in politics (Doris, 2014). According to the latest statistics; as of January 2022, Nigeria had 32.9 million active social media users. WhatsApp is the most popular platform used in the country, with over 90 million users. Facebook, YouTube, and Instagram followed as the most used social media platforms in Nigeria.

According to a report by Freedom House, the Nigerian government has enforced strict control over online activity by using tactics such as “intimidation, the arrest of critics of the regime, and the filtering of online information” (Freedom House, 2021, p. 6). Similarly; a research article by Obijiofor and Nwankwo corroborates this claim, stating that the Nigerian government has been known to “use legal and extralegal means to suppress dissenting voices and prevent them from expressing themselves online” (2019, p. 16). These are obstacles that limit the capacity of Social Media to create a democratic space for debate. However; networked forms of communication, such as those which happen through Social Media, may enable people to bypass the control system, overcoming authoritarian regime censorship (Benkler, 2015). However Social Media did allow a more open political discussion that would otherwise not have been possible under the conditions of a restrictive media environment (Goldstein2008) Since the new epoch, the internet and social networking sites like Facebook and Twitter have become new opportunities to energise political participation and civic engagement in democracy and modern politics Ukwoma (2012) found out that the advent of affordable mobile phones and data services enables many Nigerians to utilise social media networks to enhance virtual interaction. Opeibi (2019), in his analysis, expatiated that political actors and organisations; on the other hand, have found social networking platforms to be one of the fastest and effective ways to mobilise support and canvass for votes during political campaigns and even during elections. Omenugha, Ukwueze and Malizu (2011), in their study; found out that the 2011 general elections in Nigeria marked a significant milestone in the use of social media for political communication in Nigeria. They averred that; political aspirants disposed of all means to gear up their support base. Goodluck Jonathan, Mallam Nuhu Ribadu, Pastor Chris Okotie and some other aspirants made use of social media like Facebook, Twitter, NaijaPals, Nairaland among others; to engage the youths in discussing their political policies

and programs, following the realisation that campaigning in modern-day 21st Century politics requires more than just handshakes and physical persuasion.

Moreso, 2015, 2019 and 2023 witnessed a massive use of social networking sites like Facebook, Twitter, YouTube, and Blogs during the general elections in Nigeria. In their survey; Chinedu-Okeke and Obi (2016) opined that, due to their participatory, interactive and cost-effective nature, the mentioned social media became more user friendly during the 2015, 2019 and 2023 general elections because they were heavily relied on by political stakeholders for political campaign and marketing. Chinedu-Okeke and Obi (2016) further asserted that social media became a veritable and powerful instrument for political campaign and marketing, political engagement, mobilisation and other electioneering activities. Accordingly; the place of social media in rallying political support is no longer in doubt. As buttressed by Opeibi (2019), among the over forty registered political parties in Nigeria during the 2015 and 2019 general elections, two major political parties, the ruling party; The People's Democratic Party (PDP) and the main opposition party; The All-Progressives Congress (APC) dominated Nigerian political Muhammadonline. It was recorded that some political actors and stakeholders during the 2011, 2015 and 2019 general elections in Nigerians used social media platforms for negative political purpose at some point, which incited violence and questioned the authenticity of election results. Also, some of the utterances made by political actors during political marketing before the 2011 general elections in Nigeria fueled the post-elections violence of 2011 in Nigeria, aided by the rapid spread of political campaign messages on social media. Future studies can look into these areas as they may threaten the sustenance of democracy in Nigeria.

Also, critics averred that President Muhammad Buhari of the APC created personal Twitter and Facebook accounts to promote his presidential ambition and it was more pronounced during the 2015 and 2019 general elections in Nigeria. He used the platforms to mobilise support, persuade, influence and educate voters during the electioneering period, while former president Dr Goodluck Ebele Jonathan of the PDP utilised cyberspace as a platform to report achievements and solicit further support (Opeibi, 2019). As Herring (2013) observed, their tweet feature on Twitter has become a significant component of social media. Twitter as an interactive micro blogging platform can be utilised in political marketing due to its peculiar features such as retweets, hashtags and text limited to 140 characters. The Nigerian political terrain witnessed the

deployment of retweets' nature, which stimulated voters and became a useful political advertising device.

Gambarov, Zenelaj & Belba (2015) in their analysis of how political parties use social networks for the political discussion of their respective party in Nigeria, found that this election explicitly practiced in the United States for many years since 2008, when Barrack Obama; the then-presidential candidate of the Democratic Party started using social media platforms for political marketing. Their findings showed that Albania Socialist Party in 2013 relied on or made use of social media to woo candidate electorates during the general election in the country through effective political marketing strategies. The researchers concurred that the All Progressives Congress Party's campaign was a total success and the All Progressive Congress came to power after sixteen years through a big victory made possible by essential political marketing through social media. Nigerian politician sat the state level uses online channels to reconstruct and rebrand their personality profiles to crowd source followership (Gambarov, Zenelaj & Belba, 2015). For instance; doing the 2015 governorship election in Kaduna state, the candidates of the two leading political parties, the ruling All Progressives Congress (APC) and the opposition People's Democratic Party (PDP) deployed Twitter to complement their traditional media campaigns. The use of these strategies by the political parties showed the increased awareness of the potential of using social media among the ruling political elites in Nigeria. Mr. Akinwunmi Ambode; the then-candidate of the All Progressive Congress (APC) used his Twitter account extensively to project his image and flaunt his credentials as the best political candidate to solicit votes (Opeibi, 2019).

## 6. Theoretical Framework

### *Social Media Engagement Theory*

To explore the role of social media in political awareness, discussion and strategies for better elections, the study adopts an all-encompassing approach based on the Social Media Engagement Theory (SMET) (Liu & Wu, 2020). SMET explains how individuals engage with content on social media platforms through active participation and interaction. The theory identifies various forms of engagement, including likes, comments

and shares, that facilitate the expression of opinions and reactions to the content (Koo, 2020).

A key component of SMET was the sense of social presence that users experience, which refers to their level of connectedness to both the content and other users on the platform. This enables users to feel a sense of community and trust in the shared information (Koo, 2020). The role of social influence is another vital aspect of SMET. People tend to engage with content that is popular or shared by people they trust, leading to the dissemination of information and ideas through connected user networks. However; this can lead to the formation of echo chambers and confirmation bias, where users only interact with ideas that confirm their existing beliefs and perspectives (Bessi & Ferrara, 2016).

SMET also highlights various factors influencing an individual's level of engagement on social media, such as the platform, type of content and user characteristics (Lichtenstein & Williamson, 2017). Gamification, which uses game-like mechanics such as badges, points and leaderboards to encourage user engagement was an effective tool on social media platforms (Hamari, Koivisto, & Sarsa, 2014). An understanding of SMET is essential for optimising social media's positive impacts while minimising the negatives; such as psychological harm from excessive use (Alhabash & Ma, 2017). Implementing SMET principles can enhance user engagement and social media's role in political awareness, discourse and election strategies. One example of how SMET has been used to generate political awareness is the #MeToo movement. The #MeToo movement was founded by Tarana Burke in 2006, but it gained widespread attention in 2017 when actress Alyssa Milano encouraged followers to use the hashtag to share their stories of sexual harassment and assault on social media. The movement used social media to raise awareness of sexual harassment and assault and to empower victims to speak out about their experiences. The #MeToo movement has had a significant impact on public discourse and has led to changes in policy and practice.

Another example of how SMET has been used to promote political discussion is the use of social media during election campaigns. Political candidates and campaigns use social media to connect with voters, share information about their policies, and mobilise support. Social media has also been used to organise protests and rallies, and to coordinate voter turnout efforts.

Therefore; understanding and applying SMET is crucial for maximising benefits and minimising risks of social media engagement.



## 7. Conclusion

Social media has emerged as a powerful force that transcends economic, political, and social boundaries, uniting people from diverse backgrounds. Its significance lies in its capacity to reshape the governance process, providing a platform for increased citizen participation by fostering awareness of government activities. In essence, the proliferation and utilisation of social media platforms have had a profound impact on communities, institutions, and governments worldwide.

One of the notable contributions of social media is its role in disseminating information about state political systems, political activities, and political mobilisation. It serves as a conduit for citizens to access real-time updates on government affairs, bridging the gap between governance and the governed. Social media tools possess the potential to bolster societal roles and elevate citizen engagement in democratic processes. Information, a vital component of governance, plays a pivotal role in enhancing good governance by promoting accountability, transparency, openness, and responsiveness. Government actions and decisions are now subject to public influence and monitoring through the lens of social media.

However; it is evident that while many have harnessed technology wisely to campaign for candidates, engage in one-on-one interactions with candidates and constituents, report on local events during elections and share personal perspectives while gauging public opinions, there exists a dual nature to the impact of social media. On one hand, it has facilitated relationship-building, idea sharing, problem-solving and the adoption of best practices, benefiting society in several ways. On the other hand; its misuse has the potential to sow chaos and division, threatening national unity and stability.

Nigeria; with its unique diversity, has historically aimed to preserve and enhance unity in diversity. Recent threats to these objectives have emerged due to the misuse of social media. It is imperative to redirect the use of social media, not only for political participation but also for economic and religious engagement, creating awareness across all spheres of society. By harnessing the reach and potential of social media, we can work toward strengthening unity in diversity, promoting a harmonious and inclusive society. Now is the time to refocus social media's influence to guide people towards broader participation, foster awareness, and ultimately enhance unity in the midst of diversity.

## 8. Recommendations

To prevent the misuse of social media and avoid chaos and national disunity, the following recommendations are necessary:

- It is essential to review the media laws to address the technicalities involved in new media technologies. This will ensure that the technology is more beneficial to society and is adequately used in the electoral process. Laws and regulations regarding the dissemination of false information must be strictly adhered to, and defaulters must be made to face the appropriate consequences.
- The government must make an effort to monitor, moderate, or regulate social media platforms to minimise weaknesses and maximise the technology's intrinsic values in the electoral process. Additionally; politicians, political parties and their supporters should be cautioned against using social media to post or tweet dysfunctional messages. The establishment of laws and penalties for such acts is also recommended.
- Public enlightenment on the use of social media platforms for political purposes, especially among youths, must be conducted periodically. The government should spearhead this campaign, utilising instruments such as the Ministries of Information at both state and federal levels, the National Orientation Agency, the mass media, among others.
- Political candidates should improve their strategies to engage citizens through social media by understanding the public's perception of political parties and how shared content on social media platforms influences their intentions to vote.
- Finally, the government should consider passing the Cyber Crimes Act of 2015 bill into law to prevent the misuse of social media platforms and protect citizens from online fraud and cyberbullying.

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## Relevance of Shakespeare for film–adaptations from 'then' to 'now': a study

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### Keywords

Shakespeare's plays, Film-adaptations, popular culture

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### Abstract

Shakespeare is likely the single playwright whose writings have been most frequently adapted for the big screen. Shakespeare films as a genre originated from the several directors who have brought his plays to the big screen across the years. Shakespeare is well-known around the world because he addresses common human emotions including enmity, rage, love, and envy. His "themes" are universally adaptable to any language, nation, or culture. Shakespeare's history in film, from the silent age to the present, has, after all, been in the search for the finest ways to extend Shakespeare's brilliance into unexplored seas by integrating the verbal with the visual imagination. Without a question, several of these films succeed in giving both beginner and seasoned viewers more than a passing glance at Shakespeare's stories and characters. According to a research on Shakespeare's reception in international cinema, all of these adaptation and appropriation processes are "sub-sets" of the greater field of influence, reception, and intertextual studies. In a diverse and ever-evolving cultural mosaic, all cinematic representations convey the same message. The current study attempts to answer certain questions within this framework, such as why Shakespeare is still relevant in popular culture. When there is so much contemporary literature that may be adapted, why is he still relevant in global cinema? Why are his creations admired and enduring all throughout the world?

## 1. Introduction

Shakespeare's works are a vital part of the world's literary heritage having a distinctive universal appeal. Shakespeare didn't spend his life in libraries but in the streets of London for he was concerned with the



aesthetics of life. His plays, instead of being temporal, ascertained timeless and become the indistinguishable part of lingua franca from context to context and genre to genre. All generations and cultures therefore have their own reasons for liking Shakespeare. In the era of globalization, Shakespeare's cultural capital has experienced an invigorating transformation. No matter how many forms Shakespeare and his plays have taken over the centuries and across the globe, Shakespeare appears as the founder of the culture and the carrier of the civilization. Tracing the facts which are evident in these discussions, Shakespeare clearly remains an important part of our lives. But while these debates can reveal how Shakespeare is deployed across the socio-political spectrum, they also offer a chance to interrogate the mode of his entry into our world.

In this context, Farzand, Mariyam of Forman Christian College in her article "Shakespearean Tragedy: An Exploration" opines:

As we continue to study and appreciate the works of Shakespeare, we are reminded of the timeless relevance of his tragedies. Whether it be in the realms of ambition, jealousy, or the consequences of feuds, Shakespeare's exploration of these themes continue to resonate with audiences, serving as a testament to the enduring power of English literature. Shakespearean literature is not merely relics of the past; it is living work that continues to engage, provoke, and inspire readers and audiences around the world (2023).

The question of how Shakespeare becomes part of our lives is fundamentally related to the question of what he does for us once he is there – the manner of his entrance affects the role he plays in our debates. Once we start to look at Shakespeare's presence in today's world, it becomes clear that we know him through the performance of his plays, whether on film, on stage or in the classroom. All this shows the popularity of Shakespeare's characters in local habitations because the study and experience of Shakespeare on stage leads to a better understanding of the plays; the meaning embedded in the text can come to life and reach out and touch everyone. The recent glut of Shakespeare in global culture, and the media's reaction to it, suggest that the prevailing desire to understand his works as a source of universal and timeless wisdom overlooks the more interesting lesson about how popular culture has currently chosen to focus on the Bard (Mandal, 2010, p. 148).

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## 2. 'Culture' of Shakespearean Literature

The domain of human interaction between life and literature known as culture is one in which the gap between the ideal and the real is minimized. Literature therefore is the purest manifestation of human culture. The values that make life worthwhile are nourished, preserved, protected, and fertilized by it. Immersion in Shakespeare is the first step on a path from blatant self-interest to unrestrained comparison, when one feels the pain of every person as if it were their own. That is why Shakespeare is not only highly revered and studied all over the world as a definitive author of the English language, but he is imitated and customized almost as frequently. Shakespeare has an enduring attraction that makes every reading of his works become a journey of discovery just as much as the initial discovery was the first reading. Shakespeare is an intense instruction in the enlightenment of the heart, intellect, and soul.

Shakespeare's works become firmly rooted in the collective human mind because of the sweeping soul and awe-inspiring recognition that cut beyond time and space barriers. Shakespeare has a prominent place in each country's cultural history because his works inspire universal reverence; in fact, his works have almost been canonized as the most ideal representation of human nature. Hazlitt, as cited by Chopra, says, "Nothing but Shakespeare, not even any book on Shakespeare, just Shakespeare... Shakespeare is enough for us." (Chopra, 2011, p. 4).

Many Shakespeare admirers have agreed and will continue to agree with Hazlitt throughout history. Great literature that navigates the business of life receives an equally broad applaud in the age of globalization as does business. Shakespeare's works are a significant component of the global literary history and have a recognizable, all-encompassing appeal. Shakespeare was interested in the aesthetics of life and his works' preservation of the tempo and rhythm of existence is an appeal for its preservation.

Shakespeare led an exciting life. He spent his life on London's streets and roadways rather than in libraries. This is why his works are experienced and felt in the streets of daily life instead of "enjoying" the "dusty immortality of libraries"—the pulsing sensitivities of yesterday, today, and future. He wasn't a university wit, and neither Oxford nor Cambridge thought much of him because of his "little Latin, less Greek," even though both institutions granted honorary degrees to Ben Johnson. He was a terrific traveler on life's high path - "a true aristocrat in his mind" - as

much as aristocrat in his simplicity as simple in his aristocracy (p. 21).

Shakespeare was the greatest proponent of love, especially love for people and life in all of its manifestations. Shakespeare was really concerned about life's aesthetics, thus the majority of his works make a case for preserving this rhythm through preserving the flow and rhythm of existence. Shakespeare's cosmic sense of sacredness for everyone has been described as his love of life and mankind. As Stanley Wells pertinently observes:

“Shakespeare gives us a sense of the cosmos, of an unexplained and inexplicable infinity, but he gives us a sense too, that every human being has his place in this cosmos, the right to develop his talent to express his emotions, to realize his own being to its fullest extent (Wells, 1994, p. 27).

Shakespeare has been a source of inspiration and excitement for artists, authors, poets, and intellectuals all around the world in addition to being a source of fun for artists, writers, poets and thinkers of the world. Shakespeare has had such a profound influence on so many eminent poets and intellectuals that his multifaceted assimilation and cross-cultural perspectives have been incorporated into their social and cultural writings, taking on new dimensions and increased importance. Sir John Gielgud, who lived and understood Shakespeare, corroborates this openness of approach: “There are answers in this man Shakespeare to every contemporary question. There is religion without dogma, humor without mere facetiousness tragedy with grotesque horrors and a simplicity and knowledge of human nature unsurpassed...” (Gielgud, 1960, p. 52).

Shakespeare is cherished by people of many ages and cultures for various reasons; many of his admirers do not seek to diminish the importance of other great writers, but rather to highlight Shakespeare's superiority as a universally pleasing author. Perhaps no other writer in history has possessed such a diverse appeal, shared in the pleasure of literature in the broadest fraternity, and conveyed virtually the entirety of life's wisdom at the same time in a way that enlightened and enthralled readers who love both literature and life.

“Why Shakespeare” is the question that Gerald M. Pinciss asks in his book, with the same title. Many facets of Shakespeare's art, as this book's illustrations show, serve as a fitting response. It should be acknowledged, however, that this issue has plagued every Shakespeare reader up to the point when he or she catches a glimpse of the limitless riches hidden within his or her works, which transforms the load on his or her

mind into the delight on their spirit. This universal joy has enabled man to break through the barriers of time and space, win the empathy of all civilizations, and inspire creative discourse about the nature of man and his place in the universe among all cultures, even those with seemingly opposing views on life. Shakespeare's appeal is truly magnificent and is absolutely no intimidation or coercion in this persuading. As effortlessly as "leaves" come "to a tree," so do Shakespeare's writings grab the readers' internal sympathy and expand their sense; his verse falls on the soul like dew on the meadows.

Shakespeare's writing contained such charm that the ten blank verses in which his characters mostly expressed themselves did not shake one's sense of realism. Although this brilliant artist must have pursued his profession without any sense of modesty or self-importance, one cannot help but be in awe and astonished by him.

Shakespeare is different from the rest in this way. Shakespeare rekindled ancient Greece's fascination with humanity, and scarcely any other poet in the history of literature across the world was such a close observer of human nature. If he so desired, he could create fairies and spirits. If he didn't widen the scope of his plays' references, it's possible that he thought the way the human world was shown couldn't be fit according to his worldview. It should not be forgotten that readers of plays also discover the outside world, but they also discover the outside world as perceived by an artist. Every play is a distinct pattern that the artist imposes on the immense disorder of the outside world and the turbulent instability of the inner world. Both writers and film makers have a human nature, just as there is a human nature in the society around them. Experience, affection, and a secret force have joined these two. This coupling produces new offspring that have proven to be masterpieces.

But, is it still "Shakespeare" if the iambic pentameter is altered or removed entirely? This question may also be asked in relation to the poetry and context. How do the modern (or traditional) Elizabethan surroundings and/or attire enhance or detract from the story? The choice of genre, depiction, and "straight" readings (adaptations that keep Shakespeare's early modern English and relatively conventional clothes) all raise additional issues. It hasn't really been fashionable to talk about faithfulness or to link the adaptation to its original source and vice versa. In fact, such comparisons are believed to be pointless. But in the age of globalization, Shakespeare's cultural centre has undergone an inspiring makeover. It has a good variety of manifestations from culture to culture and a decent amount of significance. Shakespeare's constant univer-

salinity across established traditions and contemporary popular culture is where this relevance comes from. Instead of being only momentary, his plays have become timeless and have assimilated into a variety of contexts across platforms, genres, and graphical styles. Shakespeare's writings were no longer constrained by colonial baggage due to this transforming process.

Shakespeare's plays, more than those of any other British author, have resonated across cultures sufficiently for adaptations to rouse them even after four hundred years; therefore it is not appropriate to look exclusively for cohesions of reactions between civilizations from a Shakespearean standpoint. The emphasis has been on Shakespeare's writing, Shakespeare's framework, Shakespeare's language, Shakespeare's play, and Shakespeare's criticism, even though the range of responses may be too great to comprehend. The inventive efforts of adaptations, translators, critics, players, and others' work that were distinct from Shakespeare's own, have contributed to the enormity of several Shakespeares around the globe. Additionally, today's global audience recognizes a Shakespeare that is significantly different from the "one" that the Elizabethan audience encountered four hundred years ago.

During probing Shakespeare's relevance – especially of his tragedy *Hamlet*, in the Indian context, Satyam Kumar (2022) finds that:

Acquaintance with Shakespeare's plays secured the literary sensibility of the elite Indians in the eyes of the colonial masters. This was also one of the reasons why most of the newly English educated people wanted to devour all the works of Shakespeare, along with the other classics of English literature. This gave them a new cultural identity and secured their place in the elite social circle of the Britishers (60).

Going back to earlier critics, one may now pursue unique, collaborative, and really cross-disciplinary studies because in this development, one learns about the various Shakespeares from the perspectives of various actors, adaptors, and audiences from all over the world. Numerous attempts have been made over the past four centuries to uncover a hint about Shakespeare's enormous creative abilities, as D.C. Biswas observes:

The striking peculiarity of Shakespeare's mind was its generic quality, its power of communication with other minds, so that it contained a universe of thought and feeling within itself... He was nothing in himself, but he was all that others were, or that they could become. He not only had in himself the germs of every faculty and feeling, but he could follow them by anticipation

intuitively, into all their conceivable ramifications, through very change of fortune or conflict of passion or turn of thought. He had 'a mind' reflecting ages – past and present (Biswas, 1979, p. 115)

### 3. Shakespeare in Films

Shakespeare's career on film, from the 19<sup>th</sup> century to present, has still been a search for the finest ways to substitute verbal storytelling with visual creativity, as an extension of Shakespeare's intelligence into a wide range of depths. Many films undoubtedly succeed in giving viewers, both young and old, more than a passing glance of Shakespeare's stories and characters. According to a research on Shakespeare's reception in international cinema, all of these adaptation and appropriateness processes are "sub-sets" of the greater practice of influence, reception, and inter-textual readings. In a diverse and dynamic cultural mosaic, all films evoke a similar response.

Jonathan Dollimore and Alan Sinfield, in *Political Shakespeare*, assert that Shakespeare is a well-known social figure, and adaptations of his plays are attempts by the authors to lend Shakespeare's cultural legitimacy to their own positions of power. Arguing from the perspective of cultural Materialism they say:

...almost like a religious relic, he [Shakespeare] constitutes a powerful cultural token. Shakespeare's plays are one site of cultural production in our society – they are one of the places where our understanding of us is worked out and, indeed, fought out. A culture is a signifying system through which ... a social order is communicated, reproduced, and explored. This signifying system has continually to be produced – social orders and cultural orders must be seen as being actively made: actively and continuously, or they may quite quickly break down. ... Shakespeare's plays constitute an influential medium through which certain ways of thinking about the world may be promoted and others impeded, they are a site of cultural struggle and change (Dollimore and Sinfield, 1994, pp. 154–5)

Similarly, in *Interpreting Shakespeare on Screen*, Deborah Cartmell agrees that translating books for the big screen is simpler than doing Shakespeare. Novels often include elements that make them well-suited for the big screen, like first-person narration, concurrent action, narrative

frames, and pre-established locales (Cartmell, 2004, p. 4). Shakespeare, according to him, presents more potential issues for film adaptations than do the novels. Given that Shakespeare involves not just two but three different media forms—literature, stage, and film—certainly some of the concerns that Shakespearean films raise must go a step farther than those raised by novel-to-film adaptations (p. 5).

What, for instance, sets apart a film and the play on which it is based? Is the movie hoping to have a theatrically, honest, or creative dialogue with the play? Should academics be fluent in the lingo of the three disciplines – literature, drama, and film – all at once? Despite current ideas on novel-to-film and Shakespeare-to-film adaptations, all of them are challenging to take into account, partly because literary writings rely on words to express their history whereas filmic texts primarily rely on the visual. According to Cartmell, there are glaring issues that apply to all cinematic adaptations of both Shakespeare and books. Most of the time, these worries may be found in lively debates on topics like spectatorship, “high” and “low” culture, and fidelity (p. 7).

In this concern, Prof. R.S. White in his book *Shakespeare’s Cinema of Crime* says,

The Shakespearean influences as I trace it works not through explicit quotation but instead through details which might appear isolated ‘shreds and patches’ in themselves— individual narrative incidents, character types, thematic emphases, prevailing atmosphere, certain kinds of denouements hinging on poetic justice, and so on. However, the accumulated evidence taken all together suggests something more comprehensive; the whole is greater than the parts in contemplating the ‘package’ of film noir in relation to that of the tragedies. (White, 2012, p. 9)

Shakespeare and his plays have been better understood in the perspective of contemporary society when the influence of socio-historical circumstances on Shakespeare’s plays is systematically examined. An examination of the style in which a particular play has been read or performed, exposes the underlying issues and possibilities that the text raises among successful competitors. In his outline of the term “literary anthropology”, Wolfgang Iser enunciates that one can read a society through its responses to literature: “If a Literary text does something to its readers, it also concurrently discloses somewhat a lot them. Literature thus turns into a divining rod; locating our dispositions, desires, inclinations, and eventually our overall makeup” (Iser, 1978, p. 3).

In studies of Shakespeare’s afterlife, the idea of literary anthropology

is implicit; through reading Shakespeare, one discovers something about oneself. Or, as Marjorie Garber states, “Shakespeare makes modern culture and modern culture makes Shakespeare.” (Garber, 2004, p. xiii). That is why, he adds, Shakespeare has been developed as one of the greatest “dividing rods” in literature, enlightening the pre-suppositions and values that demonstrate up in criticism, adaptations, and performances of plays (p. xiii.). Iser explains that a reader’s response to a text emerges from the “gaps” that make up the “no-man’s land of indeterminacy” between conflicting opinions of a text, averring that “these gaps gives the reader a chance to build his own bridges... the unformulated connections between the particular views” (p. 9–10).

Shakespeare’s plays have an inherent flexibility that makes them open to an immensely broad range of interpretations. Some texts devour more “gaps” than others. Shakespeare’s ongoing popularity offers him such control by which interpretation may be explored across national and historical borders; this perception of cultural familiarity makes him an excellent candidate for studies of reception. By looking at criticism’s evolution across time and how it relates to a particular play or character, one may track their legacy. The few works that had been written on the issue before the emergence of the new generation of Shakespeare on cinema research tended to focus on only one facet of traditional film theory – such as Andre Bazin’s concept of “spatial strategy”, which is used in Andrew Davis’s *Filming Shakespeare’s Plays* (1988) – he used this one notion as a tool to decipher the significance of certain adaptations, never giving up on the pursuit of fidelity.

However, in 1989, British scholar John Collick published his revolutionary book *Shakespeare, Cinema and Society*, in which he explains the hegemony that had been pervasive in Shakespearean film scholarship:

The need to ensure that readings of Shakespeare conform to the understanding of the plays formulated in Britain during industrial revolution, and at the height of Empire, has determined the nature of Shakespeare film criticism so far. The demand for a personal consensus between the reader and the writer, and the demarcation of correct and incorrect responses to the text, conditions the way in which Shakespeare films are created and understood. A film of a Shakespeare play is regarded in the same way as reading ... the task of the director is to understand and articulate the values truths that are supposedly embodied in the poetry.( Collick, 1989, p. 4)

Shakespeare, according to Collick, is genuinely multicultural; hence his perspective on Shakespearean film stands out clearly from these



earlier readings. His name refers to a wide range of cultural practices and meanings, including film, art, theatre, poetry, learning, and history; he is not merely a precise character from literature. A Shakespearean film is therefore not a hermetically sealed work with a predetermined set of meanings; rather, it is the culmination of several discourses drawn from these diverse realms of production (p. 8). The effort being made at the time in literary criticism, especially in the Shakespeare critical anthologies that placed a strong emphasis on philosophy, was matched by this thought such as *Political Shakespeare* (eds. Sinfield and Dollimore), *Alternative Shakespeares* (ed. Drakakis), and *The Shakespeare Myth* (ed. Graham Holderness).

A subfield of cultural studies known as cultural materialism emerged from the Marxist writings of Raymond Williams and Louis Althusser. When viewing filmic Shakespeare from a cultural perspective, one must always consider how the hegemonic forces of dominant discourses and elite culture are at work in these adaptations while the films immediately exploit, undermine, and struggle against these influences by usurping and co-opting the Shakespearean text to uphold novel philosophies (Massai, 2005, p. 5).

In order to analyze the politics of Shakespearean adaptations, new critical paradigms are mostly helpful. For instance, Sonia Massai has argued that traditional paradigms must be abandoned in order to reach a more nuanced understanding of the politics of cross-cultural adaptations and discover the framework for comprehending the dynamic interaction between well-established modes of critical production and novel appropriation strategies (p. 6). In addition, how these films function as films rather than as Shakespearean adaptations is a hot topic of controversy. Since the expressive power of film is well established, the main problem facing film adaptations is how to handle the language used. While the film directors edit, alter, reorganize, reallocate talks and negotiations, choose unusual places, and do all kinds of things to the texts, they are nonetheless careful of adding their personal arguments. In actuality, they are typically more concerned with removing words, and the majority of films only keep one-third or even half of the lines. However, film directors feel quite free to introduce music and are a little less hesitant to interpolate other materials. In those movies, however, Shakespearean dialogues seem effective indeed.

## 4. Types of film-adaptations

Three major categories may be used to organize all adaptations. First, there are those who completely follow the text and others who don't (or only partially, if they do). We can see the kaleidoscopic diversity the filmmakers of the 20th century brought to their portrayal of Shakespeare's plays just by taking a cursory look at the pretty impressive yet varied list. Each filmmaker appears determined to depict his own reaction to Shakespeare, enhancing the tremendous diversity of the dramatist's mental universe.

Shakespeare's plays were taken for granted in the second group of films, which did whatever they pleased with them. Shakespeare is sometimes interpreted wholly subjectively by the filmmakers, while other times, only the Bard's name is used, and the resulting work has only a passing resemblance to the original play. The variations are justifiable since Shakespeare wasn't a screenwriter but rather a verbal playwright who relied on the metaphorical and associative power of language.

Another way to group Shakespearean adaptations is to divide them into three different presentation styles: dramatic, realistic, and filmic. Because they often only capture a fundamentally theatrical staging of the film based on a play, the theatrical modes among them tend to have a more negative than positive link to aesthetic cinema theories (Mandal 153). The realistic approach on the other hand, adopts and accepts the 'regular grammar' of cinema, which is frequently heavily influenced by the traditional Hollywood style. The requirements of an original script tend to be more important in this category, which combines theatrical and cinematic techniques.

Critics have given the third category of films somewhat better and elusive than the others. Here, there is a propensity to completely modify the source material with the main goal of using all of the resources and potential of film. The suggested advancement of an auteur perspective, which is now favored among cinema reviewers, makes this method more attractive even when the original screenplay is delegated to the medium. It won't be out of place to claim that Shakespeare's plays have emerged as unquestionable literary masterpieces to conclude the subject. They have undergone extensive interpretive and bibliographic explication, leading to the creation of a vast body of centrifugal literature in addition to their own literary canonization.

Shakespeare's plays have been adapted into nearly every imaginable form of art, but film appears to have had the biggest impact. However, it is challenging to pinpoint the precise number of changes that have been done, and that number is rising alarmingly quickly practically every year. In reality, the recent influx of fresh adaptations in popular commercial plays demonstrates the film industry's enthusiasm in bringing Shakespeare's works back to the general public. Unless an effort is made to clearly determine the subtle and fundamental difference which divides the two mediums in their presentation of dramatic content, there may be an ambiguity in deciding the level of accomplishments or distinctions the adaptations of Shakespeare's play at least must possess. These distinctions fundamentally alter the interaction between the audience and the delivered content because they go beyond variations in presenting style. This reflection is primarily motivated by the actuality of "target audiences" affecting rendering in the target culture.

## 5. Conclusion

A filmmaker has to portray an "experimented" Shakespeare in different ways due to commercial demands. It is an effort somewhere to free him from a particular language and culture as a result, expanding the reach of his brilliance far beyond his own textual and cinematic productions. Shakespeare is positioned as a vernacular writer by the modern socio-political aspects that the directors in their various films have incorporated since Shakespeare had been a significant component of popular culture both in his own time and in the present. However, because these films are being created with some freshness and alterations, the reviewers snicker about the qualities of these adaptations in relation to their rationale.

Shakespearean plots, even ones that are only loosely based on one of the Bard's plays, are not a guarantee of an excellent movie; instead, it all rests on the director's vision for the picture, the actors' performances, and the technical crew's proficiency. These discussions can be helpful to academics and practitioners of appropriation and adaptation who are interested in how Shakespeare's status as high culture has slipped into common comprehension. Such performances may potentially gain more in the process than they lose, reviving popular cultural engage-

ment with Shakespeare in terms appropriate to the plays' original intent as mass entertainment. The localization of the Bard, a cross-cultural arrangement, creates a paradigmatic translation process that shows how pliable and flexible cultural boundaries can be.

Shakespearean plays are being adapted into films that exist at the intersection of contrasting cultural presumptions, competing theories and performing practices, and, at their most fundamental, the tense and overlapping systems of theatre and cinema. To put the processes of Shakespeare's alterations into perspective, the multifaceted adaptation aims to radical transform a "text" in rhythm with the whims of the given spatio-temporal setting. The recent influx of fresh adaptations in popular commercial plays, in fact, demonstrates film industry's enthusiasm in bringing Shakespeare's works back to the general public. Unless an effort is made to clearly determine the subtle and fundamental difference which divides the two mediums in their presentation of dramatic content, there will likely remain ambiguity regarding exactly what Shakespearean cinema ought to seek to accomplish. These distinctions fundamentally alter the interaction between the audience and the delivered content because they go beyond variations in presenting style. This reflection is ultimately motivated by the reality of "target audiences" affecting rendering in the target culture.

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## Theatre as intercultural dialogue – a case study of nō theatre production in Poland

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### Abstract

This paper (presented at the scientific conference 'Configuring "World Theatre"' in Edinburgh in June 2019) deals with issues related to the cross-cultural communication of two unique cultures via intersemiotic translation by analysing the first Polish nō play *Stroiciel fortepianu* [The Piano Tuner] by the Polish artist and scholar Jadwiga Rodowicz-Czechowska. While theatre scholars (Pellechia, 2014; Nukken, 2018) have observed the conservative manner through which the nō spectacles are adapted, they have undermined the role of visual, acoustical, and kinaesthetic properties of the language of drama that offer freedom and creativity in adaptation, thus enabling intercultural exchange. The history shows (Waniek, 2012) that despite its conservatism, nō theatre has remained open to European theatrical influences, constituting a type of platform for intercultural discourse. Extraordinary as it was, the first Polish production of nō theatre became an example of a cross-cultural encounter in which two theatrical traditions met to span a bridge between two distinctive nations. Therefore, this paper demonstrates how the trio of Jadwiga Rodowicz-Czechowska (the author), Tokimasa Sekiguchi (the translator), and Tessenkai Theatre (the performers), through the symbols and subtle allusions contained in the sounds, movements and visual elements intertwined in the play's network of meanings, make this cross-cultural communication possible. The analysis is performed using three types of signs defined by semiotician Charles Sanders Peirce – symbol, index, and icon.

*“A man walks across this empty space  
whilst someone else is watching him,  
and this is all that is needed...”  
Peter Brook, The Empty Space, 1968*

“The word Nō means talent or, by extension, the display of talent in performance”, explains the author of *Noh: Classical Theatre of Japan* (Keene & Hiroshi, 1978, p. 9), one of the many publications attempting to capture the essence of this very particular form of Japanese drama. It is possible that only a few forms of drama can evoke a comparable sense of amazement in the audience. Why this should be becomes obvious once one realizes that Nō shares nothing in common with other Japanese and Western forms of drama, and it is only with difficulty that Western audiences are able to gain an understanding of it.

Evolved from religious dances performed at Shinto shrines in order to appease malevolent ghosts by reciting or re-enacting their deeds, the kernel of the rules guiding what we now call classical Nō plays was formed in the 14<sup>th</sup> century, and has remained consistent through to the present day (Keene & Hiroshi, 1978, p. 14; Nukke, 2018, p. 4). Those classical plays, approximately 250 in number, represent the regulatory repertoire characterized by certain rules that, though strict, are central to Nō’s beauty. In what has emerged, an economy of means stands at the core of those rules. Indeed, the stage, the arena of the whole action, is bare, at most, with a great pine painted on the back wall - reminiscent of a Shinto shrine – and precisely populated, with its contributors occupying appointed places (Rodowicz, 1994, p. 42). The lack of a curtain and the rather strange stage arrangement foreshadow a different theatrical order. In fact, instead of a rising curtain, the shrill, harsh sound of a flute denotes the beginning of the play, after which all the participants in the sequence pass over the bridge onto the stage. The musicians and choir are followed by *waki*, literally ‘side’, the first of two characters to appear on stage, whose function is to announce the arrival of *shite*, literally ‘doer’, the central protagonist of the play (Nukke, 2018, p. 5). The protagonist’s centrality is further foregrounded by his splendid brocade costume, as opposed to *waki*’s black robe, and the presence of a mask, absent in *waki*’s attire. Before entering onto the main stage, *shite*, always an incarnation of the dead, gazes intensely at the mirror in the *kagami no ma*, or ‘mirror room’, located at the end of the bridge. This symbolic act represents the transition from ordinary living into the mystery of Nō theatre (Keene & Hiroshi, 1978, pp. 13, 62). Worth noting is that in Nō, what interests us is the category of a role rather than the name of a character. Devoid of all confrontation and characterised by limited action, a Nō play is marked by the acting, the purpose of which is to convey profound emotions through highly simplified and stylized gestures. Unlike in Western drama, an actor’s aim is not to achieve maximum expressiveness or realism, but to

give a hint, a suggestion, “to touch the very springs of human emotions” (Keene & Hiroshi, 1978, p. 15). To master this technique, a Nō actor, always male and traditionally the son of a prestigious Nō father, will proceed through sequential levels of acting, beginning with agile, energetic roles that are easier to project, graduating to roles requiring less movement, with the aim of performing the role of an almost motionless old woman (Keene & Hiroshi, 1978, p. 57). Music and dance, central to the Nō play, also adhere to the rule of minimalism. Sung by the poor, hoarse and quivering voices of a choir and *shite*, the music aims to portray a troubled character but never comments on his actions and the dances illustrate the text rather than exhibit the exceptional capabilities of the performers (Keene & Hiroshi, 1978, pp. 67, 69, 71).

Having taken this shortcut down the alleys of Nō theatre’s singular features, one might ask the question whether it would be possible to produce a Nō play that meets the expectations of a target audience without performing an act of vandalism of sorts. Herein lies an inherent tension: non-transferable and the untranslatable uniqueness of each culture and language. Jacques Derrida’s Tower of Babel metaphor used in his essay “Des Tours de Babel” conveys plainly the difficulty of achieving unity among all humankind. In referring to Paul de Man’s essay on Walter Benjamin’s “The Task of the Translator”, this happens because each language (and culture) has “a different manner of meaning” that “resonates through [an endless] chain of signification” producing an “inexhaustible number of associations and connotations” (Davis, 2001c, pp. 24, 25). In Derrida’s terms, all those associations disseminate all along the pathway of a continuously changing spatiotemporal context. In other words, the produced connotations are associated with the subject’s position and their knowledge. Possibly, Benjamin’s concept of ‘pure language’, which recognizes the necessity of one’s own language to be profoundly affected by the original without converting the foreign into its own, may provide a solution to this problem. The consequence would be language growth (Davis, 2001c, p. 41) or, in Derrida’s words, a ‘sur-vival’ of the text that “lives more and better, beyond the means of its author” (Chapman, 2016, p. 11) because it “performs new meanings in the target system” and “completes [the] original’s deficiencies and imperfections” (Davis, 2001c, pp. 40, 41).

Likewise, producing and staging a European version of Nō theatre may evoke a new amalgam of both cultures’ elements, a semiotic counterpart of Benjamin’s pure language. In the past, there have been harbingers of such unification. Though the Aristotelian concept of drama that has do-



minated the tradition of Western theatre with its mimetic, linear plot and a protagonist that the audience can identify with (Ruta-Rutkowska, 2012, p. 31) may hinder such an attempt, nonetheless, some aspects of this tradition may function as vehicles promoting the integration of Nō theatre into the Western world. Medieval European mystery plays, for instance, offer such vehicles with themes like the doctrine of salvation, which shares similarities with a doctrine present in one of the Japanese Buddhist sects, Amidism. These similarities allowed the Portuguese missionaries, arriving in Japan in 1543, to create *kirishitan Nō* (Waniek, 2012, p. 95), intended to aid in evangelization across Japan. Jan Kott, a Polish theatre scholar, finds other channels of connection. He notes similarities between the medieval concept of the mobile stage, “the theatre seen as ‘platea’” where the whole world could be created “at any place, anywhere, at any time”, and Nō’s motif of a bare stage where, through the acting of *shite*, “the empty ‘platea’, so to speak, can become the whole world” (Kott, 1994, p. 24).

The motif of a bare stage frequently appears in the aesthetics of postdramatic theatre. In *Empty Space*, the source of the citation opening this essay, Peter Brook draws on emptiness as the essential and only tool of an actor. He views all else as clutter that only clogs our imaginations. This is particularly exemplified in the works of Samuel Beckett. In *Waiting for Godot*, perhaps the most iconic play of 20<sup>th</sup> century drama, the scenery is austere, with a tree as the only prop. Furthermore, ascetic language and limited movement, so central to Nō theatre, is also a key feature of Beckett’s plays.

Actually, the features reminiscent of Nō in postdramatic theatre may stem from the permeation of Nō elements into the Western world through searches for new forms of artistic expression by key figures in drama, such as Paul Claudel, William Butler Yeats and Ezra Pound (Rodowicz, 2001, p. 36). Although these writers differed in the degree of Nō elements incorporated into their dramatic aesthetics, their fascination with Nō originated from a shared opposition to contemporary naturalistic views of the theatre, views which had become antiquated by the constant flux of stimuli in the new world (Rodowicz, 20, p. 36).

Claudel, Yeats and Pound were not alone in exploring the possibilities of Nō in the Western world. Later, in the second half of the 20<sup>th</sup> century, Polish theatre practitioner and theorist Jerzy Grotowski turned toward Nō with his ideas on the actor’s craft, performance and his admitted ambition to explore the possibility of transplanting Nō theatre onto the Western ground (Osiński, 2011, p. 114). Under the influence of the Japa-

nese theatrical form, the founder of the Laboratory Theatre experimented with the unleashed human element to explore the possibility of human understanding through the sensitivity of the human body (Osiński, 2011, p. 116).

Aesthetic influence in the theatre has also travelled from west to east. In Japan after 1916, after the Meiji period, the highly-regulated and often-repeated repertoire of Nō plays was thought to threaten a loss of Nō artistic creativity. That concern triggered the appearance of new westernized dramas, technically called, *shinsaku nō* (Waniek, 2012, p. 96). Although the new oeuvres revitalized creativity, their status has remained relatively low. *Shinsaku*, literally translated, means ‘other’ or ‘outside the repertoire’, yet the term ties in closely with plays considered to be of low quality (Nukke, 2018, pp. 3,7). The new works have proliferated with themes, characters, materials and sources borrowed from Western culture, but which follow the form and spirit of Nō theatre and contain references to other works in the same manner as the classical Nō plays are supposed to do (Nukke, 2018, p. 3). There are further relevant Western assimilations. Nō scholar Jadwiga Rodowicz-Czechowska argues that the prohibition of admittance after the commencement of a performance and, ironically, the requirement of solemnity and the sense of spirituality among the audience came from the West (Rodowicz-Czechowska, 2001, p. 40). A ritualistic mood during the performance, she continues, was non-existent in early Nō. Rodowicz-Czechowska’s claim is ironic indeed if one realizes that it was this atmosphere of solemnity in which the West was so eager to participate.

In recent years, a number of Western productions of Nō plays have been staged. These productions have actively shaped perceptions of Nō plays in the West, and the similarity of the context and problems they address is intriguing. *The Seagull* from 2006 and *Jeanne d’Arc* from 2012, for instance, were written for an international event promoting interculturalism. The usual themes of these plays seem to include the problem of identity and the uneasiness associated with complex cultural backgrounds. Therefore, those plays bear an uncanny message; they appear to serve as tantalizing ‘tools’, political emissaries of a sort. Perhaps the Italian playwright Dario Fo is correct in saying that every theatre is political if it comments on reality in any way (Bal, 2010, p. 294). Fo’s view is hard to deny, especially if one looks at the meanings and associations these plays produce. To say, then, that these plays merely provide “fertile cross-cultural exchange” (Waniek, 2012, p. 96) is perhaps incomplete. As Nō scholar Diego Pellicchia (2011) insightfully observes, what matters

in these plays is not only their artistic aspects but also the political relevance they create.

An echo of these issues can be found in the first Polish production of the Nō play *The Piano Tuner* (original title, *Stroiciel fortepianu*), written in Polish by Jadwiga Rodowicz-Czechowska - a Nō scholar, a former member of the avant-garde theatre group Gradzienice and also the Polish ambassador in Japan at that time – for the 2011 commemoration of Chopin's birth. The text was translated into Japanese by Tokimasa Sekiguchi and further adapted for the stage by Nō actor Tetsunojo Kanze and director Kenichi Kasai. Both the preview at the Warsaw Theatre *Teatr Studio* on 17 February 2011 and the world premiere at the National Theatre Nō (Kokuristu Nōgekijō) on 28 February 2011 were performed by actors from Tessenkai Theatre, a well-established theatre company known for its experiments with Nō form (Rodowicz, 2001, p. 43).

This theoretical discussion on the possibility of a union between Polish and Nō theatre traditions now will shift into an intersemiotic analysis of *The Piano Tuner's* Warsaw preview, one of three types of translation defined by translation scholar Roman Jakobson, here understood in a wider sense than in his definition, “the interpretation of verbal signs by means of signs of nonverbal sign systems” (Jakobson, 2012, p. 127). Charles S. Peirce's three categories of signs: an icon, a sign physically resembling its meaning; an index, a sign that makes correspondence to other things and phenomena; and a symbol, a sign representing certain notions, abstractions or ideas, will serve as an analytical device for this study (Snell-Hornby, 2007, p. 108).

*The Piano Tuner* is set in Nohant, the rural residence of George Sand, where an old painter, Eugène Delacroix, walks whilst remembering his dead friend, Frédéric Chopin. There he meets an old man, a piano tuner, identified in the second act as Chopin's ghost. The painter and piano tuner discuss art, music and the Chopin identity dilemma: Chopin's body lies in Parisienne Père Lachaise and his heart in one of the Polish churches, preventing him from finding peace after death (Karpoluk, 2017).

The structure of the play is immediately recognizable according to the conventions of Nō drama; Eugène Delacroix fulfils the role of introductory *waki* and Frédéric Chopin the role of ghostly *shite*. A plot revolving around the dead returning to the world of the living is also in accordance with Nō standards. Yet, as Polish theatre scholar Tadeusz Kornaś observes, Rodowicz-Czechowska chose a Western theme instead of setting her play in the context of Japanese traditions, mythology and beliefs (Kornaś, 2011, p. 124). This Western theme not only inscribes *The Piano*

*Tuner* in the style of *shinsaku* but also, given the worldwide popularity of Chopin, provides a cognitive framework accessible to both Japanese and Polish audiences. Notwithstanding the complexities of re-creating the traditional architecture of a Nō theatre, the stage was compliant with Nō protocol: bare, austere and surrounded by black and dark backcloths, with a choir in the background – an image of stage design also similar to that characteristic of postdrama. Therefore, the structure of the play, based on its most essential features, resembles that of two cultural planes (Japanese and Polish) superimposed upon each other. It is like a jigsaw puzzle assembled from two wholes, the carefully selected pieces rearranged in a new form.

On the left side of the stage is a piano – the first departure from the strictly delineated norms of Nō theatre. Its presence defines and controls space. On another level, the piano lends the sense of a music recital, denoting (as an index) a forthcoming classical music concert rather than a theatrical performance. The icon of a piano is pregnant with hidden and overt meanings. Immediately, one recognizes that the piano points to Chopin's eternal attribute, his music, as it contributes to national and world heritage, the nostalgic themes present in his melodies, the Romantic era, and then to his life as an émigré. Or perhaps, this icon may also evoke the famous (in Poland) poem *Chopin's Piano* by Polish poet Cyprian Kamil Norwid, Chopin's contemporary, that recounts events from 1863, when Chopin's piano was thrown out of a window by Russians during the January Uprising. More remote connections associated further with Romanticism spring to mind, such as the partitioning of Poland, Poland's loss of independence, the merciless Russian regime and the exodus of thousands of Poles into the West after the Uprising. Of great importance is the motif of the dropped lyre in *Chopin's Piano* that plays itself after Orpheus' death, bringing to mind the mystery of the immortality of a work of art, possibly another hidden meaning encoded in *The Piano Tuner* (Cedro, 2012, p. 137).

This Derridean dissemination grows further when the performance begins with the sound of a flute and the actors enter: first *waki*, Eugène Delacroix, and then a moment later, *shite*, the piano tuner. The traditional Nō black robe, white under-kimono and *chūjō omote* mask worn by *shite* produce suggestive associations on both Japanese and Polish cultural planes. Composed of a black coat over a white linen shirt, the *shite*'s outfit parallels 19<sup>th</sup> century European men's attire, whilst white, a traditional colour reserved for roles of the highest dignity within the indexical signs in Nō (Keene & Hiroshi, 1978, p. 66), refers to innocence

and purity in the Western tradition. The iconic *chūjō omote* mask bearing the face of an aristocratic military commander touched by pain and suffering, as Polish scholar Jakub Karpoluk notes, resembles degerotype of an ill and distressed Frédéric Chopin taken by Louis-Auguste Bisson in 1847 (Karpoluk, 2017) and the association he makes, I believe, is very apt.

More detectable associations are produced later through the music and text. In pursuit of mutual signifiers that would reach the ears of both audiences, Rodowicz-Czechowska, Sekiguchi and the performers from Tessenkai Theatre interlace both Japanese and European music. Japanese guttural choral singing is followed by a medley of Chopin's music performed by a woman (another breach in Nō tradition), Magdalena Lisek, laureate of the Thirteenth International Fryderyk Chopin Piano Competition in Warsaw. Signifiers, therefore, are constantly shifting, arranging into a dialogue to be finally merged when *shite* performs a dance in line with Nō aesthetics accompanied by Chopin's Nocturne in C-sharp minor, Op. 27; it is the pinnacle of *The Piano Tuner's* pure semiotic language. The musical patchwork combines smoothly, though a certain squeak is audible when the pianist eventually returns to the Nō world (Kornaś, 2011, p. 125), a possible gap between the pieces of a puzzle that otherwise fit together.

Symptomatic signifiers are also omnipresent in the text (Karpoluk, 2017). Although written in Polish, the text leans heavily on Nō aesthetics. Polish textual elements were then woven into the text, providing fertile asides that generate multiple allusions and references. These are most directly and forcefully present when the Japanese choir sings a line and its Polish translation appears on-screen, "Idę z daleka, z piekła, czyli z rajnu... I dążę do tegoż kraju" [I've come a long way. Perhaps from Hell, perhaps from Heaven]<sup>1</sup>, a quotation from a well-known Polish, Romantic poetic drama by Adam Mickiewicz, *Dziady* [Forefathers' Eve]<sup>2</sup>. In this manner, as Karpoluk observes, familiar in each culture's literary topos the motif of a dead person mingling with the living is juxtaposed in a single line (Karpoluk, 2017). *Dziady* follows the story of a man called Gustav, a suicide, who comes as a hermit to the home of a priest, his former teacher, on All Saints' Day to relive his life. As in Nō theatre, a tragic conflict takes place in the soul of the protagonist - Gustav in *Dziady*, Chopin in the Nō play – and as in Nō theatre, the protagonist's identity is revealed at some point in the performance and disappears unexpectedly at the end of the play.

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<sup>1</sup> London: Glagoslav Publications: 2016:347, Translated by Charles S. Kraszewski

<sup>2</sup> Henceforth *Dziady*

Beyond the immediate reference back to Romanticism, the line from *Dziady* has accrued a rich set of palimpsestic correspondences and images. Karpoluk (2017) argues that the staging of *The Piano Tuner* was first and foremost a dialogue between cultures, in which the creators sought unified contexts for Polish and Japanese culture and art. It is, he claims, part of a wider phenomenon of theatrical cross-transferring initiated at the beginning of the 20<sup>th</sup> century. But for Pellecchia, “the plot and the characters of *The Piano Tuner* vividly foreground interculturalism as the main theme of this play”, highlighting the play’s political overtones (Pellecchia, 2011). By weaving a line from *Dziady* into the text, Rodowicz-Czechowska makes a direct confirmation of that assertion; firstly, because of the textual content suggestive of the movement, the process of the migration; secondly, because of the reference to the poet. Mickiewicz, like Chopin, was a principal figure in Polish Romanticism and lived most of his life abroad. Born in the Russian-partitioned territories of the former Grand Duchy of Lithuania, a part of the Polish-Lithuanian Commonwealth, his background appears much more complex than that of Chopin’s. Yet Mickiewicz is considered his country’s greatest national poet, whose works express longings for a free state. Thus, what the audience is repeatedly prompted to encounter is resonances of life as an émigré and the problems of exile and complex identity.

These political overtones increase even further when the audience hears and sees on-screen a quotation from the first book of Samuel, “Mów Panie bo sługa twój słucha” [Speak, Lord, for your servant is listening]<sup>3</sup>, then at the end of the performance hears Lisek playing Chopin’s Nocturne No. 20 in C-sharp minor and recognizes it as the piece played by holocaust survivor Natalia Karp for SS functionary Amon Goeth, and also by Adrien Brody, as Władysław Szpilman, in Roman Polański’s *The Pianist*. That this nocturne was written when Chopin was immigrating to the West, feeling homesick and concerned about Poland’s political situation (Crisp, 2011, p. 101), adds complexity to its function in *The Piano Tuner*. It is uncertain, however, whether the producers intended these resonances. As is often said, it seems that history repeats itself; issues repeat themselves. Each restaging of the play changes the subject position, evoking images and connotations specific to the location and historical moment. Consider, for example, the staging of *The Piano Tuner* in Żelazowa Wola in June of 2014 vis-a-vis the migration crisis that began in the same year. The spatiotemporal context secures the Derridean

<sup>3</sup>From: [https://biblehub.com/1\\_samuel/3-9.htm](https://biblehub.com/1_samuel/3-9.htm), unknown translator.

‘sur-vival’ of the original production and in the post-Brexit era accelerates its course, persistently repeating its cycle through a recurrent reference to the émigré life and with the contingencies of images stored in the vast human reservoir.

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## Traherne's devotion and idealization of the divinity of the 21th century: on rereading Traherne's hymnal chants

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### Keywords

Felicitation of divinity, Traherne's philosophical optimism, devotion in 17th century England, religiosity and salvation

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### Abstract

This paper aims to bring forth the idea of the relevance of Traherne's felicitation in the domain of the divinity of the 20th century world through his true and sincere hymnal rhyming canon. This paper also is trying to investigate the very relevance of the devotion and the divinity of the Traherne's such philosophical optimistic approach in shaping a new outlook of the concept of devotion and the divinity with its modern discretion. Though a lot has been said and discussed about Traherne's philosophy of felicitation, but its universal acceptance, through a detailed discussion in the field of literary canon, is still relevant and needs to be discussed to exculpate and acquit the ideas of religiosity and divinity in the domain of the post-modern eras. Traherne is basically a man with heavenly bliss, and without thinking of securing his financial hardship, though being born and brought up in the financial hardship of his family (of Traherne's biographers nothing is reliable known about his family background, about his mother except his father's business to meet the requirement of his family needs. He was a son of shoemaker, where financial hardship nettled and irked his childhood life with his entire family, of whose securing the financial goal was the primary concern), he manages himself to be stick on to finding the righteous path of salvation and demonstrates the importance of being a true felicitator to God through his utmost and sincere prayer to safeguard souls of entire human beings since from his time to the present ages. This paper aims to investigate the importance and relevance of Traherne's felicitation at this present age, and also to demystify and rekindle the idea that in what way his philosophical optimistic approach and outlook of devotion will help us to re-establish the religiosity and divinity of the 20th century world to have the route of soul's salvation.



## 1. Introduction

Thomas Traherne understood and felt the very devotional sensibility inside his heart, and respected the moment of unifying to God through his enormous and sincere prayer, which had forced him to be closer and devotee to his Master forever (Aubrey 143). Since the beginning of his mystical journey, unlike Herbert, Vaughan and Crashaw who had founded out the routes to God based on their own experience and beliefs, Traherne became obsessed to which route he should start his mystical journey to wave out the untidiness faith and believe on devotion and the divinity during seventeenth century England (Salter 141). His way and expressing the mood and temper towards devotion and advocating the exegesis of the divinity during his time are simple and straightforward with evocative sensibility, with which he wanted to canonize the real zeal and sentiment to be profitable and worthy for the biggest purpose of salvation of the souls of entire human beings (Sherrington 156). Gladys I. Wade, in this regard, argued that "Spiritual zeal and sentiments chased Traherne to activate soul's spirit so that the very wave of this spirit would reflect the life of those who wanted to be devout sincerely at his time during the uncontrollable situation of religiosity" (155). Traherne's firm belief sensationalized and recommended a new dawn towards devotion and the divinity to make the people, after a long struggling controversies over the sacramental ardor, having been endowed with tranquility, peace and reformed spirituality, which would be simply and thereby governed by the true self of the devotee (Day 186). Traherne's philosophical optimism nominated a sense of exaltation up to that extent where one sincere follower and practitioner of the divinity will establish and vindicate the true self of soul and its purpose of why everyone should attain, praise and then devote oneself completely to God. The way he praised His creations, the way he advocated his argument and pleas, the way he tried to encounter God, and overall the way he propagated had been deriving a significant milestone and revolution at the height of genre of seventeenth century devotion. He hadn't encountered and experienced, in his mind to some extent, the overall geography and texture of the divinity and spirituality of his time, but rather wished to reinvigorate and revive a new sacramental and devotional identity amidst the humankind of the seventeenth century England to arouse and give them freedom to summon and sacrifice themselves to God to have the best way of salvation—the most discussed and controversial propaganda of his time (Day 182).

The religious and ecclesiastical revolution of the seventeenth century England had been owed, perhaps somehow to a great extent, to Traherne's religious and devotional sensibilities that made the common people aware and acknowledged to where they should go and to whom they should care for to solace their dejection and stoical circumstances due to the ongoing controversies in between the two apparent concepts of theology- Protestantism and Catholicism (Seelig 98).

Taherne was unaccustomed about how to decipher inherently to God to call Him upon, unbiased too to locate the very significance of life wished to be devout in a range which would be limitless immediate after a close connection to the Christ (Willett 94 & 95). He was speechless and meek too to advocate his inner devotional feelings and moods with which he would likely to be flourished and bloomed to perpetuate the actuality and very essence of his and entire humankind's souls (Margoliouth 67). Traherne's firm belief lies not only on God but also on His entire creations that, what Traherne proposed and suggested, must and shall be loved, cared and the matter of appreciation by humankind to proceed to the souls' salvation, which will successively lead us from obscurity (avidya) to tranquillity (vidya), establishing and acknowledging the true concept of soul and of how it can be used to mediate the love of God (Margoliouth 115). Robert Ellrod has justified the view that "the true importance of Traherne, however, is not in the history of poetry, but in the history of thought and religious sensibility. Along among the 'metaphysicals' he expounds a philosophy and delivers a message" (Cesare 364).

T. S. Eliot noted that "Traherne's overall virtue lies in his verse, canonizing the real taste and spirit of the divinity of the seventeenth century England, whose effects would never be faded" (91). Kenneth Mason aptly pointed out that "Traherne has proved that how the word felicitation clicked the route of devotion for those English people who wanted to be devout during his time as well as of ours. The taste, zeal and spirit of this word is not faded in terms of Traherne's overall outlook of the spirituality and divinity, and he proved that things" (133). That Traherne is essentially a good harbinger of the sacramental spirit, order and discipline is artistically depicted through his each hymnal verse, having been attributed with special charm and taste of devotional feelings and appeals (Salter 74). Traherne knew that purity and truthfulness to soul would lead it to its ultimate way from where no explanation would be required, and with this ideology, Traherne synchronized and measured the ethical and moral appeal of prayer, devotion amidst the religious

controversies, and successively established the importance and significance of the divinity and devotion inside the hearts of entire humankind (Wade 81).

The way he felicitate, love and devote himself to God and His creations is a matter of serious ongoing process of present devotional and spiritual situation, and thereby implementing these all he had tried his level best to get rid the entire humankind of from its eternal damnation, trying to throw them out from obscurity to tranquility just to have a good understanding the relationship in between soul and God.

## 2. Background of the study

The background of the study is truly relevant and significant to move forward in my study. The seventeenth century was an age of rapidity, a dashing and flashing snapshot of society, and of cultural beliefs, which was unbelievable. The stark effect of Civil war, discoveries of modern science, experimental fruitfulness relating to sciences, social and political changes all credit to the seventeenth century. Still the people hardly forgot to pray for the self and for others and to "believe in god and the existence of universe".<sup>1</sup> But by the excessive effect of their expectations they became characteristically mischievous too and gradually proceeded in the path of damnation which was uncontrollable. Writers of the seventeenth century realized the changing socio-cultural scenario as well as the psychological aspects of the people of England and finally started to compose devotional poetry in order to give some aroma of auspiciousness. And for the peasant as well as for the ordinary person, who had no time to read the written evangelical poetry, preaching of evangelical thoughts was the commonest method for them to adopt. During those days the act of preaching was to be treated as the style of prose writing and as a literary phenomenon.<sup>2</sup> Preaching from Gospel and from Bible and from other sources at different churches and open halls was then regarded as the foremost form of propaganda to cherish their bewildered minds.

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<sup>1</sup> Bush, Douglas. English literature in the earlier Seventeenth century, 1600-1660. Oxford History of English Literature; 2<sup>nd</sup> ed, (OUP) 1945

<sup>2</sup> Ibidem.

### 3. Literature review

The research work already done relating to devotion of seventeenth century is not adequate and there is a need for it to be revisited. For instance, Robert Whiting's "The blind devotion of the people" focuses the matter of the conventional belief of the women relating to divinity, but fails to nominate the exact reason of proceeding towards divinity. Louis L. Martz's "The Poetry of Meditation: A Study in English Religious Literature of the Seventeenth Century" derives the notion of deep meditation linked with the human soul at the time of remembering God. That kind of remembrance of human soul projects the views of the mind of the sender that is acclimatized by the works of Martz. Researchers have given a beautiful picture of traditional Christianity engaged by the local people of England in the seventeenth century but it is quite baffling to find that not much attempt has been made to find out the reason for people's journey towards divinity. In this context it is all the more important to study and reassess the devotional aspect of poetry and sermons because the contemporary world has seen a sort of revival of divinity.

### 4. Methodology

The methodology with which I wish to start my research work first is to read the primary texts of the selected authors exhaustively and arrange the sources relevant for my thesis. Besides reading the primary texts, I would like to investigate the secondary texts related to my work for references through catalogue searching in libraries in order to supply more referential materials in my final thesis.

Research question and objective

My principal aim, in my research, is to find out how far devotional poetry of the seventeenth century manages to express the devotional outburst of the mind of the people and thus lead them to the path of the soul's resurrection. Additionally, I also wish to investigate in what way is the sermon preaching by preachers reciprocate the socio-cultural atmosphere and ecclesiastical aspects of England at that time. The aim of this work is to explicate the manifestation of the devotional outburst inside the mind of the people of the seventeenth century, and to redefine the

relevance and importance of both preaching and preacher in shaping the socio-cultural mentalities of the people of England who went through the age then.

## 5. Detailed discussion

In this poem "The Preparative" Traherne is expective to prepare, present and thrive his soul to have a graceful ambiance of divine essence till the end of his life so that he will not fail to secure his position in heaven by his unending prayer and devotion during his living in this earth. The opening line of this poem is too shocking to understand his central view of the philosophy of life having without devotional blessings, which will substantiate to constitute his fundamental ideas of devotion during and after seventeenth century English Church history of the divinity and sacramental identity. Traherne directly noted, without compromising his mind, through the first stanza of the poem "The Preparative", that he seems he is dying without altering the fact that he is living the moment, and his body does not respond him to be a bodily man of nature, even he doesn't understand the fact whether he is still leaving or not. His transformation to the path of divinity throws forward to remain beyond physics, terrifying the fact of his mind:

My body being dead, my limbs unknown

.....

I was within

A house I knew not, newly clothed with skin (lines 1 & 9-10)

He wished to be contacted and attributed the effects and beauty of the divinity to unfold the eagerness of his soul, and wanted to demystify the object of the human phenomenon, and trying to achieve the fullest spiritual and religious impulse to keep the soul acknowledged with such thoughts. By telling soul 'the inward Sphere of Light' (line 15), he manages to demonstrate the actuality of the soul among the people of his time to know its identity so that they might allow their souls to be encountered with the sense of divine pleasure with which they would attain the path of salvation at the end of their journey. Additionally, having identified the true self of soul, he manages to prioritize the very being of the soul's self among his country people, and trying to mould the shape and attitude of the mentalities towards the divinity and sacramental

identity and a new outlook of devotion to safeguard their route of souls' salvation. The moment he realized his soul's true self, he dazzlingly changed his mind:

Then was my soul my only all to me,  
 A living endless eye,  
 far wider then the sky  
 Whose power, whose act, whose essence was to see.  
 I was an inward *Sphere of Light*,  
 Or an interminable orb of Sight,  
 An endless and a living day, (lines 11-17)

Traherne was preoccupied with, since his journey towards the divinity, the notion of existence of God and soul that are inseparable from one another, and finally addressed it 'sphere of light' which is reflecting the light of days and nights since its creation to commemorate the values of life given by the grace of God. He called the soul's spirit an authentic being, formulating entire sources to others to make us combined to others.

Traherne's subjectivism supports the Christianity and Hermetic notion that the prime function of human beings is to contemplate the creations and the Creator to have the full fidelity of souls' journey to salvation. Seelig's apparent and close observation of Traherne's option of devotion and divinity keep us variable with the fact that Traherne knew nothing but securing the soul's salvation through the midst of utmost devotion and felicitation. This gives him what Wade believed so, "to set up every wrongood towards the good one to proceed to the path of devotion without compromising the effect and result of soul's position during the Judgment Day" (87). A strong notion of felicitation is manifested in this poem to arouse the feeling and sentiments of Traherne's age where he belonged, indicating its gradual changes towards the notion of the divinity and sacramental identities amidst the people of the seventeenth century England:

Without disturbance then I did receive  
 The fair Ideas of all things,  
 And had the honey even without the stings.  
 A meditating inward eye  
 Gazing at quiet did within me lie  
 And ev'ry thing  
 Delighted me that was their heav'nly king (line 24-30)

Traherne's strong understanding of devotion and the divinity heightens a deep feeling of the existence and temperament of soul immediate after its encountering with the sacramental and ecclesiastical identity, with which people having mystical sense would glorify the lives of devout in a true sense of 'heav'nly king' (30). Traherne is preparing to give in detail the concept and very identity of soul with the sincerest ease and temperament associated and understood by his heart. To Traherne, soul is the ultimate and the purest aspect of "I", and it can only be accessible and understandable when one will be able to define the connotation of "I", because the concept of "I" is resulted and being germinated through the direct proposition of soul- the cosmic aesthet adding substances of God around and beyond the whole universe. Traherne is elevating this idea through his philosophical optimism:

Divine impressions when they came,  
Did quickly enter and my soul inflame.  
'Tis not the object, but the light  
That maketh Heaven; 'tis a purer sight.  
Felicity (line 55-59)

An uniqueness of Traherne's soul in mapping the cultural as well as religious stance of seventeenth century England is tuned through his detail encountered with the concept and actuality of the soul's existence, and with this notion and concept Traheren is able to germinate the very essence of the sacramental temperament and devotion inside the minds of the people of his era and its next periods to amalgamate themselves with the very identity of soul's self to find out the salvation from eternal emancipation. Traherne's overall mastery of projecting and establishing this very notion in front of the conformists of his era might have been able to change their mentalities and outlook of the divinity and religiosity, and thereby proceed them to the new track of spirituality and the divinity with its full spectrum. Traherne notified the readers by his true divine sense about the ambiance of soul:

Is that where beauty, excellence,  
And pleasure keep their court of residence.  
My soul retire,  
Get free, and so thou shalt even all admire. (line 67-70)

Traherne (1637/38-1674)'s principle aim and objective of life is to go in detail about every creation to accomplish the reason behind creation, and by knowing so he moved forward and proceeded closer even

more closer to God to perpetuate and vindicate the creation of his soul too, and thereby wanted to know how to protect them from its eternal damnation by its trim course of time (Ellrodt 91). The concept of felicitation was first attributed to God by Traherne, one of the seventeenth century mystics of divine sensibility, during the time of religious and ecclesiastical apocalypse hovering since the prior era of Restoration before the accession of Charles II by three kingdoms- England, Ireland and Scotland.

## 6. Conclusion

Traherne neutralized the fact of the divinity and religiosity of the seventeenth century at a new pace and dimension to feel and have the full fidelity of the newly cosmos devotion with which they would be able to rearrange their beliefs and relevance of the divinity towards transcendentalism. Traherne was supposed to believe the new manifested cosmos and had been rendered to propose the humankind about his new concept of felicitation with a new pack, quite different to that of his other contemporaries who also established the different philosophies to rectify and vindicate the new taste of the religiosity and the divinity for the better understandings by the entire humankind of different genres. He was obsessed and preoccupied with the vision of the whole transformation of the world into the citadel of the true divine milieu where felicitation, love and care for the entire creation would bear an equal importance, significance and relevance for the betterment of the spiritual and sacramental outlook of the coming future. Additionally, Traherne also propagated us with the importance of love to God, for it constitutes the basic and fundamental aim of human beings- the greatest creation ever made by God for the better understanding of Him by men.

Traherne's philosophical optimism towards his idealization of the seventeenth century devotion and the divinity for the removal of the conditions of human beings is bearing a close significance to the arena of the present religious situation with a new outlook and attitude.



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# Understanding the role of penitentiary diagnosis in social rehabilitation process: A few reflections

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## Keywords

prison, social rehabilitation, crime, diagnosis

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## Abstract

This article explores the multifaceted role of penitentiary diagnosis in shaping rehabilitation within the criminal justice system. Delving into the intricacies of mental health assessments, substance abuse evaluations, trauma-informed care, and educational/vocational assessments, the discussion emphasizes the importance of a holistic approach to understanding and addressing the root causes of criminal behavior. Recognizing the need for therapeutic interventions, community engagement, and post-release support, the article outlines the dynamic nature of penitentiary diagnosis. Technological innovations, restorative justice practices, peer support programs, and interdisciplinary collaboration are highlighted as key components that enhance the effectiveness of rehabilitation efforts. The article emphasizes the significance of legal reforms and advocacy in fostering a more compassionate and equitable justice system. As the field evolves, embracing continuous improvement and global perspectives, it becomes evident that penitentiary diagnosis plays a pivotal role in the ongoing transformation of criminal justice, steering it towards a future where rehabilitation, rather than punishment, takes precedence.

## 1. Introduction

A comprehensive and innovative solution to the detention of those who have committed crimes is social rehabilitation. The cycle of recidivism may be broken and people assisted in rebuilding their lives by society by addressing the underlying reasons of criminal conduct and offering comprehensive assistance. Adopting the tenets of social rehabilitation

helps communities become safer and more empathetic in addition to the individuals going through the process.

The essential and initial phase in social rehabilitation work with convicts is penitentiary diagnosis, which allows information on the reasons of demoralization (social maladjustment) and any possible susceptibility to social rehabilitation activities to be gathered.

In the prison environment, the social resocialization process is a set of planned and well-thought-out actions aimed at the perpetrator of a crime serving a prison sentence, the main goal of which is to prepare such an individual to return to society and meet his or her needs while taking into account the basic rules determining social order. This method is individualized and dependent on penitentiary diagnosis. It includes a variety of methods of influence, such as general and vocational education, assistance in developing specific aspirations and strategic life goals, influence through work, cultural and sports activities, therapy, a clear system of rewards and consequences, cooperation with convict families, assistance, and psychological support.

As society evolves, so must the methods to social rehabilitation. The future of rehabilitation initiatives might include more use of technology for education and training, improved community engagement, and a better understanding of the intersectionality of variables that contribute to criminal conduct. Furthermore, continued study and assessment of rehabilitation programs will be critical for determining what works best and developing tactics to accommodate the different needs of people in the criminal justice system. To summarize, social rehabilitation is a dynamic and expanding profession that holds enormous potential for breaking the cycle of crime and creating good transformation in those who have committed crimes. Society may help to create a more equitable and rehabilitative criminal justice system by addressing issues, learning from success stories, and adopting creative ideas.

Individual confinement is a complicated topic with many facets that goes beyond simple punishment. Even though punishment and deterrence are frequently seen as the main goals of incarceration, the significance of social rehabilitation within the criminal justice system is becoming increasingly apparent. This paradigm change highlights the necessity of providing inmates with a road to rehabilitation and reintegration into society. In addition to penalizing offenders, the criminal justice system must also successfully rehabilitate them so they may adequately reintegrate into society. Penitentiary diagnosis, a methodical approach to identifying and treating mental health disorders, drug

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abuse difficulties, and other underlying reasons that may lead to criminal conduct, is a critical component of social rehabilitation process. This article will examine the significance of jail diagnosis in the recovery process.

Differentiating between those who need specialized contacts at this point is crucial since a prisoner's social rehabilitation depends on their incarceration diagnosis. This mostly pertains to those who are addicts and have mental illnesses or non-psychotic conditions. Although there has been progress recently in tailoring imposed correctional measures to these individuals' needs, this has not always been linked to the expertise and abilities of prison staff in managing certain prisoner populations.

Without a doubt, one of the most essential aspects affecting the efficiency of social rehabilitation is a fully executed diagnostic process, which is inextricably related to a process of social rehabilitation education that is carried out suitably to its findings. Both procedures should be done within a same theoretical and methodological framework, and the diagnosis should serve as the foundation for planning social rehabilitation activities based on its findings. Because both processes are intertwined and simultaneous, the diagnosis given during the social rehabilitation activity is deepened and the methods of action are modified throughout the social rehabilitation process, based on the continuous process of getting to know the socially maladjusted individual.

It should be noted that the diagnosis (psychological and penitentiary decisions) for the purposes of the justice system is continuous, and the convict may be subjected, if necessary, to psychological tests at each stage of serving the sentence, as a result of which the decision on the appropriate classification of the convict will be changed and the conditions for individual influence on the convict will be determined. A well-completed diagnostic should result in the convict being placed in the right type and type of jail, as well as the suitable way of serving a prison term. One of the key purposes of social rehabilitation diagnostic is the selective function, which permits the deployment of social rehabilitation methods as well as the selection of a specific kind of facility, in accordance with the principle of individualization of incarceration.

## 2. The Need for Penitentiary Diagnosis

Penitentiary diagnostic is a detailed assessment of convicts to detect and solve numerous difficulties that may hamper their effective reintegration into society. It tries to investigate the core causes of criminal behavior and provide personalized solutions to address those issues, rather than just penalizing individuals for their crimes. The necessity for penitentiary diagnosis stems from the realization that many people involved in the criminal justice system suffer from mental health diseases, drug addiction issues, and a history of negative life events. One critical part of jail diagnostics is measuring convicts' mental health.

Many people who entering the criminal justice system have pre-existing mental health issues that may have contributed to their criminal activity. Others may suffer from mental illnesses as a result of the harsh jail atmosphere. Comprehensive mental health exams enable the diagnosis of illnesses such as depression, anxiety, bipolar disorder, and schizophrenia. Once these mental health issues have been identified, proper treatment and therapy can be administered.

Substance addiction is a common problem among jailed people, and it is frequently connected to criminal conduct. A complete review of an inmate's past with drugs or alcohol is part of the penitentiary diagnostic. Identifying drug addiction issues is essential for developing effective recovery programs. Detoxification, counseling, and support groups may be used in treatment to assist individuals in overcoming addiction and reducing the probability of relapse after discharge. Many inmates have endured tremendous trauma in their life, which has contributed to their engagement in criminal activities. A trauma-informed approach is used in penitentiary diagnosis, which recognizes the influence of prior traumatic experiences on an individual's mental health and behavior. The rehabilitation process becomes more comprehensive by addressing and treating trauma, addressing the underlying causes that may lead to criminal conduct. Penitentiary diagnosis involves examinations of educational and vocational requirements in addition to mental health and drug addiction evaluations. Identifying a person's skill set, educational history, and career prospects is critical for establishing effective reintegration programs. Providing educational and vocational options within the prison system improves an individual's prospects of obtaining meaningful work following release, lowering the possibility of reoffending.

## Reforming Correctional Policies

Advocates contend that a more rehabilitative and tailored strategy based on penitentiary diagnosis might result in better outcomes for both convicts and society. Rethinking statutory minimum terms, finding alternatives to jail, and investing in community-based rehabilitation programs are all part of reforming correctional systems. By incorporating penitentiary diagnostic results into policy choices, legislators may establish a system that tackles the core causes of criminal conduct and encourages long-term transformation.

### Community Engagement and Support

Community assistance is critical to successful reintegration into society. Penitentiary diagnosis extends beyond the gates of the jail to include communities in the rehabilitation process. Partnerships with local groups, companies, and educational institutions help to develop a network of support for individuals once they are released. Job placement programs, mentorship opportunities, and mental health services are examples of community involvement projects that may help previously jailed people flourish.

### Post-Release Follow-Up and Support

The consequences of penitentiary diagnosis extend beyond the prison period. Follow-up and assistance after release are critical to ensuring that individuals sustain the improvements accomplished while incarcerated. Continuous mental health care, drug addiction treatment, and access to support groups all contribute to recovery initiatives' long-term effectiveness. Monitoring the reintegration process assists in identifying possible issues and providing early interventions to prevent relapse into criminal conduct.

## Addressing Justice System Disparities

Disparities in the judicial system, such as those connected to race, socioeconomic background, and access to mental health care, are illuminated by penitentiary diagnosis. Recognizing and correcting these gaps is critical to establishing a fair and equitable system. Initiatives that attempt to minimize bias, enhance access to mental health care, and eradicate systemic disparities help to make the criminal justice system more just and humane.

## Education and Public Awareness

Public perception is critical in shaping policies and attitudes toward imprisoned individuals. Penitentiary diagnostics, higher education, and public awareness campaigns can assist dispel myths about criminal conduct and promote the possibility of social rehabilitation. By creating a broader knowledge of the complexities involved, society may shift toward a more sympathetic position that promotes social rehabilitation over punitive measures.

## Best Practices and Global Perspectives

International collaboration and the exchange of best practices in penitentiary diagnostics help to advance a worldwide effort to overhaul criminal justice systems. Learning from effective rehabilitation programs in other countries enables the interchange of ideas and the discovery of solutions that may be adapted to various cultural situations. This collaborative approach contributes to the refinement and improvement of penitentiary diagnostics on a worldwide basis

## Social Rehabilitation Technology Innovations

As technology advances, its function in penitentiary diagnosis and social rehabilitation grows more important. VR therapy, for example, provides a controlled setting in which offenders can safely face and resolve traumatic events. Mobile applications make self-help and mental health monitoring tools more accessible. Wearable gadgets can monitor physical and mental health, assisting in the early diagnosis of possible problems. Correction systems can improve intervention efficacy and provide more individualized treatment by using technology into social rehabilitation programs.

## Practices of Restorative Justice

The ideals of restorative justice, which stresses mending harm caused by criminal activity via inclusive processes including victims, offenders, and the community, are aligned with penitentiary diagnosis. This method changes the emphasis away from punishment and toward restitution, social rehabilitation, and reconciliation. Penitentiary diagnosis leads to the creation of a system that not only serves individual needs but also develops healing and understanding across communities affected by crime by including restorative justice techniques into the rehabilitation process.

## Peer Assistance Programs

Inmates who have successfully completed the social rehabilitation process can be invaluable resources to their colleagues. Within correctional facilities, peer support programs foster a sense of community and understanding among offenders. Individuals who have gone through similar situations can provide significant insights and encouragement, helping to establish a supportive environment. Penitentiary diagnosis emphasizes the potential for positive impact among the incarcerated population by including peer support into the social rehabilitation framework.



## Interdisciplinary Approaches

Collaboration amongst many disciplines, such as psychology, psychiatry, pedagogy, sociology, criminology, and public health, improves the penitentiary diagnosis process. Interdisciplinary teams contribute a variety of viewpoints to the study of criminal behavior and rehabilitation. Correctional systems can build more comprehensive and successful methods by incorporating knowledge from several sectors. This collaborative approach recognizes the complexities of individual experiences and helps to develop a more nuanced understanding of the elements that influence criminal conduct.

## Continuous Evaluation and Improvement

The continuous examination and assessment of social rehabilitation programs is critical to their effectiveness. Correctional systems can discover areas for improvement and adapt their tactics by examining the efficacy of treatments guided by penitentiary diagnosis on a regular basis. Continuous improvement entails responding to new research, incorporating feedback from convicts and staff, and remaining current on industry best practices. This dedication to evaluating rehabilitation programs guarantees that they stay dynamic and sensitive to the changing demands of the jailed population.

## 3. Conclusion

Penitentiary diagnosis is a critical component of the individual approach, as well as a dynamic and growing sector that shapes the social rehabilitation process. Understanding and resolving the underlying factors that contribute to criminal conduct enables individuals to effectively break the cycle of incarceration and reintegration into society. A comprehensive strategy that integrates mental health therapy, drug addiction management, trauma-informed care, and educational/vocational assistance is required to effect long-term transformation in the lives

of individuals incarcerated. As we continue to improve our understanding of the complex elements that contribute to criminal conduct, the role of penitentiary diagnosis in designing a more effective and humane criminal justice system becomes increasingly important. Penitentiary diagnosis leads to a more compassionate and successful approach to incarceration by treating mental health, substance misuse, trauma, and other underlying problems, creating hope and helping prisoners to rebuild their lives. Penitentiary diagnosis is a comprehensive procedure that extends well beyond the walls of prisons. It is an important part of a larger trend toward a more compassionate, customized, and rehabilitative approach to criminal justice. As the profession evolves, continuing cooperation, legislative change, and public awareness will be critical in building a future in which individuals can experience atonement and positive development. Początek formularza





# Samoocena a poczucie koherencji wśród adolescentów z młodzieżowych ośrodków wychowawczych

Aleksandra Jędryszek-Geisler, Eliza Bergiel

## Słowa kluczowe

samoocena, poczucie koherencji, wychowankowie młodzieżowych ośrodków wychowawczych, planowanie oddziaływań wychowawczych, zasoby osobiste

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## Abstrakt

Celem opracowania jest analiza zależności pomiędzy samooceną a poczuciem koherencji u wychowanków młodzieżowych ośrodków wychowawczych. Podstawą teoretyczną badań jest założenie, że od podstawowych warunków skutecznej interwencji i pomocy psychologicznej zależy wsparcie rozwoju wychowanków. Dlatego w przeprowadzonych badaniach diagnostycznych skoncentrowano się na wymiarach osobowych, jakimi są samoocena i poczucie koherencji. Diagnoza tych obszarów pozwala nie tylko lepiej rozumieć istotę problemów społecznych i osobowych wychowanka, ale przede wszystkim planować trafne oraz skuteczne metody oddziaływania wychowawczego, socjoterapeutycznego czy resocjalizacyjnego. Problem badawczy dotyczył zależności między samooceną a poczuciem koherencji. Badania przeprowadzone w grupie 80 wychowanków wykazały istnienie istotnej statystycznie, dodatniej, bardzo silnej korelacji pomiędzy samooceną a wszystkimi wymiarami poczucia koherencji: ogólnym wynikiem poczucia koherencji, zrozumiałością, zaradnością oraz sensownością.

## 1. Wprowadzenie

Młodzieżowe ośrodki wychowawcze (MOW-y) to instytucje działające w obszarze tzw. resocjalizacji otwartej, odgrywające kluczową rolę w procesie readaptacji społecznej nieletnich, jak również zapobiegające rozwojowi zaburzeń zachowania oraz eskalacji procesu niedostosowania społecznego (Siemionow, Atroszko, 2021).

Jak podaje Najwyższa Izba Kontroli (2022) powodem decyzji sądu o umieszczeniu w MOW jest naruszanie zasad współżycia społeczne-

go – niszczenie cudzego mienia, bójki, rozboje, kradzieże z włamaniem, kontakty ze światem przestępczym, ale także notoryczne ucieczki z domu, wagarowanie, pijaństwo, narkomania, prostytutka, czy włóczęgostwo. Zadaniem ośrodków jest eliminowanie u wychowanków takich przejawów niedostosowania społecznego, ale także przygotowanie ich do samodzielnego życia, zgodnego z obowiązującymi normami społecznymi i prawnymi. Zachowania dzieci i młodzieży świadczące o niedostosowaniu społecznym mają swe przyczyny w wielu czynnikach, do najważniejszych z nich zaliczamy: dysfunkcje w środowisku rodzinnym, niepowodzenia w środowisku szkolnym, zagrożenia wynikające z alkoholizmu, narkomanii, potrzeby przynależności do nieformalnych grup młodzieżowych.

Wiele rodzin określaných mianem „dysfunkcyjnych” charakteryzuje się występowaniem czynników ryzyka w rodzinach młodzieży: rodzina niepełna, uzależnienia jednego z rodziców, niewystarczająca opieka i kontrola, nieprawidłowe metody wychowawcze. Każdy rodzaj dysfunkcji w rodzinie może pozostawiać u dziecka trwałą uraz, co z kolei może prowadzić do utraty poczucia bezpieczeństwa u dziecka, pojawienia się problemów emocjonalnych, chorób, jak depresja, czy nerwica. Następstwem trudnych doświadczeń u dzieci i młodzieży bardzo często jest nieadekwatnie zaniżona samoocena. Pewna grupa młodych ludzi w dysfunkcyjnym środowisku odnajduje zasoby, które „pozwalają jej ukształtować własną tożsamość, która z jej perspektywy jest źródłem siły i zdrowia” (Opora, 2011, s. 41). Sukcesy i porażki, jakich doświadczają młodzi ludzie nie są obojętne dla rozwoju ich samooceny. Doświadczanie wielu sukcesów umacnia młodego człowieka w wysokiej samoocenie i poczuciu sprawstwa. Skutkiem doświadczania licznych porażek nierzadko bywa utrata wiary we własne możliwości, za czym z kolei może iść tendencja do przyjmowania postawy biernej lub unikającej w sytuacjach życiowych, rodzinnych czy szkolnych (Niewiadomska, 2007).

Do podstawowych zadań MOW-u należy między innymi przygotowanie wychowanków lub wychowanek do samodzielnego funkcjonowania po opuszczeniu ośrodka, z poszanowaniem obowiązujących norm społecznych i prawnych. Niestety, młodych ludzi często cechuje niewystarczający poziom orientacji życiowej. Na orientację życiową dorastających wywierają wpływ liczne czynniki, wśród których za najważniejsze uważa się wiek, płeć i samoocenę, a także stosunki wewnątrzrodzinne (Tyszkowa, 1980).

## 2. Samoocena

Samoocena (*self-esteem*) jest jednym z najczęściej podejmowanych zagadnień wśród psychologów, a zainteresowanie jej badaniem wciąż rośnie. Samoocena należy do kompetencji społecznych i można ująć ją jako pojęcie o sobie samym. To całokształt wiedzy, wyobrażeń i pojęć jednostki o sobie, tworzący względnie stały system poglądów, a także – powstały na ich bazie stosunek uczuciowy jednostki do samej siebie związany z samooceną (Kulas, 1986, s. 17).

Termin samoocena rozumiany może być jako dość stabilny aspekt odnoszący się do poczucia własnej wartości, czy też jako sytuacja lub odczucia, mające tendencję do ulegania wpływom czynników zewnętrznych, jak samopoczucie, opinia innych, czy poczucie przynależności do grupy (Kernis, Goldman, 2006). Poziom samooceny oddziałuje na to, jaki stosunek do własnego *Ja* prezentuje jednostka, a także wpływa na sposób postrzegania świata, uczucia i emocje, jakich doświadcza oraz aktywności, jakie podejmuje. Samoocena, inaczej mówiąc, ściśle wiąże się z emocjami i obrazem samego siebie.

W latach siedemdziesiątych i osiemdziesiątych bardzo popularna stała się teoria dotycząca wpływu poziomu samooceny na całościowe funkcjonowanie jednostki. Przypisywano jej związek z osiągnięciami szkolnymi i zawodowymi, ale także z tendencją do popadania w uzależnienia czy podejmowania decyzji ryzykownych. Według tej koncepcji im wyższy poziom samooceny jednostki, tym sukcesy szkolne i zawodowe powinny być bardziej znaczące, a tendencje do uzależnień i zachowań ryzykownych niższe. Dotychczas nie zostało to jednak potwierdzone badaniami naukowymi jednoznacznie. Istnieją wprawdzie takie, z których wynika, iż poziom samooceny rzeczywiście koreluje ze sposobem funkcjonowania jednostki, ale są również takie, które tego związku nie potwierdzają. Nierzadko nadal trudno określić, czy samoocena stanowi przyczynę, czy skutek funkcjonowania jednostki w różnych aspektach życia (Baumeister i in., 2003). Seymour Epstein przedstawia samoocenę jako taki element *Ja*, który optymalizuje zachowania jednostki, regulując relacje między doświadczeniami przyjemnymi i nieprzyjemnymi. Taki pogląd jest skutkiem teorii, według której organizmy wyższe unikają okoliczności, będących źródłem negatywnych, nieprzyjemnych, doznań, tym samym dążąc do intensyfikacji doznań pozytywnych (Fecenec, 2008).

William James, uważany za prekursora w zakresie pojęcia samooceny, określił ją jako subiektywną ocenę powstającą na bazie dokonania

bilansu osobistych sukcesów i porażek (Szymborski, 2007, s. 42). Dlatego też samoocena stanowi zgodnie z tą teorią bilans związku osiągnięć lub sukcesów jednostki do jej aspiracji. Wyższa samoocena wynika więc z mniejszych dysproporcji pomiędzy tym, jakie cele podmiot osiągnął w stosunku to tego, jakie zamierzał osiągnąć.

Czyniąc rozważania dotyczące definicji samooceny, nie można nie wspomnieć o badaczu, jakim był Morris Rosenberg. Niewątpliwie miał on bardzo duży wpływ na to, w jaki sposób pojmowana powinna być samoocena oraz wszelkie związane z nią komponenty. Zgodnie z ujęciem Rosenberga podmiot cechuje określony stosunek względem siebie, jak również względem otoczenia. Samoocena na wysokim poziomie oznacza zgodnie z tym poglądem, że obraz samego siebie dostarcza podłoża, by uważać się za wystarczająco dobrego i wartościowego (Rosenberg, 1965), co jednocześnie wcale nie oznacza, że jednostka czuje się od innych bardziej wyjątkowa. Bogdan Wojciszke (2009) przedstawia samoocenę jako afektywne działanie podmiotu na samego siebie, inny polski autor zaś jako zespół sądów i opinii, które jednostka odnosi do własnej osoby. Nastawienie wobec własnej osoby może dotyczyć nie tylko wyodrębniających się cech psychicznych, czy fizycznych jednostki, ale też tych domniemanych.

Niewątpliwie można powiedzieć, że samoocena jest niezwykle ważnym elementem samowiedzy i tożsamości, ponieważ odgrywa kluczową rolę w zakresie umiejętności definiowania siebie samego, a także określania swego miejsca w otaczającym świecie. Otoczenie wymaga, by jednostka uwzględniała własne możliwości w trakcie podejmowania decyzji, a co za tym idzie działań, by możliwe było przewidzenie skutków tych działań. Jednak podstawą tego jest przede wszystkim trafna orientacja w obszarze własnych umiejętności. W zależności od tego, czy mamy do czynienia z adekwatną, czy zbyt niską samooceną, możemy z dużym prawdopodobieństwem przewidzieć reakcje w sytuacjach trudnych czy stresowych. Wyższy poziom samooceny skutkuje względnie zrównoważoną odpowiedzią na zdarzenie, natomiast niższy poziom samooceny wiąże się ze wzmożonym dążeniem do potwierdzenia swej wartości. W przeciwieństwie do pozytywnych opinii na swój temat, które wywołują przyjemne emocje i podnoszą własną wartość, to negatywne informacje owocują u podmiotu pojawieniem się takich emocji, jak lęk, poczucie winy, smutek czy rezygnacja. Badacze określają jednak, że samoocena nie tyle powinna być wysoka, co stosowna i stabilna. Brak stabilności prowadzi do nieodpowiednich reakcji emocjonalnych. Zaniżone poczucie własnej wartości może prowadzić na przykład do wystąpienia zachowań an-

tyspołecznych (Borys, 2010, s. 44). Natomiast cechowanie się zawyżoną samooceną również skutkować może tym, że przez otoczenie jednostka odbierana będzie jako wywyższająca się, samolubna lub agresywna. Osoby charakteryzujące się niskim poczuciem własnej wartości odbierane są przeciwnie i otoczenie odnosi się do nich bardziej życzliwie.

Wyniki badań wskazują, że formowanie się samooceny u dzieci zależy w dużym stopniu od stylów komunikowania się opiekunów z dzieckiem (Jędrzejewska, 2016). Zauważone zostało, że, jeżeli rodzice przyjmowali krytyczną postawę w stosunku do podopiecznych, prowadzili do sytuacji, w których w dziecku pojawiało się poczucie winy lub jeżeli dziecko nie spełniało oczekiwań dorosłych, a ich stosunek emocjonalny wobec dziecka uwarunkowany był spełnieniem przez nie jakichś żądań, to dzieci te w przyszłości stały się dorosłymi z niższą samooceną. Dodatkowo samoocena niższa wykształciła się u dzieci, które rzadziej były chwalone i rzadziej okazywana im była akceptacja.

Natomiast według teorii rozwój samooceny zależny jest od stylów rodzicielskich prezentowanych przez opiekunów (Lamborn, Mounts, Steinberg i Dornbusch, 1991). Inne badania dowodzą, że główną rolę w tym zakresie pełni struktura rodzinna (Bynum i Durm, 1996), a także wzorce relacji w rodzinie (Jędrzejewska, 2016). Relacje z opiekunami odgrywają znaczącą rolę w kształtowaniu się określonego rodzaju samooceny, nie tylko jawnej, ale także utajonej w życiu dorosłym jednostki, co dowodzą kolejne badania. Zgodnie z ich założeniami ludzie, którzy doświadczyli wystarczająco dużo uwagi i uczuć rodzicielskich, często cechują się wysoką samooceną utajoną. Nadopiekuńczość opiekunów wpływa na wykształcenie się niskiej samooceny utajonej (Szpitalak, Polczyk, 2015). Istnieje jednak niewystarczająca ilość badań dotyczących samooceny utajonej wśród dzieci i młodzieży.

Wyniki badań nad samooceną osób niedostosowanych społecznie są niejednoznaczne, choć większość wskazuje na negatywną korelację między obydwojma zmiennymi. Początkowo uważano, że istnieje prosta zależność między samooceną a przystosowaniem: im większa jest rozbieżność między „ja realnym” a „ja idealnym”, tym większy stopień nieprzystosowania (Wysocka, Ostafińska-Molik, 2016). Badania, bardziej szczegółowo różnicujące osoby niedostosowane społecznie, wskazują na zależność krzywoliniową, co oznacza, że niezależnie od specyficznych cech jednostki (bez wskazania jakie są to cechy), samoocena, zarówno wysoka jak i niska, koreluje z nieprzystosowaniem, zaś średni poziom samooceny związany jest z dobrym przystosowaniem jednostki (Siemionow, 2011, s. 56).



Samooceena jest szczególnie ważnym obszarem funkcjonowania u młodzieży przebywającej w placówkach socjalizacyjnych, ze względu na to, że bardzo często jest ona nieadekwatna, znacznie zaniżona, co ma bardzo znaczący wpływ na dalsze funkcjonowanie osoby opuszczającej ośrodek. Młodzi ludzie pochodzący z dysfunkcyjnych, często pełnych przemocy i uzależnień domów nie mieli możliwości wykształcić adekwatnej samooceeny. Istnieje także spore ryzyko, że po powrocie do tego środowiska po ukończeniu pełnoletniości młoda osoba ponownie doświadczy degradowania poziomu jego samooceeny. Dlatego rola placówki resocjalizacyjnej w zakresie nauki sposobów rozwijania i utrzymania względnie stabilnego poziomu samooceeny u wychowanka, a co za tym idzie ogólnej zmiany jako celu resocjalizacji jest niezwykle ważna (Siemionow, 2019).

### 3. Poczucie koherencji

Poczucie koherencji (*sense of coherence* – SOC) należy do cech osobowości i ma niezwykle ważne znaczenie w zakresie działań poradczych, czyli radzenia sobie w trudnych lub niepewnych sytuacjach. Wpływa ono korzystnie na sposób funkcjonowania jednostki. W zależności od tego, jak jest uformowane i jaki istnieje rozkład cech składowych, poczucie koherencji wpływa w określony sposób na zdolność utrzymania równowagi organizmu człowieka, czyli zdrowie fizyczne, psychiczne i duchowe (Antonovsky, 2005).

Według teorii salutogenezy Aarona Antonovsky'ego silne poczucie koherencji stanowi bardzo istotny czynnik dla zachowania zdrowia i skutecznego radzenia sobie z wszelkimi sytuacjami wywołującymi stres. Poczucie koherencji zamiennie nazywane bywa poczuciem orientacji życiowej.

Pojęcie poczucie koherencji zostało ustalone przez Antonovsky'ego w trakcie poszukiwań cech człowieka, które przyczyniają się do zachowania zdrowia, niezależnie od tego, w jak bardzo niesprzyjających okolicznościach by się znalazł (Cieciuch, 2010). Autor ten na podstawie badań przeprowadzonych z udziałem osób, które znajdowały się w centrum eksterminacji ludności w czasie II wojny światowej, z zaskoczeniem odkrył, że znaczna część z tych osób, mimo iż doświadczyły głębokiego urazu, wiedzie zwyczajne życie, zachowując przy tym zrów-

noważenie emocjonalne i zdrowie psychiczne, nie przejawiając zaburzeń, gdyż można by domniemać inaczej. Na podstawie tego rodzaju odkryć badacz wysnuł koncepcję, że w pierwszej kolejności warto skupić się na przyczynach zdrowia, natomiast dopiero w dalszej kolejności na przyczynach choroby. Właśnie wtedy naukowiec ten skonstruował zmienną, którą określił jako poczucie koherencji. Antonovsky określa termin poczucia koherencji jako globalną orientację człowieka wyrażającą stopień, w jakim człowiek ten ma dojmujące, trwałe, choć dynamiczne poczucie pewności, że bodźce napływające w ciągu życia ze środowiska wewnętrznego i zewnętrznego mają charakter ustrukturyzowany, przewidywalny i wytłumaczalny, dostępne są zasoby, które pozwolą mu sprostać wymaganiom stawianym przez te bodźce, wymagania te są dla niego wyzwaniem wartym wysiłku i zaangażowania (Antonovsky, 2005, s. 34). Koherencję, stanowiącą zintegrowany sposób odbierania świata cechują trzy komponenty, które są ze sobą połączone: zrozumiałość (*comprehensibility*), zaradność (*manageability*), sensowność (*meaningfulness*).

Poczucie zrozumiałości odnosi się do pojmowania napływających informacji jako takich, które są spójne, klarowne i uporządkowane. Rozumie się to jako poziom, gdzie rzeczywistość jawi się jako uporządkowana, przewidywalna i spójna, niezależnie od tego, czy jest on korzystny, czy wrogi dla człowieka. Zrozumiałość nie skutkuje tym, czy bodźce mają charakter pozytywny, czy negatywny. W zależności od stopnia nasilenia danego komponentu ludzie postrzegają świat na różne sposoby. Osoby cechujące się wysokim poczuciem zrozumiałości interpretują trudności, jakie stawia życie jako możliwe do pokonania, jest to odmienne podejście, niż u jednostek z niskim poczuciem tego zrozumiałości (Antonovsky, 2005). Wysoki poziom zrozumiałości, owocuje tym, że informacje odbierane przez jednostkę nabierają sensu, wyzbywają się cech szumu informacyjnego. Ten składnik poczucia koherencji interpretuje się również jako przekonanie o tym, że nie należy obawiać się nieprzewidywalności odnośnie informacji, jakie pojawią się w przyszłości, a nawet gdyby takie nadeszły losowo, to istnieje przekonanie, że zostaną one uporządkowane i wyjaśnione (Antonovsky, 2005). Ten rodzaj poczucia koherencji określa stabilność pod względem zdolności do prawidłowego interpretowania świata oraz poznawczej oceny jego rzeczywistości w odniesieniu do odczuć intuicyjnych. Zrozumiałość ma charakter poznawczy, osoba z wysokim poziomem zrozumiałości ocenia sytuacje adekwatnie do stanu faktycznego, dlatego ewentualny rozwój wypadków nie okazuje się dla jednostki zaskakujący. W poczu-

ciu zrozumiałości napływające bodźce napływające do jednostki mają charakter spójny i są poukładane, jednak to człowiek ma zdolność ich porządkowania.

Zaradność inaczej sterowalność (zaradność) określa się poprzez świadomość człowieka odnośnie zasobów, jakie posiada i może wykorzystać w celu poradzenia sobie z wymaganiami, jakie stawia otoczenie. Wśród zasobów, które mają znaczenie dla poczucia zaradności, należą głównie zasoby osobiste, którymi człowiek dysponuje sam i te, którymi dysponują inni (Antonovsky, 2005). Jednostka z silnym poczuciem zaradności ma poczucie, że sprostą wszelkim oczekiwaniom środowiska, a gdy zabraknie jej własnych zasobów, to odnajdzie pomoc w zasobach innych ludzi. Zaradność definiować można jako subiektywne poczucie posiadania możliwości poradzenia sobie z oczekiwaniami środowiska, posiadania wpływu na rzeczywistość, w której znajduje się jednostka, a więc jest to przekonanie, że realne jest odnalezienie wsparcia w otoczeniu, jeśli zaistnieje taka potrzeba. Osoba charakteryzująca się wysokim poziomem sterowalności ocenia rzeczywistość trafnie względem stanu rzeczywistego, wie, jakie wymagania wytycza otoczenie, potrafi dostosować te komponenty odpowiednio, żeby efektywnie sprostać określonej sytuacji. Ten składnik poczucia koherencji sprzyja edukacji i socjalizacji dzięki cechom wyuczalności. Składnik ten wiąże się z subiektywnym poczuciem jednostki, że ma prawo dostrzegać w sobie samym i otoczeniu czynników (własnych cech psychicznych, przychylności innych ludzi, instytucji itp.), które pozwalają lub pomagają osiągnąć zamierzone cele.

Sensowność stanowi rodzaj emocjonalno-motywacyjny poczucia orientacji życiowej. Sterowalność wiąże się zasadniczo z poczuciem władania przez osobę zasobami, które umożliwiają jej aktywny wpływ na sytuację, w jakiej się znalazła. Nie są to koniecznie środki materialne czy te, znajdujące się w zasięgu kontroli człowieka. Mogą to być atrybuty pozostające w dyspozycji rodziny, przyjaciół, Boga itd. Istotne jest przeświadczenie, że można w kimś lub czymś znaleźć oparcie, gdy zajdzie taka potrzeba. Wysoki poziom sensowności sprzyja temu, że jednostka wyraża chęć zaangażowania emocjonalnego względem rzeczywistości, ponieważ ma przekonanie, że ma to sens. Nawet jeżeli napotyka na swojej drodze trudności, potrafi sobie skutecznie z nimi poradzić (Antonovsky, 2005). Pojawiające się zadania rozpatruje w kategorii wyzwania, a nie zagrożenia. Komponent ten bywa także określany jako poziom wysokiego poczucia sensu życia w obszarze emocjonalnym.

Poziom orientacji życiowej pełni niezwykle istotną rolę w życiu młodzieży, nastolatków stojących u progu dorosłego, samodzielnego życia. Poczucie koherencji przekłada się na skuteczniejsze funkcjonowanie w społeczeństwie, efektywne poszukiwanie pracy, skuteczną realizację zamierzeń, pragnień, potrzeb czy zainteresowań młodych ludzi. Orientacja życiowa, podobnie jak samoocena, warunkuje zachowania i plany, wpływając na przyszlą drogę życiową. Poczucie koherencji jest czynnikiem decydującym o zakresie, w jakim jednostka radzi sobie w dany sposób z wyzwaniami, przed jakimi staje w cyklu życia (Antonovsky, 1985, 275), dlatego też poziom poczucia koherencji ma szczególnie znaczenie w odniesieniu do młodzieży ponownie adaptującej się do życia w społeczeństwie po kilkuletnim pobycie w placówce wychowawczej.

Poziom koherencji nie jest cechą wrodzoną, lecz nabywaną w trakcie życia, formuje się przez całe życie, wobec czego uwarunkowany jest doświadczeniami życiowymi (Antonovsky, 1985). Rozumieć to należy jako istotne wydarzenia lub relacje, których jednostka doświadcza nieprzerwanie przez dłuższy czas, a które jednocześnie nadają istotnego sensu jej życiu.

Orientacja życiowa osób dorastających kształtuje się w odpowiedzi na czynniki napotymane w świecie zewnętrznym. Jako najważniejsze wymienić należy wiek, płeć, relacje wewnątrz środowiska rodzinnego, ale także poczucie własnej wartości, czyli samoocenę (Tyszkowa, 1980). Dowiedziono niejednokrotnie, że osobami najbardziej znacząco oddziałującymi na rozwój dorastających ludzi, a także ich funkcjonowanie i orientację dotyczącą przyszłości - są rodzice. Proces identyfikowania się dzieci z rodzicami ma zasadniczy wpływ na ich dalsze życie. Sukcesy oraz porażki matki i ojca, ich zachowania, sposoby radzenia sobie z trudnościami są poddawane ocenie potomków, co z kolei przyczynia się do określania ich własnych celów oraz planów życiowych. Jakość relacji pomiędzy rodzicami i dziećmi stanowi podstawę dla spełnienia wymagań rozwojowych młodych ludzi, natomiast normą jest, że wymiar tych relacji ulega przemianom w czasie, w trakcie dorastania potomstwa. Proces dojrzewania - powoduje zwiększanie się wpływu młodych ludzi na życie rodzinne oraz ich własne. Zmienia się także natężenie kontroli rodzicielskiej w odniesieniu do wpływu na zachowania dorastających dzieci. Na atmosferę, jaka panuje pomiędzy dorastającym potomstwem a rodzicami ma swe źródło w prezentowanych przez opiekunów postawach rodzicielskich. Dlatego też wpływa znacząco na sposoby przekazywania informacji, naukę rozpoznawania i wyrażania własnych uczuć oraz umiejętność współpracy i życia

w społeczeństwa. Kluczową rolę odgrywają tu sposoby komunikowania się rodziców z dziećmi, ponieważ komunikacja istotnie przyczynia się do wyboru określonych ról życiowych w przyszłości. Stosunki w rodzinie, czyli oddziaływania pomiędzy rodzicami i potomstwem rzutują na kształtowanie się orientacji życiowej młodych ludzi. Odbywa się to na kilka sposobów. Klimat wewnątrzrodzinny i relacje pomiędzy rodzicami mogą znacząco wpływać na sposoby definiowania i realizowania celów życiowych przez dorastające dzieci, w tym poziom dążenia do założenia własnej rodziny, powielanie lub nie modelu funkcjonowania rodziny, jaki dzieci znają z domu rodzinnego, ukierunkowanie zainteresowań i wyborów edukacyjnych i zawodowych. Rodzice mogą wpływać na wybory życiowe swych dorastających dzieci i efektywnie pomagać im w ich realizacji (Tyszkowa, 1980). Dzieje się tak jednak w części przypadków, natomiast w pozostałych sytuacjach dorośli nie potrafią zadbać o to, by warunki sprzyjały samodzielnemu podejmowaniu decyzji przez młodzież (Obuchowska, 2004).

Środowisko rodzinne istotnie warunkuje postawy, jakie kształtują się u dorastających dzieci względem dalszego życia. Postawy te mogą być zarówno pozytywne, jak i negatywne. Obecność, umiejętne i aktywne uczestnictwo rodziców w procesie dorastania ich dzieci, pomaga młodym ludziom efektywniej radzić sobie z trudnościami napotykanymi w trakcie pojawiania się różnego rodzaju życiowych zdarzeń. Aprobata i obecność opiekunów względem młodych ludzi przyczynia się także do nabywania i zwiększania umiejętności kontroli nad własnymi emocjami i zachowaniami. To, czego doświadcza młody człowiek w trakcie rozwoju i dorastania w określonej rodzinie, stanowi zasadniczy drogowskaz do kształtowania się wielu umiejętności, między innymi planowania przez dzieci przyszłości osobistej (Szwedo, 2021).

Badania dowodzą, że silne poczucie koherencji kształtuje się poprzez proces socjalizacji. Jak zostało ujęte wyżej, w literaturze odnajdujemy dowody charakteryzujące uwarunkowania kształtowania się poczucia koherencji (Antonovsky, 2005). Dowiedziono dotychczas, że w zjawisku tym kluczowe role odgrywają na przykład relacje i atmosfera w domu rodzinnym oraz doświadczanie wsparcia od osób, które są ważne dla jednostki w okresie młodzieńczym (Antonovsky, 2005).

## 4. Metoda

### Cel badań

Celem przeprowadzonych badań było ustalenie, czy istnieje zależność między samooceną a poczuciem koherencji wychowanków młodzieżowych ośrodków wychowawczych. Postawiono hipotezę, że samoocena koreluje dodatnio z poczuciem koherencji wychowanków młodzieżowych ośrodków wychowawczych.

### Hipotezy badawcze

H1. Istnieje dodatni związek pomiędzy samooceną a poczuciem koherencji.

H2. Istnieje dodatni związek pomiędzy ogólnym wynikiem poczucia koherencji.

H3. Istnieje dodatni związek pomiędzy samooceną a wszystkimi wymiarami poczucia koherencji: zrozumiałością, zaradnością oraz sensownością.

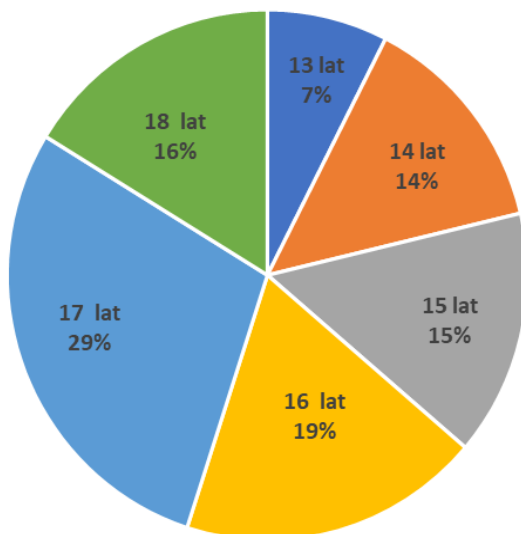
### Procedura i osoby badane

Badania przeprowadzono w wersji papier-ołówek, w okresie od stycznia 2023 roku do marca 2023 roku. Udział w badaniach był dobrowolny. Ze względu na niepełnoletniość większości osób badanych, w celu przeprowadzenia badań pozyskano zgody od samych badanych, a także od opiekunów prawnych. Zgody w przypadku osób niepełnoletnich przebywających w placówce, jaką jest młodzieżowy ośrodek wychowawczy pobierane są przez kadrę ośrodka podczas przyjęcia wychowanka do placówki lub niedługo potem. W związku, z czym zgody na przeprowadzenie badania zostały wydane przez pracowników ośrodków.

Przed przystąpieniem do wypełniania kwestionariuszy, każdy badany został dokładnie poinformowany o celu przeprowadzanego badania. Do badania dołączona została także instrukcja ogólna, jak też instrukcje dotyczące poszczególnych metod.

Wszystkie osoby badane, to chłopcy w wieku 13–18 lat, wychowankowie Młodzieżowych Ośrodków Wychowawczych w Jaworku oraz w Malborku. Łącznie objęto badaniem grupę 80 wychowanków. Rozkład procentowy badanych ze względu na przedziały wiekowe badania prezentuje wykres 1.

Wykres 1. Rozkład procentowy badanych ze względu na przedziały wiekowe.



Źródło: opracowanie własne.

## Narzędzia badawcze

Wykorzystane narzędzia badawcze, to Skala Samooceny SES M. Rosenberga, Kwestionariusz Orientacji Życiowej SOC-29 A. Antonovsky'ego oraz metryczka własnego autorstwa. Ze względu na specyfikę badanej grupy i możliwą męczliwość znacznej części badanych osób, celowo wybrano kwestionariusze o niewielkim lub umiarkowanym stopniu trudności.

Skala Samooceny SES M. Rosenberga (1965) w polskiej adaptacji Dzwonkowskiej, Lachowicz-Tabaczek i Łaguny (2008). Kwestionariusz ten z założenia jest narzędziem jednowymiarowym i służy do badania globalnej samooceny. Skala Samooceny Rosenberga składa się z 10 elementów, które mają charakter diagnostyczny. Na czterostopniowej skali Likerta (od 1 – zdecydowanie się zgadzam, do 4 – zdecydowanie się nie

zgadzam) osoba badana określa, w jakim stopniu zgadza się z podanym stwierdzeniem. Za każdą udzieloną odpowiedź badany otrzymuje od 1 do 4 punktów.

Kwestionariusz Orientacji Życiowej SOC-29. A. Antonovsky'ego (2005) służy do badania poczucia koherencji. Składa się z 29 stwierdzeń oraz trzech podskal, tj. poczucia zrozumiałości (SOC-29 ZR), zaradności (SOC-29 Z) oraz sensowności (SOC-29 S). Do pierwszej skali należy 11 stwierdzeń, do drugiej 10, natomiast do trzeciej 8. Im wyższy wynik, tym silniejsze poczucie koherencji lub jego składnik. Polska adaptacja skali SOC cechuje się dobrymi właściwościami psychometrycznymi, podobnie jak wersje zagraniczne. Osoba badana udziela odpowiedzi za pomocą 7-stopniowej skali Likertowskiej, w której „1” oznacza, że dane nastawienie występuje zawsze, a „7”, że nigdy. Ogólny poziom poczucia koherencji wyliczany jest po zsumowaniu wartości odpowiadających poszczególnym podskalom.

## 5. Analiza uzyskanych wyników badania

W celu weryfikacji hipotezy sprawdzono, czy istnieje korelacja pomiędzy samooceną a poczuciem koherencji. Rozkłady badanych zmiennych były zbliżone do rozkładu normalnego, dlatego do zbadania związków między zmiennymi zastosowano korelację parametryczną  $r$  Pearsona.

Wykazano istnienie istotnej statystycznie, dodatniej, bardzo silnej korelacji pomiędzy samooceną a wszystkimi wymiarami poczucia koherencji: ogólnym wynikiem poczucia koherencji ( $r=0,85$ ;  $p<0,001$ ), zrozumiałością ( $r=0,81$ ;  $p<0,001$ ), zaradnością ( $r=0,80$ ;  $p<0,001$ ) oraz sensownością ( $r=0,82$ ;  $p<0,001$ ) (tabela 1).

Tabela 1. Korelacje pomiędzy samooceną a poczuciem koherencji

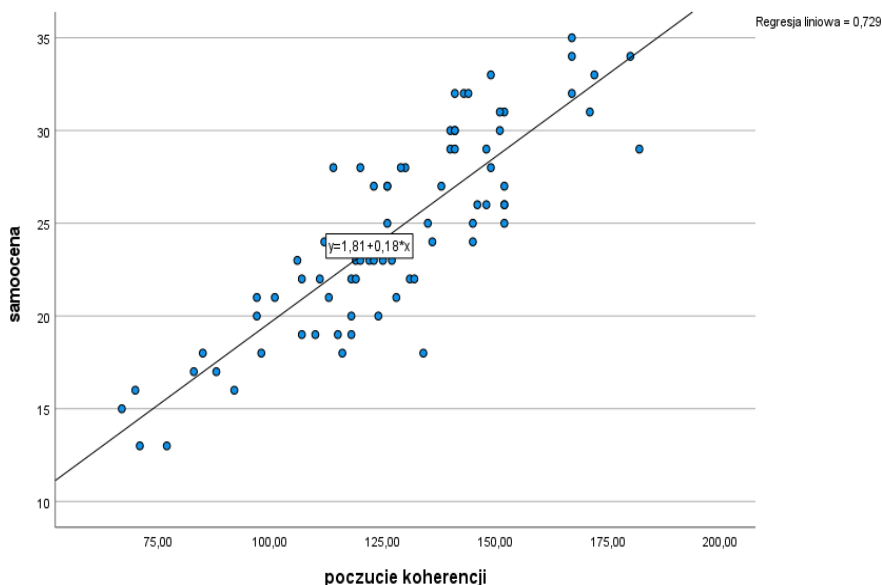
Zmienna	Współczynnik	Samoocena
Zrozumiałość	$r$	0,81
	$p$	< 0,001
Zaradność	$r$	0,80
	$p$	< 0,001
Sensowność	$r$	0,82
	$p$	< 0,001
Poczucie koherencji	$r$	0,85
	$p$	< 0,001

$r$  – współczynnik korelacji  $r$  Pearsona;  $p$  – poziom istotności



Zależność liniową pomiędzy ogólnym poczuciem koherencji a samooceną zaprezentowano na wykresie 2.

Wykres 2. Związek pomiędzy ogólnym poczuciem koherencji a samooceną



Źródło: opracowanie własne

## 6. Dyskusja

Celem niniejszej pracy badawczej była analiza zależności między samooceną a poczuciem koherencji młodzieży będącej wychowankami młodzieżowych ośrodków wychowawczych.

Antonovsky (1993) dowodzi, że poczucie koherencji koreluje z samooceną. Zasadniczą trudność, której musi stawić czoła osoba w okresie dorastania, stanowi zintegrowanie swojego zachowania i ukształtowanie osobowości w odniesieniu do rzeczywistości społecznej. Dążąc do uporządkowania i zrozumienia odbieranych informacji oraz trafnego umiejscowienia siebie w tej hierarchii, młody człowiek wykorzystuje obserwację otaczającej go rzeczywistości. Skutkuje to tym, że osoba przybiera

własny styl radzenia sobie z doświadczeniami oraz zyskuje świadomość swojej skuteczności w tym obszarze (Antonowsky, 2005). Funkcjonowanie jednostki, jej odporność oraz jej wrażliwość na sytuacje stresowe, a także efektywne radzenie sobie ze stresem i innymi trudnościami determinowane jest przez jakość dysponowania przez osobę zasobami osobistymi. Takimi zasobami osobistymi są niewątpliwie między innymi poczucie koherencji oraz pozytywna, względnie wysoka samoocena.

W wynikach analiz kolejnych badań, dotyczących weryfikacji w planie badań podłużnych modelu zależności między psychospołecznymi czynnikami ryzyka/chroniącymi, a problemami internalizacyjnymi młodzieży gimnazjalnej odnajdujemy informację, że „przy kontrolowaniu poziomu samooceny poczucie koherencji wiąże się bezpośrednio z mniejszym nasileniem problemów internalizacyjnych młodzieży” (Ostaszewski, 2017, s. 121).

Wychowywanie się w rodzinach dysfunkcyjnych przyczynia się do podejmowania przez młodych ludzi zachowań ryzykownych, nieprześlanych lub po prostu błędnych, które wiążą się między innymi z zaniedbywaniem obowiązków szkolnych, rozbojami, konfliktami z prawem czy stosowaniem substancji psychoaktywnych, co owocuje umieszczeniem ich w placówce wychowawczej przez sąd rodzinny. Bez względu na przyczynę wychowywanie się w środowisku noszącym znamiona patologii bezsprzecznie wpływa na zakłócenie procesu wychowawczego. W otoczeniu takim często młodej osobie często brakuje wsparcia, jasno określonych granic, odpowiednich wzorców. Nierzadko dzieci i młodzież doświadczają różnych form przemocy. Może prowadzić to do pojawienia się problemów związanych z dojrzałością emocjonalną funkcjonowaniem społecznym. Rozwój samooceny oraz poczucia koherencji może zostać zaburzony. Również sam pobyt w placówce wychowawczej, jaką jest MOW, odizolowanie od niekoniecznie sprzyjającego, ale w subiektywnym odczuciu młodej osoby przez nią pożądanego środowiska rodzinnego, także ze względu na fakt, że ma on miejsce w okresie dojrzwania i intensywnego rozwoju - może wpływać na kształtowanie się wymienionych cech osobowości.

Inne badania, przeprowadzone przez A. Wiatrowską (2013) dotyczące zasobów osobistych kobiet z bulimią psychiczną wprawdzie sprowadzały się do badania zależności pomiędzy poczuciem koherencji a samooceną u osób chorych na bulimię, wobec czego wyniki badań zależności pomiędzy SOC oraz samooceny nie są miarodajne w odniesieniu do grupy zdrowych wychowanków MOW. Ale podczas prowadzenia tych badań założono również badania na grupie kontrolnej, czyli osób zdrowych.

Wykazały one (przeciwnie do grupy osób chorych) korelację wskazującą na dodatnie zależności pomiędzy samooceną a poczuciem koherencji (SOC) kobiet z grupy porównawczej. Wysoka samoocena w grupie porównawczej korelowała pozytywnie z koherencją (Wiatrowska, 2013) Również w badaniach G. Aondo-Akaa (2021) dotyczących wybranych zasobów osobowości oraz ich wzajemnych relacji u młodych dorosłych osób z wrodzoną niepełnosprawnością ruchową. Z analiz wynika, że istnieją silne, istotne związki pomiędzy samooceną a poczuciem koherencji. Zasadniczo ważny jest tu fakt, że zarówno poziom samooceny, jak i poczucia koherencji ujawniony w tych badaniach u osób chorych nie odbiega od poziomów tych cech u osób zdrowych, stanowiących grupę odniesienia.

## 7. Podsumowanie i wnioski

Problematyka niniejszego badania dotyczyła określenia zależności pomiędzy samooceną a poczuciem koherencji wśród wychowanków placówek, jakimi są młodzieżowe ośrodki wychowawcze. Potwierdzono dodatnią, silną korelację między tymi zmiennymi. Są to istotne obszary, bardzo często warunkujące funkcjonowanie jednostki, natomiast wyniki badań często dają niejednoznaczne efekty, wobec czego warto byłoby dążyć do ujednoczenia ich lub sklasyfikowania. Zagadnienia samooceny i poczucia koherencji zdają się być szczególnie istotne, gdy dotyczą tak zwanej „trudnej” młodzieży.

Uzyskane z prezentowanych badań informacje mają znaczenie zarówno w aspekcie poznawczym, jak i aplikacyjnym. Poszerzają one wiedzę dotyczącą poczucia koherencji i jego uwarunkowań u młodzieży między innymi niedostosowanej społecznie. Wskazują także na pewne możliwości kształtowania u nich poziomu tej zmiennej poprzez stworzenie odpowiednich warunków rozwoju w ośrodkach, w których przebywają. Wydaje się, że otrzymywane wsparcie ze strony pracowników ośrodków (nauczycieli, pedagogów, psychologów) oraz ze strony rówieśników, współuczestniczących we wszystkich zakresach aktywności, umożliwi im pozytywny rozwój poczucia koherencji. To ważne zagadnienie nadal wymaga kontynuowania badań, które pozwolą zdefiniować zdecydowanie więcej zmiennych związanych z poczuciem koherencji, a nawet wyłonienia jej predyktorów.

Warto wobec tego kontynuować badania nad poczuciem koherencji, odnosząc się do wychowanków placówek, jakimi są młodzieżowe ośrodki wychowawcze, ponieważ uzyskane dane mogą stanowić przesłankę do podjęcia działań terapeutycznych i wychowawczo-resocjalizacyjnych, wobec młodych ludzi, co może przyczynić się do ułatwienia im odnalezienia się w świecie i bardziej efektywnego stawiania i realizowania celów na przyszłość.

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## Self-esteem and sense of coherence among adolescents from youth educational centers

### Keywords

self-evaluation, sense of coherence, pupils in youth educational centers, planning of educational interventions, personal resources

### Abstract

This study aims to analyze the relationship between youth self-esteem and the sense of coherence in youth educational centers. The theoretical basis of this study is the hypothesis that the basic conditions of effective psychological intervention and assistance, depend on supporting the development of the pupils. Therefore, the diagnostic research conducted focused on the personal dimensions of self-esteem and sense of coherence. Diagnosis of these areas allows not only to better understanding of the essence of social and personal problems of the upbringing, but, above all, to plan accurate and effective methods of upbringing, psychotherapy, or rehabilitation impact. The research problem concerned the relationship between youth self-esteem and their sense of coherence. The research carried out in a group of 80 children showed that there was a statistically significant, positive, very strong correlation between self-esteem and all the dimensions of a sense of coherence: the overall result of a sense of coherence, understandability, resourcefulness, and meaningfulness.



# Komunikacja z dzieckiem w okresie prenatalnym a jego późniejsze reakcje na te same bodźce

Aleksandra Krekora

## Słowa kluczowe

dziecko, matka, okres prenatalny, komunikacja, bodźce, hormony

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## Abstrakt

W pracy przedstawiono tematykę komunikacji z dzieckiem w okresie ciąży. Za główną hipotezę badawczą przyjęto tezę, że komunikacja z dzieckiem w okresie prenatalnym sprawia, że dziecko po urodzeniu rozpoznaje słyszane ponownie bodźce. Za cel pracy przyjęto zbadanie jakie konkretne bodźce dziecko odbiera i jak na nie reaguje? Praca wyjaśnia pojęcia takie jak programowanie prenatalne i pamięć prenatalna, przybliża proces rozwoju słuchu u płodu, a także w jaki sposób hormony wytwarzane przez organizm matki wpływają na reakcje dziecka. Do napisania poniższego artykułu wykorzystano literaturę głównie dotyczącą psychologii i biologii. Metodami badawczymi zastosowanymi na potrzeby pracy były badania jakościowe, a przede wszystkim wywiady pogłębione. Głównym narzędziem wykorzystywanym do pomiaru reakcji dziecka było badanie KTG. Zgodnie z założeniami komunikacja z dzieckiem w okresie prenatalnym sprawia, że dziecko zapamiętuje, a po urodzeniu reaguje na słyszane ponownie bodźce. Udowodniono również wpływ przytaczanych bodźców na dorosłe życie człowieka.

## 1. Wprowadzenie

Przez wiele lat za początek życia uznawano narodziny, a procesy zachodzące w łonie matki traktowano jako konieczny etap do przejścia (Lichtenberg-Kokoszka, 2014). Zwracano uwagę jedynie na fakt, że dziecko rośnie i rozwija się, ale mało kto pytał – jak? Ludzka ciekawość oraz dynamiczny rozwój medycyny – powołały do życia psychologię prenatalną, która dzisiaj odpowiada nam na wiele pytań powstałych w okresie

od poczęcia do narodzin dziecka (Kielar-Turska, 2011). Bada ona przebieg i uwarunkowania ludzkiego płodu oraz środowisko, w jakim rośnie. W 1924 roku „ojciec” psychologii prenatalnej - Hans Gustaw Graber, zwrócił uwagę, że ten okres życia jest tak istotny, że powinny uwzględniać go nawet biografie (Kornas-Biela, 2011).

Badania niejednokrotnie pokazały, że życie nie zaczyna się dopiero od narodzin. Człowiek w brzuchu matki, oprócz nabywania niezbędnych narządów, uczy się również rzeczy nienamacalnych, zwanych programowaniem prenatalnym. Zjawisko to, opierając się o uwarunkowania genetyczne oraz zdolności adaptacyjne płodu, potrafi wyjaśnić, na czym polega mechanizm uczenia się, kształtowania i późniejszego rozumienia osiągnięć rozwojowych (Dąbrowska-Wnuk, 2019). Okres prenatalny to dla płodu pierwsza szkoła uczuć, ponieważ wszystkie procesy związane z pierwszymi emocjami czy nastawieniem do świata zachodzą właśnie tutaj (Czarnecka, 2019). Aby procesy rozwojowe zachodziły prawidłowo, dziecko, będąc w organizmie matki, potrzebuje kontaktu z rodzicami. Komunikacja nienarodzonego dziecka z rodzicami wielu osobom może wydawać się czymś niedorzecznym, skoro dziecko nie jest w stanie im w żaden sposób odpowiedzieć. Ale czy na pewno jest to bezsensowny zabieg? Czy dziecko, będąc w brzuchu matki, odbiera jakieś bodźce z zewnątrz? Czy zapamiętuje je i uczy się na nich? Jaki związek ma komunikacja z dzieckiem w okresie prenatalnym na jego reakcje po urodzeniu, kiedy słyszy te same bodźce? Jak te reakcje mogą wpływać na dorosłe życie człowieka? Na te i inne pytania postaram się odpowiedzieć w poniższej pracy.

## 2. Początek komunikacji

Ciąża jest dla kobiety przełomowym momentem w życiu. Przez 9 miesięcy jej ciało nieustannie się zmienia, a świadomość noszenia w sobie nowego życia wzbudza niesamowicie silne emocje. Wyodrębniamy każde 3 miesiące jako trymestr, co daje nam łącznie 3 trymestry. W pierwszym trymestrze zachodzi najbardziej intensywny rozwój płodu, co równa się z dużym ryzykiem. Jeżeli kobieta w tym okresie nie dba o swój organizm, źle się odżywia lub stosuje zabronione leki, może zaburzyć poprawny podział i rozwój komórek, a tym samym negatywnie wpłynąć na kolejne fazy rozwoju dziecka. W pierwszych 4 tygodniach płód ma

już zarysowaną głowę, oczy, system naczyń krwionośnych oraz załączki kończyn uszu i nosa. Co ciekawe, dziecko w tym momencie ma już także załączki aż 40 par mięśni oraz 33 kręgów. W drugim miesiącu tworzą się podstawowe narządy, w tym wątroba, która zaczyna podejmować intensywną pracę. Zarodek zaczyna wyglądem przypominać kijankę, powoli widać ręce i nogi, a na badaniu USG można już zobaczyć, jak bije serce. Mózg również rozwija się bardzo intensywnie, dlatego głowa jest znacznie większa od reszty ciała. Koniec pierwszego trymestru skutkuje wyraźnym zarysem organów oraz rozpoczęciem pracy nerek i nadnerczy. Ciągły rozwój podstawowych narządów sprawia, że pod koniec czwartego miesiąca płód ma już wszystkie organy, mięśnie, kończyny i kości. Warto zaznaczyć, że waży on zaledwie 100g. Na początku piątego miesiąca ciąży dziecko zaczyna słyszeć dźwięki oraz reagować na światło. W szóstym miesiącu pojawia się pierwsza mimika twarzy oraz pierwsze kopnięcia (Lichtenberg-Kokoszka, 2008). Od tego momentu matka zaczyna czuć obecność dziecka oraz potrzebę komunikowania się z nim.

Nie u każdej kobiety jednak proces ten przebiega w ten sam sposób. Wyróżnia się trzy stopnie traktowania płodu: traktowanie płodu jako odrębnej istoty, przypisywanie właściwości oraz podejmowanie prób kontaktu (Czarnecka, 2019). Pomimo różnorodności w traktowaniu płodu przez matki komunikacja pomiędzy nimi zaczyna zachodzić, gdy dziecko wykonuje swoje pierwsze ruchy, uświadamiając przy tym matkę o swoim istnieniu. Pozwolę sobie skupić się na ostatnim z przytoczonych stopni, a mianowicie na podejmowaniu prób kontaktu, ponieważ tutaj nasuwa się pytanie – czy próby kontaktu matki są dla dziecka słyszalne?

### 3. Rozwój zmysłu słuchu u płodu

W trzecim trymestrze rozwoju płodu dynamicznie rozwija się aparat słuchowy, który pozwala dziecku na odbieranie bodźców słuchowych z wewnątrz i zewnątrz (Nogaj, 2018). Pierwsze dźwięki, jakie doświadcza dziecko, to wszelkie odgłosy rozbrzmiewające w ciele matki takie jak praca żołądka czy jelit, bicie serca lub szum płynącej krwi (Dąbrowska-Wnuk, 2020).

Płód jest narażony na bardzo dużą ilość dźwięków jednocześnie, ale płyn owodniowy wypełniający jego uszy pozwala mu słyszeć je w dosyć niskiej częstotliwości. Mimo tego do dziecka docierają równie dobrze



i wyraźnie bodźce ze środowiska, w którym przebywa matka. Kobiety grające na różnych instrumentach w trakcie ciąży zauważyły, że ich nienarodzone dzieci wykazywały znacznie większą aktywność ruchową, natomiast kobiety śpiewające odnotowały, że ilość ruchów spadała wraz z częstotliwością śpiewu (Nogaj, 2018). Warto zaznaczyć, że rozwijający się narząd słuchu w czasie prenatalnym lepiej odbiera tony o niskiej częstotliwości, dlatego pomimo braku połączenia dziecka z ojcem, równie dobrze słyszy jego głos (Lichtenberg-Kokoszka, 2014). Z tego powodu powinno zachęcać się mężczyzn do rozmów z dzieckiem lub do czytania mu wierszy czy śpiewania piosenek. Dzięki temu nie tylko intensywniej rozwija się narząd słuchu, lecz także ośrodek mowy będący w mózgu.

Po porodzie głos męski jest często gorzej odbierany przez dziecko, być może przez fakt, że jest dla niego za głośny. Badania wykazały, że głos ojca, często słyszany przez dziecko w okresie prenatalnym, jest rozpoznawany przez nie po narodzinach. Są to dowody na to, że dziecko w łonie matki słyszy i odbiera bodźce dźwiękowe z zewnątrz. Nasuwa się jednak pytanie, jak je zapamiętuje?

#### 4. Pamięć prenatalna

Psychologia definiuje pamięć jako zdolność do magazynowania i przetwarzania informacji. Rodzajów pamięci jest wiele, ale najczęściej spotykany podział to jawna (świadoma) i niejawna (nieświadoma). Różnica pomiędzy nimi polega na świadomości zapamiętanych informacji. Pamięć jawna pozwala nam ułożyć pewne fakty, sytuacje z życia codziennego, trzymać wspomnienia z udanych wakacji. Pamięć niejawna natomiast obejmuje wiedzę o czynnościach (jak się coś robi), emocjach, nastrojach itp. Najwcześniejsze świadome wspomnienia sięgają około 3. roku życia, lecz pamięć nieświadoma bazuje aż na okresie prenatalnym (Dąbrowska-Wnuk, 2019).

Uważa się, że procesy pamięciowe zaczynają funkcjonować już w 24. tygodniu ciąży, kiedy to mózg zaczyna tworzyć połączenia neuronowe. Wrażenia, jakich doznaje wtedy dziecko, tworzą w mózgu ścieżki neuronowe, a one sprawiają, że informacja zostaje w pamięci nieświadomej (Dąbrowska-Wnuk, 2019). Pamięć prenatalna opiera się przede wszystkim na zestawianiu wrażeń zmysłowych oraz emocji z nimi związanych.

Może zastanawialiście się kiedyś, dlaczego płaczące dziecko uspokaja się, gdy ruszamy nim w wózek? Dźwięk ten przypomina dziecku o odgłosach kości matki, gdy było w jej łonie, a ona się poruszała. Zapamiętuje również bicie jej serca jako monotony i uspokajający dźwięk, który w późniejszym życiu może mu odwzorowywać, np. tykający zegar. W podobny sposób działa szum przepływającej krwi w żyłach i tętnicach matki, które po urodzeniu można przyrównać do szumu silnika samochodu, pralki czy suszarki (Dąbrowska-Wnuk, 2019). Są to jedne z nielicznych przykładów, na podstawie, których łatwo zrozumieć, jak działa pamięć prenatalna. W tym miejscu warto zadać pytanie, skąd czerpać wiedzę na temat tego, które bodźce odbiera dziecko i w jaki sposób?

## 5. Narzędzia pomiaru

Wśród przeprowadzonych licznych badań, w celu sprawdzenia reakcji płodu lub niemowlęcia na poszczególne bodźce, najczęstszym narzędziem pomiaru jest tętno dziecka oraz ogólna reakcja całego ciała. Dlaczego samo tętno nie wystarcza? Otóż jest to spowodowane emocjami, które mogą towarzyszyć dziecku i które mogą przyspieszać tętno niezależnie od tego, czy są one pozytywne, czy negatywne.

Tętno płodu jak i niemowlaka mierzymy za pomocą badania KTG, czyli Kardiografii. Przyspieszone tętno, rozszerzone źrenice czy sztywniejsze mięśnie są pierwszymi objawami występowania hormonu stresu – kortyzolu. Mogą do tego dojść kopnięcia, a także płacz. Takie reakcje możemy interpretować jako zachowania obronne, które generuje organizm, czując zagrożenie. Przeciwna reakcja organizmu na dany bodziec, taka jak zmniejszone źrenice i rozluźnione mięśnie mogą sugerować, np. wydzielanie się hormonów szczęścia, czyli endorfin. Nawiązując do emocji dziecka, należy pamiętać o ostrożnej interpretacji samego tętna. Pozytywną reakcję na dany bodziec można zaobserwować w dwóch przeciwnych przypadkach. Gdy dziecko będzie spokojne i rozluźnione – tętno nie ulegnie zmianom, jeżeli natomiast dziecko będzie szczęśliwe – tętno przyspieszy na skutek wydzielania się endorfin.

## 6. Sześć form komunikacji matki z dzieckiem

Prawidłowa komunikacja z dzieckiem zachodzi, gdy matka odczuwa odrębność i obecność dziecka połączoną z więzią emocjonalną. Proces ten wpływa pozytywnie na matkę, ale również na doznania dziecka. Literatura wyróżnia sześć form komunikacji matki z dzieckiem (Matuszczak-Świgoń, Kowalska-Żelewska, 2020)

1. Wyobrażeniowe myślenie o dziecku;
2. Rozmowy z dzieckiem;
3. Śpiewanie dziecku;
4. Słuchanie muzyki;
5. Dotyk;
6. Mechanizm synchronizowania matki i dziecka prenatalnego.

Pozwolę sobie skupić się jedynie na trzech z sześciu podanych form, które najlepiej ukazują odbieranie i reagowanie dziecka na bodźce z zewnątrz.

*Rozmowy z dzieckiem:* Kontakt werbalny ze strony matki może mieć formę monologu lub dialogu. Wiersze, bajki czy opowiadanie historii zaliczymy oczywiście do monologu, natomiast wypowiedzi skierowane w stronę dziecka, nazwiemy dialogiem. Można zauważyć, że skoro dialog to rozmowa pomiędzy dwiema osobami, a dziecko nie jest w stanie odpowiedzieć, to dlaczego jest to nadal dialog? Otóż to prawda, że dziecko nie jest w stanie odpowiedzieć matce słowami, lecz jest w stanie zrobić to niewerbalnie – poruszając się. Matka, czując ruchy swojego dziecka, zachowuje się, jakby słyszała odpowiedź, która ma wpływ na dalszą część rozmowy (Matuszczak-Świgoń, Kowalska-Żelewska, 2020).

Dziecko w łonie matki reaguje na jej głos ok. 32-34 tygodnia ciąży, poruszając się ze zdecydowanie większą częstotliwością, gdy je słyszy (Matuszczak-Świgoń, Kowalska-Żelewska, 2020). Można przypuszczać, że wzbudza to w nim wtedy tak silne emocje, że aż chce je pokazać. Badania pokazały, że dziecko po urodzeniu potrafi rozpoznać głos matki i jest przy nim spokojniejsze niż przy innym żeńskim głosie, zatem obala to teorię, która mówi, że ruchy dziecka mogły oznaczać strach. Co ciekawe badania spektrografem wykazały, że krzyk dziecka po urodzeniu zawiera już elementy głosu matki. Zalicza się do nich między innymi intonację i rytm (Matuszczak-Świgoń, Kowalska-Żelewska, 2020). Może nasunąć się pytanie, co jeśli głos jest uwarunkowany genetycznie? Jest to jak najbardziej słuszna uwaga, zatem zaczęto szukać innych dowodów na to, że dziecko w okresie prenatalnym uczy się i zapamiętuje głos matki. Kolej-

ne badania pokazały, że dziecko w łonie matki uczy się dokładnych słów i sekwencji, które zostały wypowiedziane. Dowodem na to był fakt, że dziecko po urodzeniu było w stanie odróżnić wierszyk, który matka często czytała na głos w trakcie ciąży, od tego który czytała pierwszy raz oraz nawet, gdy mówi go obcy głos żeński (Matuszczak-Świgoń, Kowalska-Żelewska, 2020). Wyznacznikiem do pomiaru było przyspieszanie i zwalnianie tętna dziecka, które stanowi najczęstszy wskaźnik do pomiaru reakcji dziecka na zewnętrzne bodźce (Matuszczak-Świgoń, Kowalska-Żelewska, 2020), w zestawieniu z reakcją całego ciała. Założono, że, gdy dziecko nie będzie miało zmian w tętnie i będzie spokojne – wierszyk zostanie rozpoznany. Jeśli natomiast nastąpią zmiany w jego tętnie i będzie wyraźnie pobudzone – wierszyk będzie mu obcy. Ponad to po narodzinach dzieci były w stanie odróżnić też język ojczysty od obcego.

*Śpiewanie dziecku:* Śpiew wpływa rozluźniająco na człowieka i jest obecny w każdej kulturze. Rosario Montemurro (1996) przeprowadziła eksperyment w Walencji, który polegał na śpiewaniu przez matki kołysanek swoim nienarodzonym dzieciom. W trakcie eksperymentu matki zaczynały czuć jak ich dzieci zaczęły się poruszać i wręcz rytmicznie przyłączać się do śpiewu. Okazało się również, że wspólny śpiew działa bardzo odprężająco na kobietę oraz zacieśnia więź emocjonalną z dzieckiem. Po narodzinach dziecko – było w stanie odróżnić wcześniej słyszaną kołysankę od innej, całkowicie obcej.

*Słuchanie muzyki:* Muzyka ma inną jakość niż śpiew i rozmowa, dlatego jest jeszcze inaczej odbierana przez człowieka. Muzyka pobudza inne ośrodki nerwowe w mózgu, przez co jest w stanie poprawić nastrój, uspokoić nerwy, tempo oddechu czy nawet zmienić temperaturę ciała. Lista zaleceń słuchania muzyki w ciąży jest. Dziecko, będąc w łonie matki, reaguje na dźwięki poprzez ruch oraz zmianę rytmu serca (Matuszczak-Świgoń, Kowalska-Żelewska, 2020). Badania naukowe wykazały, że pogodne piosenki działają rozluźniająco na mięśnie dziecka, a utwory gwałtowne pobudzają jego organizm do pracy. Koncerty Bacha, Mozarta, Schumanna czy Vivaldiego są w stanie wywołać delikatne i rytmiczne kopnięcia dziecka, podczas gdy muzyka rockowa daje efekt całkowicie odwrotny (Kornas-Biela, 2004). Dziecko inaczej reaguje na muzykę spokojniejszą, ponieważ jej tempo przypomina mu o częstotliwości uderzeń serca matki w stanie spoczynku. Termin „Efekt Mozarta”, który przedstawił Alfred Tomatis zakłada, że dzieci słuchające muzyki klasycznej, będąc już w brzuchu matki, mają lepiej rozwinięty mózg, a dzięki temu ogólnie szybciej się rozwijają.

W przyszłości może to skutkować wyższym ilorazem inteligencji oraz łatwością nauki języków obcych.

Mimo że dziecko w łonie matki z reguły lepiej odbiera dźwięki spokojne i powtarzające się, to badania pokazały, że gdy matka preferuje inny rodzaj muzyki – ono też (Dąbrowska-Wnuk, 2019). Każdy rodzaj muzyki, który relaksuje matkę, w podobny sposób wpływa na dziecko. Dziecko odbiera bodziec i łączy go ze stanem emocjonalnym matki. W tym przypadku, gdy matka jest odprężona i zrelaksowana, dziecko zapamięta daną muzykę jako bezpieczną i relaksującą. Doświadczane przez matkę emocje są przekazywane dziecku dzięki hormonom, które wytwarza jej organizm. Wyciszenie i odprężenie będące reakcją na znane bodźce zostanie zapamiętane przez dziecko i odtworzone po urodzeniu (Dąbrowska-Wnuk, 2019). Zatem rodzi się pytanie, w jaki sposób hormony matki wpływają na dziecko?

## 7. Droga hormonalna

Mimo ilości skomplikowanych struktur w mózgu człowieka w momentach wzbudzających silne emocje, kontrolę przejmuje układ limbiczny. Główną częścią układu limbicznego jest podwzgórze, które we współpracy z przysadką mózgową, umożliwiają przetwarzanie aktywności neuronalnej na hormonalną. Całość układu podwzgórzowo-przysadkowego odpowiada między innymi za regulację rytmu dobowego, regulację temperatury ciała, a przede wszystkim za regulację emocji i reakcję organizmu na stres. Zmysły odbierają bodźce, które biegną do wzgórza, dalej do ciała migdałowatego, a następnie, mijając po drodze jeszcze kilka przystanków - do mózgu myślącego. W ten sposób bodziec, który zostanie odebrany przez ciało migdałowate jako zagrożenie, pobudzi inne struktury ciała, między innymi do wytworzenia hormonów takich jak kortyzol lub adrenalina (Kończewska – Murdzek, Murdzek – Wierzbicka, 2017).

Badania empiryczne potwierdzają, że doświadczane przez matkę emocje są przekazywane dziecku dzięki hormonom wytwarzanym na osi podwzgórze – przysadka - nadnercza oraz dzięki strukturom neuroprzekazników, które oddziałują na układ nerwowy i endokryny dziecka (Dąbrowska-Wnuk, 2019). Hormony wydzielane przez organizm matki przenikają przez łożysko i docierają bezpośrednio do krwioobiegu dziecka.

Skutkiem tego jest odczuwanie przez dziecko wszystkich emocji, które w danym momencie odczuwa matka. Jeżeli kobieta podczas ciąży jest z niej zadowolona, czuje szczęście i radość, w jej krwi pojawiają się pozytywne związki chemiczne, np. endorfiny, które powodują, że dziecko odczuwa wszystkie te emocje razem z matką. Niestety, proces ten działa również w przypadku zestawienia negatywnych emocji. Napięcie, stres, stany depresyjne czy lęki powodują, że do dziecka docierają związki chemiczne, takie jak kortyzol, który skutkuje negatywnym wpływem na odczucia dziecka (Tataj-Puzyna, Baranowska, Bączek, Sys, 2018).

Może się wydawać, że emocje, których doświadczy dziecko w łonie matki pozostają z nim tylko na okres ciąży, lecz dzięki połączeniom neuronowym w mózgu dziecka kształtuje się jego charakter. Ta relacja między matką, a dzieckiem trwa nieustannie przez cały okres ciąży, a emocje których doświadcza dziecko zapisują się w jego pamięci nieświadomej (Kończewska-Murdzek, Murdzek-Wierzbička, 2017). Po narodzinach dziecko, które przez długi okres czasu miało kontakt ze stresem lub niepokojem, może w przyszłości mieć większe predyspozycje do zaburzeń lękowych lub występowania depresji (Brodowska, Bąk - Sosnowska, 2020). Badania niejednokrotnie pokazały, że sposób, w jaki rodzice traktują dziecko, wpływa na jego charakter i rozwój emocjonalny, jednakże warto zaznaczyć, że dzieje się to już w łonie matki.

## 8. Wnioski

Podsumowując, celem pracy było ustalenie, czy komunikacja z dzieckiem w okresie prenatalnym sprawia, że dziecko po urodzeniu rozpoznaje słyszane ponownie bodźce. Hipotezę tę potwierdziły liczne badania, które udowodniły, że macica jest pierwszym miejscem, gdzie dziecko doznaje pierwszych wrażeń dotykowych, wzrokowych i dźwiękowych, a także emocjonalnych. Programowanie i pamięć prenatalna pozwalają mu na zapamiętanie odebranych bodźców i wykorzystanie ich w życiu postnatalnym (Dąbrowska-Wnuk, 2019).

Dźwięki będące stałym otoczeniem macicy, takie jak bicie serca matki, szum płynącej krwi, odgłosy kości i pracujących narządów, będą pierwszymi, do których najszybciej przyzwyczai się dziecko i je zapamięta. Drugimi dźwiękami będą głosy rodziców oraz sekwencje słów przez nich wypowiedane. Trzecim rodzajem dźwięków, które dziecko

zapamięta i zinterpretuje jako bezpieczne, będą to bodźce, które wprowadzają samą matkę w stan relaksu. Odprężenie, które będzie czuła matka, dzięki hormonom- wytworzonym przez jej organizm, pozytywnie wpłynie na emocje i doznania dziecka (Dąbrowska-Wnuk, 2019). Rezultatem tych trzech aspektów jest fakt, że w mózgu dziecka powstają nowe połączenia między synapsami, a to z kolei skutkuje rozwojem inteligencji zmysłowo - ruchowej (Matuszczak-Świgoń, Kowalska-Żelewska, 2020). Co za tym idzie, niektórzy ludzie nie lubią ciszy i preferują naukę przy otwartym oknie lub potrafią zasypiać podczas jazdy samochodem. Rytmiczne bodźce wprowadzają takiego dorosłego człowieka w stan relaksu, ponieważ jego podświadomość czuje ciągłość z życiem prenatalnym, a właśnie tam czuł się bezpiecznie (Dąbrowska-Wnuk, 2019). Wszystko sprowadza się do tego, że komunikacja z dzieckiem w okresie prenatalnym sprawia, że dziecko rozpoznaje słyszane ponownie bodźce po urodzeniu, zapamiętuje je, a ponad to mogą one z nim zostać na całe życie.

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## Communication with the child during the prenatal period and its subsequent reactions to the same stimuli

### Keywords

child, mother, prenatal period, communication, stimuli, hormones

### Abstract

The article explores the theme of communication with the child during the prenatal period. The main research hypothesis posits that communication with the child during the prenatal period enables the child to recognize stimuli heard again after birth. The objective of the study is to examine the specific stimuli the child perceives and how it reacts to them. The paper explains concepts such as prenatal programming and prenatal memory, outlines the process of fetal auditory development, and explores how hormones produced by the mother's body influence the child's reactions. The article is based on literature primarily related to psychology and biology. Qualitative research methods were employed for the study, primarily in-depth interviews. The main tool used to measure the child's reactions was fetal heart rate monitoring (KTG). According to the assumptions, communication with the child during the prenatal period leads to the child memorizing stimuli, and after birth, it responds to stimuli heard again. The article also provides evidence of the impact of these stimuli on an individual's adult life.







## Wiersze

Piotr Franczyk

### I

#### „Zimna ziemia»

Ziemia jest teraz bardzo zimna, pokryta lodem.  
Leci na mnie biały śnieg, a Ja nie mam już sił.  
    Wydała na mnie rozkaz,  
    Biała dama ze złotą koroną.  
    Nie mam sił tego zmienić,  
    założyła żelazne kajdany,  
zamkła w podziemiach starego zrujnowanego pałacu.  
    Czy ktoś mnie uratuje?  
    Czy ktoś wie, co czuję?  
    Czy komuś na mnie zależy?  
    Czy ktoś mnie kocha?  
Czy odejść do raju i zaznać w końcu spokoju?  
    Mój błąd, moja wina...  
Gdybym miał skrzydła, umiał latać,  
przefrunąłbym te straszne ciemne, zimne mury,  
i odleciałbym w nieznane.

## II „Zamknięta droga”

Żal, ból cierpienie...  
wszystko ma swoje przebaczenie,  
oddajesz swe serce, a jednak zdrada daje nieszczęście.  
Mojego serca nikt nie uzdrowi,  
bo życie nie m już drogi.  
Boso, po kamieniach wbijających się w stopy,  
czuję każdy ból Mojej trwogi.  
Droga zamknięta, drzwi zamknięte,  
a nawet okna z drewna zatrzaśnięte.  
Patrzę przez szparę, ciągle ta zima,  
czy moja głowa to wytrzyma?  
Biało, biało, biało...

### III „Pusty rząd krzesel”

W pustym rzędzie krzesel siedziałem i płakałem,  
Pilot w ręce trzymałem i klisze życia przewijałem.  
Krok po kroku los wspominałem.  
moje życie na nowo układałem.  
Film nieprzerwalnie zły i opłakany,  
Czy los zadrwił z mojej drogi?.  
Klisza po kliszy, coraz to gorsza,  
gdy historia życia leci jak z gorsza.  
Gdy chcę coś poprawić nie starcza mi sił,  
Można przekreślić ten straszny film.  
Nic mnie nie cieszy w konie samotności,  
lecz serce rozdarte jest właśnie ze skromności.  
Cała o mnie prawda w filmie zapisana,  
klatka po klatce szybko spalana.  
Filmu nakręcić na nowo nie mogę,  
chyba, że zakończenie będzie na sznurze w ogrodzie.

#### IV „Poznając ciebie...”

Po raz pierwszy, serce zaczęło bić,  
rozum odebrało, oddech zaparło,  
ciało zadrżało, dusza radość wydała.  
Oczy me błyszczały, uszy dużo słyszały,  
ręce pisały, a usta śpiewały.  
Hej jedyna gwiazdo na niebie,  
słońce jest blisko Ciebie.  
Hej kochana, do serca ciągle przytulana,  
ciągle wspominana i myślami wzbogacana.  
Cześć kochana, taka jedyna dama,  
w moim sercu zawsze zachowana.  
Twój uśmiech dawał nadzieję,  
Twe słowa wyrażały zadowolenie.  
Twoje ręce gest dawały,  
lecz pierścionka przyjąć nie chciały.  
Hej ma miła, hej kochana, hej jedyna  
na wieki w sercu zachowana,  
taka jedyna dama.

V  
„Ogród oddechu”

Zaczynam od jednego oddechu,  
Powoli bez pośpiechu.  
Zacząłem chodzić drogą, po której wcześniej stąpałem,  
wąchałem róże, których wcześniej dotykałem.  
Kwiaty pachnące, drzewa kwitnące,  
pełne nadziei, już nikt tego nie zmieni.  
Słońce zaświeciło ogromnym blaskiem,  
a anioły z nieba śpiewały głośnym wrzaskiem.  
Nadzieja powraca, serca już nie rani,  
a rozum Mój w jasności promieniem się bawi.  
Z pustego pola, w ogród namiętności,  
wydostałem się z tej powierzchowności.  
Jestem radosny,  
jestem szczęśliwy,  
gdy zdobyłem te górskie szczeliny.  
Mam już nadzieję, mam przeznaczenie...  
W miłości i radości pajam się, aż do namiętności.  
Namiętność przychodzi i już nie zawodzi.  
Dajesz, otrzymujesz, kochasz i się radujesz.  
Wstając uśmiechnięty, bo widzę świat piękniejszy.  
Mocno stąpam po ziemi,  
bo życie daje mi ogrom zieleni.  
Serce moje się weseli,  
a rady już dawno zniknęły.  
Odmieniłem Swój los, patrząc na wprost.  
Już zapomniałem o swoim cierpieniu,  
Teraz żyje w swoim przeznaczeniu.

## VI „Nadejdzie dzień”

Nadejdzie dzień wolności,  
będzie to koniec mojej samotności.  
Będę śpiewał psalmy z aniołami,  
w niebie wraz z moimi otrzymanymi skrzydłami.  
Nadejdzie dzień, że będę tańczył w raju,  
bo w końcu zakończy się Mój los w ciernistym gaju.  
Tam każdy mnie zrozumie,  
przytuli jak tylko umie.  
Tam pytał nikt nie będzie,  
bo wszystko wiadomo już będzie.  
Na ziemi wszystko mi zabrano  
i niestety mnie pokonano.  
Nadejdzie dzień, że wrogowie mnie wspomną,  
nadejdzie dzień, że w jedną łzę zwątpią.  
W ostateczności nadejdzie ten dzień,  
że wszyscy powiecie, Piotrek przepraszamy Cię.

## VII „Miłość to cierpienie”

Miłość to cierpienie, moje przeznaczenie,  
miłość zawodzi, choroba przychodzi.

Błędne myślenie robi wrażenie.

Miłość jest złą, dla takiego jak Ja,  
Miłość jest niewolą, w pełni świadomą.

Oddajesz się miłości,  
a ona robi z Ciebie wroga namiętności,  
Miłość przychodzi i dziwnie odchodzi,  
niezauważona, a w pełni naznaczona.

Pijesz wino miłości,  
a potem krew spływa strumieniem beznadziejności.  
Brak zasadności jest w tej miłości.



## VIII „Karuzela szalona”

Pędzi jak szalona karuzela rozwalona,  
z pajacem na krześle wiecznie rozbawiona.

Kręci się kręci pajac szalony,  
w twarz mi się śmieje wciąż rozbawiony.

Chce mnie zabrać w wir szalony,  
ale nie będę z tego zadowolony.

Nawet w wesołym miasteczku mnie prześladowe,  
nie dajesz wytchnienia, sam nie rozumiem.

Ło ty pajacu z czerwoną kokardą,  
Pokazałeś mi miłość, czarną- nic nie wartą.

Ta miłość nie może być już szalona,  
bo czarną kokardą została uwieńczona.

Czarna kokarda z czarnym welonem,  
pokryła to serce wcześniej czerwone.

## IX „Brak oddechu”

Pełen żalu, pełen bólu,  
nie, to nie dla mojego rozumu.  
Serce nie bije, już nic nie istnieje.  
Biegnę i dobiec nie mogę,  
bo sił brakuje, oddech blokuje.  
Oddech, chcę oddychać,  
nie zabieraj mi ostatniego powietrza.  
Będę błagał, będę klękał,  
będę walczył, będę stękał.  
Litości, litości, daj oddychać,  
albo zabierz i nie daj mi cierpieć,  
bo brak sił nastąpi z niedoli.

**X**  
**„Biały cień”**

Witaj biały cieniu, czego oczekujesz ode mnie?  
Czy dążysz do rozłąki?  
I każesz płakać ziemi, niebu, moim bliskim?  
Serce mej matki zaleje się krwią, pęknie, przestanie bić,  
a rozum i dusza zaczną łkać.  
Nie ma nikogo na świecie,  
kto mógłby zająć moje miejsce.  
Cały świat będzie płakał, po moim wyzwoleniu.  
Nie każ płakać płakać niewinnej matce,  
oddaj wyzwól, zostaw mnie...  
Pozwól mi odejść z Twojego ciemnego pałacu.  
Hej biały cieniu,  
Hej, zostaw mnie.

## XI „Biała królowa”

Hej biała królowo,  
Która ciągle mnie odwiedzasz,  
Jak wstaje- siedzisz na łóżku,  
jak jem, patrzysz w mój talerz,  
jak chce pić, zalewasz kawę,  
jak usypiam, tulisz kołdrą.  
Jesteś ciągle przy mnie,  
w domu, pracy, ciągle jesteś ze mną.  
Co chcesz ode mnie?  
Dlaczego krzyczysz?  
dlaczego dajesz lęk, obawę, płacz, złość, niechęć?  
Dlaczego mnie zabijasz?  
Dlaczego chcesz mnie zabrać?  
Dlaczego mną szargasz?  
Boję się Ciebie, odejdz...  
Przechodzisz, tłamsisz, poniewierasz,  
zabierasz chęć życia,  
zabierasz sen, uśmiech, radość, śpiew, taniec,  
zabierasz wszystko- dajesz tylko cisze.  
Ta cisza jest jak zima,  
biała przysypana białą pierzyną.  
Tam nic nie ma, nic nie żyje.  
Królowo białej ciszy, zabrałaś mi życie.





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