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Highlights

- Interactive Colorful Tiles
- Modern Ukrainian Orthodox Churches
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- Alcoholic Beverages among Adolescents

Discovering Thoughts, Inventing Future

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The Work of Art in the Age of Armed Conflict in Central America

By Gabriel Galeano
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Abstract- The article interprets the artistic production of the seventies and eighties of the 20th century in Central America, as a result of the alterations and conflicts generated by the cold war. Likewise, the text explains the constraints on the strategies of representation and the very notion of a work of art as a result of the political-military conflict generated by the struggles for revolutionary transformation in the region and, finally, the text lists and manifests some of the aesthetic and artistic contributions of the visual representations of the time of conflict to the emerging Central American art of the nineties, and of the new century.

Keywords: central american art, resistance art, the work of art in the age of armed conflict, displeasure images.

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The Work of Art in the Age of Armed Conflict in Central America

La Obra de Arte en la Época Del Conflicto Armado en Centroamérica

Gabriel Galeano

Resumen- El artículo interpreta la producción artística de la década de los setenta y ochenta del siglo XX en Centroamérica, a la luz de las alteraciones y los conflictos generados por la guerra fría. Asimismo, el texto explica los condicionamientos en las estrategias de representación y de la misma noción de obra de arte a raíz del conflicto político-militar generado por las luchas de transformación revolucionaria en la región y, por último, el texto enumera y manifiesta algunas de las contribuciones estéticas y artísticas de las representaciones visuales de la época de conflicto al arte centroamericano emergente de la década de los noventa y del nuevo siglo.

Palabras clave: arte centroamericano, arte de resistencia, arte de la época del conflicto armado, imágenes de displacer.

Abstract- The article interprets the artistic production of the seventies and eighties of the 20th century in Central America, as a result of the alterations and conflicts generated by the cold war. Likewise, the text explains the constraints on the strategies of representation and the very notion of a work of art as a result of the political-military conflict generated by the struggles for revolutionary transformation in the region and, finally, the text lists and manifests some of the aesthetic and artistic contributions of the visual representations of the time of conflict to the emerging Central American art of the nineties, and of the new century.

Keywords: central american art, resistance art, the work of art in the age of armed conflict, displeasure images.

I. Introducción

En el contexto de la región centroamericana, durante la década de los ochenta del siglo pasado, se manifestaron una serie de acontecimientos de carácter político y social que lograron sacudir la percepción y la subjetividad creadora. El conflicto bélico para frenar a los grupos insurgentes en Nicaragua, El Salvador y Guatemala, no solo ocasionó una profunda destrucción en la región, sino que permitió que se gestaran una serie de procesos que vulneraban y lesionaban de forma profunda los derechos de la población civil. Durante ese periodo, la mayoría de los creadores centroamericanos tomaron partido y generaron su aparato artístico a partir de una estética de la resistencia, asimismo, sus discursos o lenguajes artísticos se volcaron a expresar sus simpatías con los programas de la izquierda latinoamericana. En algunos casos, este compromiso militante no fue del todo provechoso, pues en lugar de generar obras que lograran impulsar el libre juego de la imaginación, se crearon textos con alto grado de referencialidad respecto a la realidad apariencial, lo que provocó un enorme disgusto estético al especializado círculo del arte centroamericano.

La crítica de arte en Centroamérica al referirse a la producción artística de la época del conflicto armado lo hace sin considerar los aportes y las transformaciones suscitadas en el régimen estético de las artes. Los cuestionamientos de la crítica de arte giraron en torno a la calidad estética de las obras y a lo denotativo de sus discursos, pero también al firme compromiso político e ideológico de los artistas. ´Arte militante´ fue el calificativo empleado por la mayoría de los críticos para referirse a la producción artística de la década de los setenta y ochenta. Para la mayoría de los críticos, durante ese periodo no se elaboraron obras de calidad y solidez estética, sino panfletos que buscaban enaltecer los valores revolucionarios y afirmar la conciencia de clase de los sectores explotados.

De acuerdo con la idea que las obras de ese período no tenían el alcance estético requerido por las instituciones artísticas, la crítica de arte, denominó esta etapa como década perdida. A nuestro parecer, esta visión del arte centroamericano se reduce a calificar la obra a partir del enaltecimiento de las dimensiones estéticas tradicionales, dejando de lado las dimensiones morales, cognitivas y políticas. De acuerdo con Adorno, esta simplificación en la valoración conduce a una percepción equivocada, pues "si el arte es percibido de una manera estrictamente estética, no es percibido de una manera estéticamente correcta" (Adorno, 2004, p.16).

Durante la década de los noventa del siglo XX, el arte centroamericano experimentó ciertos desplazamientos que beneficiaron su inserción en el mercado internacional del arte. Sin embargo, esta apertura implicó la perdida de la radicalidad política que caracterizó a los movimientos de vanguardia que se organizaron durante la época de conflicto. Para el mundo del arte centroamericano, esta apertura al mercado internacional fue producto de los desplazamientos generados por los cambios de

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paradigma en el arte latinoamericano y centroamericano. Además, la inserción o, más bien, el reconocimiento de las prácticas artísticas contemporáneas de lo que el artista Luis Camnitzer ha denominado "mercado hegemónico" implicaba un hecho sin precedentes para una región que había permanecido oculta y marginada. Pero el reconocimiento de las nuevas prácticas se emparejó con un discurso que legitimaba como artístico lo posthistórico, es decir, se propagandizó por parte de las instituciones artísticas un tipo de arte que se encontraba más allá de los imperativos estéticos y políticos de la modernidad, en una palabra, se institucionalizó un tipo de relato que dejaba de lado las aspiraciones de transformación de la década de los setenta y ochenta.

En la apertura propiciada por la globalización, en Centroamérica se inició un amplio debate sobre el sesgo ideológico y el limitado alcance estético de las obras de arte de la época de conflicto, se cuestionó de forma profunda la afiliación partidaria de muchos artistas, en otras palabras, se sepultó de forma contundente los aportes artísticos de la época y se suprimieron algunos aspectos sustanciales de las imágenes producidas en ese momento histórico. De manera que, este artículo tiene el propósito de rescatar parte de los aportes y de los alcances estéticos del arte de la época de conflicto, incluso, señalar el legado de las prácticas artísticas de la década de los setenta y ochenta al arte contemporáneo centroamericano.

II. Arte, Conflicto y Aspiraciones Revolucionarias

Los artistas centroamericanos que desarrollaron su propuesta durante la década de los setenta y ochenta del siglo XX, se preocuparon por expresar en imágenes la violencia y las enormes contradicciones sociales de su mundo circundante. En muchos casos, el tratamiento de la violencia y los problemas generados por las grandes asimetrías sociales, fue crudo y directo, pero en otros, las imágenes se volvían símbolos que vislumbraban la complejidad de lo existente. Los primeros, han sido fuertemente cuestionados por la crítica y las instituciones artísticas de la región por mostrar la crueldad y las injusticias a partir de los imperativos estéticos del realismo socialista. El segundo grupo de creadores, gozan de un mayor prestigio, pero tampoco su obra ha logrado ser plenamente interpretada y comprendida por la crítica de arte centroamericana.

Estos artistas, empleando la iconografía de la época, lograron construir un discurso visual que desatendía la visión atrofiada del realismo social, fueron obras críticas, con una voz de denuncia, pero al mismo tiempo, incentivaban el libre juego de la imaginación. En esa segunda línea de creación, se encuentran los artistas Elmar Rojas, Moisés Barrios, Rodolfo Abularach (Guatemala), Ezequiel Padilla, Luis H. Padilla, Aníbal Cruz, Felipe Burchard, Víctor López (Honduras), Cesar Menéndez, Benjamin Cañas (El Salvador) Armando Morales, Leoncio Sáenz y Alejandro Oróstegui (Nicaragua).

La pintura de estos artistas se construyó a partir de una diversidad de tendencias que pasaban desde el expresionismo, el abstraccionismo, el nuevo realismo, el realismo mágico y, en algunos casos, el expresionismo abstracto y el informalismo. La mayoría de estos artistas tuvieron contacto directo con los movimientos de vanguardia europeos y las tendencias contemporáneas de la pintura norteamericana. Sin embargo, sus obras no fueron una reproducción directa de las expresiones artísticas en boga, por el contrario, se constituyeron desde una identidad personal que logró expresar y vislumbrar la verdad de su momento histórico. Cabe señalar que, desde la perspectiva de estos artistas, no solo se trataba de incursionar sin ningún tipo de propósito en las corrientes artísticas de su momento, por el contrario, se trataba de asumir el arte desde un compromiso con la vida y las transformaciones de su época. Precisamente por esa razón, su pintura no podía estar al margen del conflicto que generaba la lucha por la transformación de Centroamérica.

Para comprender de forma más apropiada la producción artística de este periodo, se hace necesario, una interpretación de las brutales condiciones del contexto histórico, evidentemente, sin dejar de considerar que "la realidad de la obra de arte y su fuerza declarativa no se dejan limitar al horizonte histórico originario en el cual el creador de la obra y el contemplador eran efectivamente simultáneos" (Gadamer, 2018, p. 55).

El filósofo francés, Jean Baudrillard pensó, a mi juicio acertadamente, que "la obra de arte no es el reflejo mecánico de las condiciones positivas o negativas del mundo" (2006, p.19), sin embargo, en el caso específico del arte centroamericano, resulta muy apropiado considerar el peso del contexto en la configuración de los aparatos estéticos. Al menos, para lograr comprender el contexto de sentido de las imágenes del periodo. De acuerdo con la crítica de arte Bélgica Rodríguez (1994, p.12), "la producción artística centroamericana se ha desarrollado bajo el furor de los conflictos bélicos, sociales y políticos. Lo que lógicamente, la ha afectado profundamente". Por consiguiente, el arte centroamericano de la década de los setenta y ochenta del siglo anterior, no puede ser plenamente comprendido si se obvia el conflicto bélico y las condiciones de precariedad y atraso de la institucionalidad artística de la región centroamericana.

Para la década de los ochenta del siglo anterior, en la región centroamericana se pronunciaron una serie de conflictos producto de las tensiones provocadas por la guerra fría. Por un lado, las

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organizaciones político militares, motivadas por el triunfo de la revolución nicaragüense en julio de 1979, se enfrentaban a través de la lucha armada a las fuerzas contrainsurgentes y, por otro, los estados nacionales aplicaban una serie de políticas que no solo vulneraban derechos de la población civil, sino que a través de sus aparatos de seguridad reprimían de forma violenta toda oposición contra el orden existente. Por otra parte, el sistema artístico cultural de Centroamérica, con la excepcionalidad de Costa Rica, siempre fue precario y, en la mayoría de los casos, la participación del Estado era inexistente. Para la curadora costarricense Virginia Pérez Ratton, durante la época del conflicto armado, desde la perspectiva artístico-cultural:

> Centroamérica fue percibida como poco más que el escenario convulso del sandinismo triunfante y luego derrotado, de los movimientos guerrilleros salvadoreños y del genocidio guatemalteco, del Irán-contras y del narcotráfico. En medio de todo esto, Costa Rica era proyectada como excepción, aislada en medio del conflicto, pero de ninguna forma como un centro de interés cultural (2012, p. 51-52).

Las instituciones que aportaban a la dinámica del arte en Centroamérica de ese momento se crearon y se sostuvieron por la participación de galeristas y de los propios artistas. Tal es el caso del *Taller de la Merced* (Honduras), *Galería Imaginaria* (Guatemala) y galería *El Laberinto* (El Salvador).

En el plano político-social los artistas durante la época de conflicto no fueron simples espectadores y, en muchos casos, participaron desde una militancia activa en el proceso. Esta actitud de compromiso y militancia no fue algo nuevo en el círculo del arte, sino algo que se había manifestado entre los artistas que se agruparon en los movimientos de vanguardia. Los movimientos artísticos de vanguardia tenían como premisa fundamental la transformación de la sociedad, ya sea desde su unidad cultural y espiritual o, en algunos casos, desde su aparato productivo y estructura social. Tal fue el caso del dada y el surrealismo. Los artistas agrupados en estos movimientos estaban convencidos que la lucha contra el sistema capitalista y el fascismo no podía ser conducida únicamente desde el terreno del arte, sino que se requería de una participación directa, de una militancia activa en el frente revolucionario. El gran teórico y poeta surrealista André Breton, manifestaba que "en nuestra época la tarea suprema del arte es participar consciente y activamente en la preparación de la revolución" (Bretón, Trotsky y Rivera, 2019, p. 78).

Esta actitud de compromiso y militancia fue asumida de la mejor manera por los creadores centroamericanos del periodo de conflicto y, por ello, su lucha logró traspasar el terreno de lo artístico, para situarse en el plano de la política. Muchos de los artistas de ese momento participaron en luchas gremiales, sindicales y, en algunos casos, en el frente guerrillero.[1]

En el plano artístico, los artistas de este período, elaboraron sus obras a partir de las ideas y el contexto de sentido que el medio circundante imponía como tradición. Cabe resaltar que, para ese momento, la idea de una transformación radical y revolucionaria de la sociedad era la que nutría e impulsaba la creación de materiales estéticos. Por otra parte, la obra de arte tenía una función orientadora, pues desde sus lenguajes y formas podía contribuir con la afirmación de la conciencia de los sectores oprimidos. Desde la URSS fue impulsada la idea entre los artistas y los círculos de la intelectualidad que una de las tareas más apremiantes del arte era acercarse a las masas, no solo para culturizarlas e instruirlas, sino para fomentar su sensibilidad y cultura estética. Pensadores como Walter Benjamin se opusieron de manera radical a esta corriente de expresión artística, pues por revolucionaria que parezca este tipo de manifestaciones tenían un efecto contrarrevolucionario.[2]

Para la década de los ochenta del siglo anterior, la obra de arte en el contexto de la región centroamericana, se interpretaba a la luz de los imperativos estéticos del realismo social. Por ejemplo, una obra era revolucionaria si sus contenidos expresaban de la mejor manera las contradicciones e injusticias sociales y contribuía con la expansión del programa revolucionario de las organizaciones políticas de izquierda. Esa mirada atrofiada del arte condujo a la reproducción de sistemas de producción artística limitados, pero otros creadores, hicieron caso omiso a las imposiciones del estalinismo y se esforzaron por dar expresión a las necesidades internas de la humanidad y, por ello, su trabajo se convirtió en un modo de defensa contra la barbarie y la destrucción llevada a cabo por el totalitarismo. Cabe señalar que, en el contexto de guerra e intervención militar extranjera los artistas centroamericanos mantenían la necesidad de emplear la obra de arte como un medio "de autoafirmación y autodefensa, a la protesta contra la injusticia o al dolor por el destino humano" (Hauser, 1977, p. 555).

La violencia y el terror ejercido por los estados de la región en el contexto de la guerra fría, demandaba un arte crítico que denunciara el dolor y el sufrimiento provocado. Bajo este imperativo se desarrollaron dos tendencias, por un lado, el arte que denunciaba y cuestionaba de forma realista la realidad social y, por otro lado, el arte que renunció a la representación mimética y buscaba liberarnos de dogmas y prejuicios que estrechaban la imaginación creadora. En ambas

[1] El poeta salvadoreño Roque Antonio Dalton García participó y combatió de forma directa en el Ejército Revolucionario del Pueblo de El Salvador (ERP).

[2] Véase: Benjamin, W. (2004). *El autor como productor*. Ítaca

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líneas, nos encontramos con artistas que protestaban de forma enérgica contra la civilización capitalista y, en ambos sectores, no se conformaban con crear imágenes banales para la generación de disfrute y goce estético, sino que se dieron la tarea de mostrar su ira y descontento por medio de la producción de obras que expresaban el dolor experimentado y denunciaban los crímenes cometidos por el totalitarismo de estado.

Durante el periodo bélico en la región centroamericana, el arte se concibió como reflejo de las tempestuosas condiciones del momento, pero también como un modo de expresión que permitía denunciar, cuestionar, criticar y resistir al terror desatado por el totalitarismo. En su teoría estética, el filósofo alemán Theodor Adorno, argumentó que el arte es la antítesis social de la sociedad, pues no se deduce inmediatamente de ésta, por el contrario, la constitución de su territorio está en consonancia con un horizonte interior de los seres humanos en tanto que espacio de representación y, por esa razón, el arte no solo participa de la sublimación, sino que representa el espacio intersubjetivo de los seres humanos. De acuerdo con Bélgica Rodríguez, el arte centroamericano de ese momento, como medio de representación intersubjetivo generó "imágenes desgarradas, dolorosas, prácticamente sin rostro, que pierden su carácter individual para convertirse en símbolo colectivo de un dolor" (1994, p.13).

En suma, los artistas de la época de conflicto nutrieron su imaginario artístico a partir de los imperativos estéticos de los movimientos de vanguardia, pero también, se vieron fuertemente influenciados por las ideas que emergieron en el contexto revolucionario del momento. Por tal razón, su discurso estético reprodujo las aspiraciones de transformación y cambio social de la época. Esta adhesión o vinculación a la política no contaminó sus obras, tampoco las hizo menos importantes, por el contrario, permitió afianzar la idea, tan rechazada en nuestros días postmodernos, que la estética se ha mantenido como un régimen vinculado a lo social y a lo político. De manera que, su obra permitió evidenciar que la estética y el arte no son realidades antagónicas, por el contrario, se encuentran profundamente relacionadas como componentes esenciales del *sensorium*.

III. Imágenes del Displacer

Durante la época del conflicto armado, el arte se empleó como instrumento de combate contra las violaciones a los derechos humanos y, por ello, la obra de este momento renunció a la belleza promulgada por las estéticas tradicionales para contrarrestar la opresión y la barbarie ejercida por las dictaduras militares.

Susan Sontag, en su libro *Ante el dolor de los demás (2003)*, señaló que encontrar belleza en las fotografías bélicas parece cruel y, de hecho, si la fotografía que ofrece testimonio de lo calamitoso y reprensible es "estética" suele ser muy criticada. Los artistas de la época de conflicto sabían muy bien que el arte que se despliega como crítica de la represión y de la violencia no puede ser estético, aun cuando, las instituciones artísticas demanden que la belleza se manifieste como elemento decisivo y definitorio de las obras de arte.

Críticos de arte como Marta Traba cuestionaron de forma profunda la producción desarrollada por los artistas centroamericanos durante la época de conflicto, pues para ella, las obras de ese momento fueron reducidas a mensajes indiferenciados. Aunque, Traba era consciente que no sólo las condiciones desfavorables de la época eran las responsables de haber determinado un arte con poca relevancia estética, sino que:

> La espesa dependencia que paraliza todos los países centroamericanos (inclusive Costa Rica, pese a su glorificada bonhomía pequeñoburguesa y su carencia de ejército); la cruel historia pasada y presente de las "banana republics"; sus inútiles intentos de liberación; el tratamiento despiadado y despectivo dado al pueblo por el imperio y los atroces cacicazgos de tantos "señores presidentes"; configuran un escenario ferozmente terrestre, un largo, estrecho, "valle de las hamacas" donde deben expresarse los artistas centroamericanos (1973, p.116).

Frente a una historia convulsa y un escenario artístico cultural precario, Marta Traba se preguntaba hasta qué punto el arte centroamericano está contaminado por la injusticia y la desdicha; y, hasta qué punto resulta hijo de la conciencia y de la cólera o, simplemente, "del repudio o la desesperación, sin que esto nada tenga que ver con una conciencia ni explícita ni implícita que impele a meterse en el callejón sin salida de un arte político, realista o simplemente comprometido" (1973.p.117).

Tras sus reflexiones críticas, Marta Traba concluyó que el arte centroamericano se derivaba de los fundamentos estéticos del muralismo mexicano, y el problema de este tipo producción artística fue forzar el curso de creación, supeditar la estética a estructuras políticas y meter "el arte, por la fuerza, en formaletas ideológicas. [Y, por esa razón] los artistas plásticos fracasaron por este empeño de administrar políticamente la invención libre del artista" (1965, p.2).

El crítico de arte de nacionalidad argentina Damián Bayón, pensó que la valoración de Traba hacia el muralismo mexicano había sido injusta por ser demasiado parcial y arbitraria.[3] Muchas de las valoraciones de Traba respecto a las expresiones artísticas del espacio centroamericano son sesgadas y prejuiciosas. Pero como diría Adorno: "el conocimiento

[3] 19 véase: Bayón, D. (1984). "El espléndido no conformismo de Marta Traba", *Sin Nombre: Revista Trimestral Literaria*, pp. 89-96.

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se da antes bien en un entramado de prejuicios, intuiciones, inervaciones, autocorrecciones, anticipaciones y exageraciones; en suma, en la experiencia intensa y fundada, más en modo alguno transparente en todas sus direcciones" (2001, p.78).

Pero las críticas de Traba al arte centroamericano no solo fueron prejuiciosas, sino que se originaron a partir de la intención de imprimir una dinámica al arte centroamericano con respecto a una noción de arte latinoamericano. El gran contacto de Traba con las expresiones artísticas de Centroamérica se originó a partir de su participación como jurado calificador de la primera Bienal Centroamericana. Su fallo como jurado, compartido por el pintor ecuatoriano Oswaldo Guayasamín y el peruano Fernando de Szyszlo generó reacciones adversas y desacuerdos entre la prensa y sectores de la intelectualidad centroamericana, precisamente por el hecho de haber declarado desiertos los premios para Costa Rica, El Salvador y Honduras. En el acta declararon por unanimidad desierto el premio para Costa Rica, "porque la participación de este país a pesar de presentar un aceptable nivel técnico en los casos de Lola Fernández, Rafael Fernández y Jorge Manuel Vargas, tiene un empleo superficial de recursos ya empobrecidos por el uso excesivo (collage de fotografías, pistola de aire, frottage, etc.)".[4] Con relación a El Salvador, "ninguna de las obras presentadas llena los requisitos para merecerlo, por su carencia de imaginación y bajo nivel técnico. En el caso de Honduras, la mayoría de las obras demostraba ser ajenas al proceso del arte contemporáneo. Pero, más allá de la polémica suscitada por el fallo del jurado, la intervención de Marta Traba se orientaba a configurar el arte del istmo a partir de una noción de lo latinoamericano y, aunque el arte centroamericano, fue incluido de manera marginal en la construcción estética del arte latinoamericano, pero siempre participó como periferia de un área geográfica aislada y marginada.

La misma Marta Traba reconoció que el arte centroamericano fue víctima de adversas condiciones sociales, marcadas y acentuadas por desigualdades monstruosas y una miseria sin esperanzas. Este reconocimiento, condujo a Traba a introducir en sus reflexiones la categoría de "área cerrada" para referirse a la región centroamericana y el caribe. Para la crítica argentino-colombiana, Centroamérica y el Caribe es un espacio donde predominan las condiciones endogámicas, la clausura, el peso de la tradición, la fuerza de un ambiente, el imperio de la raza india, la negra, y sus correspondientes mezclas. De acuerdo con Marta Traba (1973), el peso de la tradición de la región es lo que ha permitido que el arte permanezca incólume frente a la influencia y las imposiciones foráneas.

Desde mi punto de vista, la situación de marginalidad y aislamiento de Centroamérica en el periodo de la guerra fría favoreció a los artistas para ejercer resistencia desde el acto de creación sin el riesgo de sufrir la neutralización que experimentan las obras de arte en contextos de apertura comercial. Sin embargo, pese a la actitud de rebeldía contra el sistema, muchas obras producidas durante la época de conflicto no lograron encarnar metafóricamente el contexto sociopolítico y, por tanto, sus modelizaciones fueron burdas, es decir, literales y con poco afán creativo. Pero la producción artística de este momento proclamó desde el arte actos de resistencia, es decir, no sólo lograron aislar las pretensiones expansivas del mercado del arte, sino también frenar el control autoritario de las instituciones culturales en los procesos de producción artística.

Por otra parte, eran obras que se configuraron a partir de una identidad que rechazaba las imposiciones culturales colonialistas y, pese a que, críticos como Marta Traba hayan sostenido que las artes plásticas continentales suscriben "un panorama típicamente colonial" (1973, p.11) estas obras se revelaron en expresión desenfrenada contra todo lo que pretendía subsumir y aniquilar las identidades propias.

Pese a la opinión de la crítica de arte que, por cierto, se fundamentaba en una visión estecista, el arte centroamericano de la época de conflicto fue progresivo por haber desatendido o haber concedido poco valor a la belleza, pues para ese momento, el imperativo histórico demandaba un arte que abogará por la libertad y proclamará un cese a la violación continua de derechos, y no así, un arte que incentivará el placer y el goce estético. El acto de rechazo y de descomposición de las cualidades estéticas tradicionales por parte de los artistas centroamericanos de la época del conflicto no fue un fenómeno singular, sino una de las características de los movimientos de vanguardia. Al menos, así lo demostró lo que Arthur C. Danto denominó Vanguardia Intratable. Para el crítico norteamericano, movimientos artísticos de vanguardia como Dadá y el Surrealismo, contribuyeron a mostrar que la belleza no era algo consustancial al arte, independientemente de que esta estuviera presente.

Fue a partir de las vanguardias artísticas de las primeras décadas del siglo XX que la belleza como valor asociado a los aspectos estructurales dejó de ser un elemento definitorio de las obras de arte. No obstante, la preeminencia de la belleza como elemento definitorio en lo artístico no dejó en ningún momento ser ajena a la tradición de la crítica de arte en Centroamérica, pues es algo que se remonta a las estéticas del siglo XVII y XVIII.

Los artistas de la época de conflicto, motivados y guiados por los programas de los movimientos de

[4] "Guatemala ganó I Bienal de Pintura Centroamericana", *La Nación*, vol. XXIV, núm. 8159, secc. Nacionales, 16 de septiembre de 1971, 25.

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vanguardia dieron la espalda a la belleza y otorgaron mayor preeminencia a los aspectos semánticos, pues lo más significativo era resistir, es decir, hacerle frente al terrorismo de Estado. De modo que, estos artistas supeditaron las formas que despiertan interés estético a la palabra, es decir, a los aspectos discursivos y narrativos.

Las dictaduras militares en Centroamérica no sólo atentaban contra la libertad y los derechos fundamentales, sino también arremetían contra el arte y la cultura. Ciertas obras ejercieron un papel de resistencia contra la opresión, la violencia y la ideología del sistema. Los artistas de la época del conflicto armado habían logrado identificar que "la lucha contra la mentira beneficia al horror desnudo" (Adorno, 2008, p.17).

La resistencia emprendida por los artistas de la época de conflicto pasaba por distintos niveles; por un lado, la resistencia al criterio de gusto, por eso, su negativa por complacer la percepción mediante la sobreexposición de la belleza. En ese sentido, un aspecto relevante de los artistas fue considerar las obras en su conexión con la moral y la política, pues el arte para esta generación era un medio de combate para salvar a la humanidad de la furiosa locura de aquellos tiempos y, de otra parte, esta generación de artistas emprendió una resistencia contra la imposición de modelos de creación y de legitimación artística.

IV. Un Arte de Resistencia

Desde finales del siglo XIX, los Estados Unidos mantienen una amplia presencia en América Latina. Los cambios experimentados en la política y en la economía durante la década de los sesenta y setenta del siglo pasado contribuyeron a fortalecer su hegemonía en diversos modos de la cultura. Esta situación, reinstaló la discusión sobre la autenticidad del arte latinoamericano. Marta Traba, Juan Acha y Jorge Romero Brest fueron actores relevantes en el debate. Para ese momento, Traba había logrado identificar que en América Latina aún no se había logrado superar el estadio colonial de las formas artísticas y, por esa razón, ella pensaba que las artes plásticas continentales recapitulaban el coloniaje.

De acuerdo con Traba (1973), el problema radicaba en que los artistas de América Latina no empleaban formas de creación propias, sino que los modelos y los paradigmas visuales utilizados en los procesos de creación artística se desprenden de un modelo cultural impuesto de forma hegemónica por los Estados Unidos. Frente a esta problemática, la preocupación de Marta Traba "radicó en la homogeneidad visual entre las propuestas plásticas, y en lo que veía como pérdida de independencia creativa de los artistas latinoamericanos, síntoma general de lo que pasaba en la cultura" (Serviddio, 2012, p.193).

Contrariamente a lo que se piensa, no son los artistas norteamericanos o sus críticos, ni siquiera sus galeristas o museos quienes establecen la relación de dominio y subyugación, "sino los manipuladores de la cultura que necesitan elementos dóciles y corrientes epigonales para que nada interfiera en el plan general de absorción del artista como disidente"(Traba, 1973, p.15).

La crítica de arte en América Latina hace caso omiso a esta problemática y, a pesar, de la tentativa de Mariátegui y de Juan Acha de definir una estética emergente desde las condiciones peculiares de América Latina, no hay otras tentativas de formular una interpretación del arte dentro del contexto continental. Por esa razón, para Marta Traba, "la crítica sigue maniobrando penosamente entre la catalogación, la descripción de obras, la monografía enumerativa o el aplauso incondicional y servil a los fenómenos producidos en el extranjero" (1972, p. 24).

Desde los imperativos estéticos de la época de conflicto, era necesario que el artista latinoamericano aprendiera a articular la realidad desde un lenguaje acorde a su tiempo y que no lo separara de su situación particular, de las emergencias de esa situación y de sus compromisos con el contexto. Este imperativo demandaba un compromiso activo y militante con la realidad social, de manera que, el artista no solo debía descargar su ira contra el sistema en el lienzo u otros medios de expresión artística, sino descender de su torre de marfil para encarnar desde su espíritu la lucha contra la sociedad capitalista. Para el pensador marxista José Mariátegui, los artistas y los intelectuales comprometidos con las causas sociales "descienden de la torre orgullosa e impotente a la llanura innumerable y fecunda. Comprenden que la torre de marfil era una laguna tediosa, monótona, enferma orlada de una flora palúdica o malsana" (1924, p.17). Los artistas de ese momento emprendieron la lucha contra el sistema desde diferentes aristas y siempre tuvieron en cuenta que "el verdadero arte [..] no puede no ser revolucionario, vale decir, no aspirar a un reconstrucción completa y radical de la sociedad, aunque solo fuese para librar a la creación intelectual de las cadenas que la atrapan..." (Bretón, Trotsky y Rivera, 2019, p.70).

El cuestionamiento de la crítica respecto a las formas de creación de la época de conflicto fue sobre la incapacidad de generar lenguajes y formas estéticas que lograran aportar al desarrollo del arte latinoamericano y universal. Esta valoración esteticista y universalista del arte, pretendía dejar de lado la relación arte y política. Sin embargo, no se puede obviar que la orientación que el arte debía de ser estandarte ideológico de la lucha por la emancipación del proletariado condujo a la generación de lo que Marta Traba denominó lenguajes indiferenciados. En Centroamérica hubo casos extremos, por ejemplo,

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artistas que intentaron reproducir de la forma más burda la violencia y las grandes contradicciones sociales producto de la miseria y las desigualdades existentes, pero también, hubo artistas que se plegaron de la mejor manera a las orientaciones y preferencias del mercado y de las instituciones artísticas.

En este proceso de confusión acerca del papel del artista, la crítica debía desempeñar un papel fundamental, pues la reflexión teórica contribuye en el proceso de significación de las operaciones estéticas particulares y las transforma en marcas de un proyecto de resistencia y afirmación cultural dotado de fines extra estéticos.

Desafortunadamente la crítica no cumplió esta función en todas las fases de su proceso formativo, y tampoco con independencia de las condiciones sociales y culturales de la región. Por lo que, la crítica de arte se encontraba en cierta correspondencia con el nivel del desarrollo social y cultural de las sociedades latinoamericanas. En esas condiciones, la crítica se manifestó como conciencia artística de individualidades creadoras, formadas en solitario y bajo la sombra del arte moderno a través de la observación y apropiación de la producción europea. En ese aspecto, Marta Traba puntualiza:

> Los artistas que con cierto talento natural y una decidida vocación van permitiendo lentamente el acceso al arte moderno, sino a genios sueltos, inesperados, que alcanzaron a ver perfectamente en qué consistía el cambio radical del arte moderno y que, sin ninguna esperanza ni posibilidad de ser rodeados en sus respectivas épocas, quedaron excéntricos cuando no marginados (Traba, 1973, p.26).

La crítica al no cumplir su papel contribuyó a la desestimación de la obra de arte como trabajo específico, lo que generó una enorme confusión que condujo a una disyuntiva sin sentido. Razón por la cual, muchos artistas abandonaron el poder real de la escritura o de la creación artística para entrar en la acción revolucionaria o producir mensajes operativos, donde no se verifica la mediación del arte, sino que simplemente se transportan mensajes políticos, revolucionarios, populares "tan impositivos y alienantes como los mensajes operativos de la industria cultural, y regeneran pseudo-obras de arte remitidas a la indefendible mediocridad y los horrores sin atenuantes del realismo socialista soviético" (Traba, 2009, p.140).

Para evitar las disyuntivas y encontrar nuevos lineamientos, los artistas latinoamericanos, incluyendo los centroamericanos, se dividieron en dos grandes bloques, por un lado, se encontraban los que respondieron la llamada de la modernidad e ingresaron a las modas y a las estéticas del deterioro y, por otro, quienes rechazaron esta tendencia.

De la inestabilidad política de América Latina, por cierto, sacudida por las dictaduras militares, así como de los desordenados y discontinuos procesos modernizadores y de los múltiples cambios que golpeaban el mundo del arte, surgió una nueva forma de pensar la resistencia. Cabe resaltar que, Traba optó por esta vía. De la misma manera que Adorno, Marta Traba mostró interés por un modelo de pensamiento que fuera respetuoso con lo individual, plural y diferente y, desde luego, que haga uso de la mínima libertad negativa para resistir, denunciar y protestar ante un estado de permanente injusticia.

Marta Traba formuló el concepto de resistencia a partir de un conglomerado de ideas que combinaban la perspectiva sociológica, antropológica y filosófica en función de un enfoque cultural. Para Fabiana Serviddio (2012, p. 202), "fue una elaboración compleja de carácter estético, político, antropológico y ético mediante la cual buscó, antes que nada, definir cuáles eran las distintas funciones que el artista estaba llamado a cumplir en la sociedad latinoamericana, que se debatía entre el modelo capitalista y el socialista".

De acuerdo con Marta Traba (1973), las propuestas artísticas que devienen de la cultura de la resistencia no son ajenas a la política. Ella creía que el arte debe de estimular el conocimiento y la crítica y, por ello, no debe de transformarse en entretenimiento.

Las inconsistencias del arte contemporáneo centroamericano devienen de su grado de apolitización, es decir, por la pérdida de los compromisos y su renuncia de los imperativos. Fue la pérdida de la radicalidad política la que permitió y posibilitó la estetización del arte en Centroamérica, es decir, su degradación a objeto de consumo y entretenimiento. Por esa razón, el arte para poder combatir los mecanismos neutralizadores de la industria cultural no puede obviar su relación con la política ni sus propósitos de trascendencia.

La nueva función del artista debe de ir acompañada de una nueva estrategia operativa de resistencia, es decir, a una nueva concepción de las áreas y a un nuevo ideal social. Muchos artistas de la época de conflicto no lograron asimilar los nuevos ideales sociales y, por esa razón, no sólo se doblegaron con facilidad ante los cambios de paradigma, sino que no lograron trascender desde formas propias el dominio cultural.

Marta Traba tenía toda la razón cuando afirmó que gran parte de la producción artística centroamericana durante la época de conflicto se adscribió a las coordenadas estéticas del realismo socialista, pero estas obras no dejaron de cumplir una función de resistencia y, en ese sentido, uno de los aspectos más progresivos de los artistas de este momento fue haber superado la función estética tradicional del arte y el haber planteado un arte político.

Existe un enorme prejuicio al momento de valorar la producción artística de la época de conflicto, las valoraciones suelen ser negativas, y en gran medida, las obras son catalogadas como parte de la

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irracionalidad imperante ante la excitación política del momento histórico. Ahora bien, el sectarismo no deviene de la ingenuidad, ocultamente conlleva la posición de las instituciones artísticas que censuran toda expresión que no puede ser incorporada y consumida como producto cultural.

Estas obras al ser disonantes con las ideas tradicionales de la belleza y al expresar una política de clase que pregona la transformación radical de la sociedad no dejan de ocasionar enfado y desacuerdo. Es de reconocer que, gran parte de la creación artística de la época de conflicto buscó con verdadera energía y espíritu exploratorio, pues «sentían sobre sí el estigma de la dependencia y necesitaban salir de él por la vía del descubrimiento y rescate de hechos inéditos donde se reconocieran modos peculiares de existencia» (Traba, 2009, p.139).

V. El Legado a Las Manifestaciones Artísticas Contemporáneas

La década de los noventa del siglo pasado marcaron una serie de cambios en la región centroamericana. A partir de los acuerdos de paz concluyeron los procesos de guerra civil y se instauraron gobiernos democráticos en cada uno de los países de la región.[5] Cabe señalar que, las transformaciones acaecidas a nivel de la situación política en Centroamérica respondían a una nueva dinámica global cuya apertura fue posibilitada por la restauración capitalista de la URSS y al surgimiento de una nueva fase o etapa del capitalismo. A esta nueva etapa o fase del capitalismo algunos autores le han denominado postmodernidad o globalización. Para el teórico norteamericano Fredric Jameson, la "… "globalización" y la "postmodernidad" son lo mismo, son las dos caras de nuestro momento histórico, o, mejor aún, de la fase del modo de producción en la cual nuestro momento, nuestro presente, se halla inserto" (2012, p.23).

En el campo específico del arte en el contexto de Centroamérica se generaron transformaciones profundas que posibilitaron la apertura de la práctica artística contemporánea y la inserción de los productos estéticos al gran mercado internacional del arte. El surgimiento del arte contemporáneo en Centroamérica se debe a razones endógenas y exógenas. Dentro de las primeras podemos colocar los desplazamientos en las prácticas artísticas producto del agotamiento de las estéticas modernas y, en las segundas, ubicamos las causas vinculadas a las transformaciones económicas y políticas en el marco del cese de la guerra fría y la estructuración de un nuevo orden planetario.

Paradójicamente, el surgimiento de las prácticas artísticas contemporáneas en la región sepultó las aspiraciones de cambio y transformación pregonado por los artistas que vivieron y crearon su obra en la época del conflicto armado en Centroamérica. Muchos creadores contemporáneos orientaron su trabajo desde los postulados estéticos de la crítica emergente que, en muchos casos, fueron reaccionarios y complacientes con las orientaciones políticas de las instituciones artísticas. Los fundamentos estéticos, ontológicos y políticos de la nueva crítica fueron las teorías postmodernistas que, de acuerdo con Jameson, no solo establecieron las pautas culturales y los estilos, sino que se constituyeron como "la expresión interna y superestructural de toda nueva ola de dominación militar y económica norteamericana de dimensiones mundiales" (Jameson,1995, p.19).

Para la década de los noventa y los primeros años del nuevo siglo, la producción estética se integró en la producción de mercancías en general, desde la moda, el deporte y las tecnologías, con cifras empresariales siempre crecientes. De hecho, "el reconocimiento de estas necesidades económicas se manifiesta en el apoyo institucional de todo tipo puesto a disposición del arte más nuevo, desde las fundaciones y subvenciones hasta los museos y otras formas de mecenazgo" (Jameson, 1995, p. 18). La situación favorable de la industria estética fue muy bien empleada por los agentes culturales de la región para posicionar a algunos artistas en el mercado internacional del arte contemporáneo.

Con lo anterior, no se pretende dejar de lado las innovaciones y transformaciones experimentadas en el aparato productivo del arte centroamericano durante la década de los noventa y los primeros años del nuevo siglo, pero si, alertar sobre los peligros que conlleva la despolitización en el arte y la creciente estetización.

Más allá de reflexionar sobre el giro experimentado con el surgimiento de las prácticas artísticas contemporáneas en Centroamérica, deseo señalar, algunos rasgos y elementos iconográficos de las expresiones artísticas de la época de conflicto que aún siguen presentes en el arte centroamericano. Por ejemplo, una de las características de la producción artística de la época de conflicto fue el haber funcionado como dispositivo crítico contra el régimen de terror y la violencia instaurada durante la guerra fría. La mayoría de obras, se expresaron en voz desenfrenada con el totalitarismo y la violencia generada desde el aparato estatal y, en ese sentido, esas obras son testimonio y relato del sufrimiento vivenciado.

El siglo XX en América Latina, como en distintas partes del mundo, estuvo marcado por la violencia. Esta se hizo especialmente cruenta durante

[5] Los acuerdos de paz realizados en la ciudad de Esquipulas, Guatemala, a finales de la década de los ochenta del siglo pasado, abrió un proceso de pacificación regional en Centroamérica, asimismo, contribuyeron con la restauración del orden democrático de la región.

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los años sesenta y ochenta, a causa del terrorismo de Estado que los gobiernos emplearon para combatir a los grupos insurgentes. Sin embargo, la violencia como fenómeno social no se detuvo y, en muchos casos, como en México y Centroamérica se ha agravado. En tal sentido, las obras realizadas desde los modos de expresión contemporánea siguen funcionando como dispositivos críticos contra la violencia, es más, las estéticas de la violencia se han convertido en modos de hacer arte bastante habitual que, en algunos casos, su abordaje se realiza desde "la óptica del trauma que provoca la violencia, y no tanto a partir de la reflexión sobre la violencia misma y las estrategias propias del arte y la imagen" (Rosauro, 2017, p. 27).

Asimismo, una de las características del arte de la época de conflicto fue el de arremeter críticamente contra el militarismo. Las obras de ese momento emplearon una serie de elementos iconográficos para cuestionar la ocupación militar del territorio centroamericano, la serie *Ahuastaras* del artista hondureño Ezequiel Padilla es un ejemplo específico de lo anterior.

Esta actitud de crítica contra la militarización y el estado policial se mantiene entre algunos creadores contemporáneos, por ejemplo, la pintura *Banana Toys* del guatemalteco Moisés Barrios, el performance *30 de junio* del también guatemalteco Aníbal López y *Ocupación* (2011) y Marea *alta (2013)* del hondureño Lester Rodríguez. La obra de López es una acción performativa en situación de participación y la obra de Rodríguez es una instalación compuesta por cientos de barquitos de papel. Ambas propuestas, discursan de la mejor manera con la tradición crítica que ha cuestionado el intervencionismo y el genocidio perpetrado por las fuerzas militares en la región.

Anteriormente, se manifestó que los artistas de la época de conflicto desmaterializaron o descompusieron las cualidades estéticas tradicionales para producir imágenes de displacer y contrarias al hedonismo estético. Mediante sus obras, los artistas de ese momento cuestionaron la belleza como valor definitorio de las obras de arte, por cierto, algo muy similar ocurre con los artistas contextuales centroamericanos. Las obras de los artistas contextuales no son bellas en el sentido tradicional, y no deben de serlo, puesto que plantean problemáticas en que lo moral y lo ético adquieren una relevancia superior a la dimensión estética. Si esas obras incentivaran el placer hedonista terminarían diluyéndose con excesiva facilidad en los ambientes estetizados y, por tanto, su función de comunicar lo incomunicable y su fuerza crítica quedaría disuelta, desmaterializada y neutralizada.

Las obras de los artistas contextuales buscan confrontar y transgredir y, por ende, tienen que generar displacer y caos en el orden. De lo contrario perderían su capacidad de expresar la verdad y se convertirían en objetos desprovistos de aura, es decir, en artefactos destinados a la decoración de los ricos coleccionistas. Los artistas contextuales, como los de la época de conflicto, reconocen de la mejor manera que el sufrimiento y la tragedia no pueden ser expresadas en términos estéticos y, por esa razón, desmaterializan las cualidades estéticas tradicionales para generar displacer.

Las grandes obras de arte contemporáneo centroamericano son herederas de la tradición abierta durante la época de conflicto -pese a ser configuradas desde los imperativos estéticos de la modernidad- fueron obras que se rebelaron en expresión desenfrenada contra las injusticias y las asimetrías provocadas por el sistema capitalista. En ese sentido, el arte contemporáneo que discursa desde la crítica política, la resistencia y la memoria lo hacen sobre la base de esa tradición que se forjó en la lucha por la construcción de un mejor lugar para la vida.

VI. Conclusiones

Los artistas centroamericanos durante la época del conflicto armado en Centroamérica orientaron su producción a raíz de los imperativos que se desprendían de los programas estéticos de los movimientos de vanguardia, pero también, sus aparatos artísticos y posturas estéticas se vieron fuertemente influenciados por las ideas de transformación revolucionaria que afloraban en ese momento histórico. Muchos artistas desplegaron su actividad creadora desde los imperativos estéticos del realismo social y, por ello, su aporte se quedó diluido en lo que la crítica de arte argentino-colombiana Marta Traba denominó mensajes indiferenciados, sin embargo, otro grupo de creadores lograron trascender a las exigencias y a las orientaciones políticas de la izquierda ortodoxa y generaron obras desde lo profundo y lo enigmático. Pero lo importante de recapitular de este proceso fue el concebir lo artístico y lo político como elementos indisolubles del régimen estético de las artes.

Las representaciones visuales de la violencia y del conflicto generado por la guerra durante la época del conflicto armado no son bellas en sentido tradicional, es más, producen displacer, disgusto y rechazo. Los artistas de ese momento eran conscientes que el propósito del arte no es incentivar el placer y el goce estético, sino más bien, generar una conciencia crítica que fomente la acción política, ya sea en el terreno del arte o de la sociedad en general. De manera que, los artistas de la época de conflicto rechazaron la idea de que lo estético es el valor preponderante y definitorio de las obras de arte y, por esa razón, crearon imágenes del displacer estético.

El arte durante la época de conflicto fue concebido como uno de los modos donde se ejerce resistencia contra el totalitarismo y la opresión, asimismo, como un tipo de práctica que incentiva la

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libertad y contribuye para hacer del mundo un mejor lugar para la vida.

Cabe señalar que, la producción artística realizada durante la época de conflicto, a pesar de las valoraciones peyorativas y sesgadas de la crítica de arte, transmitió una serie de prácticas y principios al emergente arte contemporáneo en Centroamérica. Por tanto, su relevancia transita entre lo político, lo moral y lo artístico.

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Consumption of Alcoholic Beverages among Adolescents in Kinshasa: Diagnosis and Therapy

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Abstract- The study analyzed the age of onset of alcohol consumption among adolescents in Kinshasa. The study led to the following results: 44.2% of adolescents in the city-province of Kinshasa start consuming alcohol at the age of 16-17. These teenagers use alcohol to solve a disturbing problem (33.3%). The following factors promote alcohol consumption: parents (p=0.432**, r=0.000), friends (p=0.418**, r=0.000), culture (p=0.627**, r=0.000), social classes (p=0.639**, r=0.000), family (heredity) (p=0.401**, r=0.000), school (p=0.361**, r=0.000), availability and publicity (p= 0.349**, r=0.000) and alcohol consumption by adolescents.

Alcohol consumption causes: loss of movement coordination (20.0%), memory problems (19.2%), alcoholic cirrhosis (17.5%), loss of balance (P16.7%), increased alertness decrease (14.2%), alcoholic steatosis (13.3%), acute alcoholic hepatitis (10.8%), gastritis (10.0%), hypertension (HTA) (9.2%), Korsakoff syndrome (8.3%), pancreatitis (7.5%), heart rhythm disorders (6.7%) and cerebrovascular accident (CVA) (5 .8%).

Keywords: *consumption, drink, alcohol, teenagers, kinshasa.*

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Consumption of Alcoholic Beverages among Adolescents in Kinshasa: Diagnosis and Therapy

Consommation de la Boisson Alcoolique Chez Les Adolescents a Kinshasa: Diagnostic et Thérapie

Murupa Mbo Jules [α], Bila Menda Philippe [σ], Mbungu Tsasa Baby [ρ] & Banzi Bakangila Adolphe [ω]

Résumé- L'étude a analysé l'âge du début de la consommation de l'alcool chez les adolescents à Kinshasa. L'étude a abouti aux résultats suivants : 44,2% des adolescents dans la ville province de Kinshasa débutent la consommation de l'alcool à l'âge de 16-17 ans. Ces adolescents consomment de l'alcool pour résoudre un problème inquiétant (33,3%). Les facteurs suivants favorisent la consommation de l'alcool : les parents (p=0,432**, r=0,000), amis (p=0,418**, r=0,000), culture (p=0,627**, r=0,000), classes sociales (p=0,639**, r=0,000), famille (hérédité) (p=0,401**, r=0,000), école (p=0,361**, r=0,000), disponibilité et publicité (p=0,349**, r=0,000) et la consommation de l'alcool par les adolescents.

La consommation de l'alcool occasionne : une perte de coordination des mouvements (20,0%) , des troubles de la mémoire (19,2%), la cirrhose alcoolique (17,5%), une perte de l'équilibre (16,7%), une diminution accrue de la vigilance (14,2%), la stéatose alcoolique (13,3%), une hépatite aiguë alcoolique (10,8%), des gastrites (10,0%), hypertension artérielle (HTA) (9,2%), le syndrome de Korsakoff (8,3%), des pancréatites (7,5%), troubles du rythme cardiaque (6,7%) et accident vasculaire cérébral (AVC) (5,8%).

Pour prévenir la consommation de l'alcool, il faut: (i) interdiction formelle de vendre de l'alcool aux adolescents (26%), (ii) augmentation du prix de l'alcool (23,4%), limiter la promotion de des boissons alcoolisées (20%), sensibiliser, informer et accompagner les parents dans la prévention (15,8%) et informer et développer les compétences psychosociales des adolescents (14,7%).

Mots clés: consommation, boisson, alcool, adolescents, kinshasa.

Abstract- The study analyzed the age of onset of alcohol consumption among adolescents in Kinshasa. The study led to the following results: 44.2% of adolescents in the city-province of Kinshasa start consuming alcohol at the age of 16-17. These teenagers use alcohol to solve a disturbing problem (33.3%). The following factors promote alcohol consumption: parents (p=0.432**, r=0.000), friends (p=0.418**, r=0.000), culture (p=0.627**, r=0.000), social classes (p=0.639**, r=0.000), family (heredity) (p=0.401**, r=0.000), school (p=0.361**, r=0.000), availability and publicity (p= 0.349**, r=0.000) and alcohol consumption by adolescents.

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To prevent alcohol consumption, it is necessary to: (i) formally ban the sale of alcohol to adolescents (26%), (ii) increase in the price of alcohol (23.4%), limit promotion of alcoholic beverages (20%), raise awareness, inform and support parents in prevention (15.8%) and inform and develop the psychosocial skills of adolescents (14.7%).

Keywords: consumption, drink, alcohol, teenagers, kinshasa.

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Introduction

L'alcool est une substance psychoactive capable d'entraîner la dépendance, largement utilisée dans de nombreuses cultures depuis des siècles. L'usage nocif de l'alcool entraîne une charge de morbidité ainsi qu'un fardeau économique et social important pour les sociétés. Il agit sur les personnes et sur les sociétés de nombreuses façons et ses effets sont déterminés par la quantité consommée, le mode de consommation et, en de rares occasions, par la qualité de l'alcool consommé. En 2012, près de 3,3 millions de décès, soit 5,9% de la totalité des décès dans le monde, étaient attribuables à la consommation d'alcool.

L'usage nocif de l'alcool peut également avoir des effets sur d'autres personnes, telles que les membres de la famille, l'entourage, les collègues ou des étrangers. En outre, il a des effets sanitaires, sociaux et économiques importants sur la société en général. La consommation d'alcool est un facteur étiologique dans plus de 200 maladies et traumatismes. Elle est associée au risque d'apparition de problèmes de santé tels que les troubles mentaux et comportementaux, y compris la dépendance à l'égard de l'alcool, des maladies non transmissibles majeures telles que la cirrhose du foie, certains cancers et des maladies cardiovasculaires,

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ainsi qu'à des traumatismes résultant d'actes de violence et d'accidents de la circulation.

Une proportion importante de la charge de morbidité attribuable à la consommation nocive d'alcool provient des traumatismes intentionnels ou non intentionnels, y compris dans le cadre d'accidents de la circulation routière, de la violence ou des suicides. Les blessures mortelles attribuables à la consommation d'alcool touchent généralement des groupes d'âge relativement plus jeunes. Dernièrement, des relations de cause à effet ont été mises en évidence entre la consommation d'alcool et l'incidence de maladies infectieuses telles que la tuberculose ainsi que dans l'évolution du VIH/sida. La consommation d'alcool chez la femme enceinte peut entraîner le syndrome d'alcoolisme fœtal ou des complications liées à la prématurité. Par ailleurs, chez les adolescents l'alcool a des inconvénients calamiteux et exerce une influence sur sa santé physique que mentale.

En République Démocratique du Congo, la question de l'alcool chez les adolescents n'est pas encore au centre de débats scientifique que politique pourtant, pire est de constater que les adolescents se lancent également dans la prise de l'alcool. C'est dans cette optique que nous allons, à travers ce travail, tenter de déterminer l'âge auquel les adolescents ont consommé l'alcool pour la première fois et qu'en sont les causes et conséquences.

C'est dans ce cadre que nous avons jetés notre regard sur les adolescents de la ville province de Kinshasa, pour recueillir leur avis sur l'âge du début de la consommation de l'alcool et les facteurs qui y entrent en jeu. Cependant, cette étude permettra aux acteurs éducatifs, sociaux et politiques, de saisir les méfaits de la consommation de l'alcool par les adolescents afin d'en prendre les dispositions adéquates. L'étude tente d'apporter également sa contribution pour prévenir si pas éliminer la consommation de l'alcool par les adolescents de la ville province de Kinshasa.

I. Revue de la Littérature

a) *Age moyenne du début de la consommation de l'alcool*

L'âge moyen de la première consommation est de 13,3 ans pour les garçons et 13,5 ans pour les filles en 20066. Selon les derniers résultats de l'enquête Ireb, il y aurait un abaissement de l'âge moyen de la première consommation en 2001. L'âge de la première ivresse est de 19 ans en moyenne (18,4 pour les hommes et 20,1 pour les femmes) en 20108. Ces résultats sont comparables à ceux de 2005. Pour les trois quart des pays de l'enquête ESPAD 2011 (jeunes de 15-16 ans dans 36 pays européens) (Hibell et al., 2012), moins de la moitié des étudiants ont déclaré avoir déjà consommé un verre d'alcool à l'âge de 13 ans ou plus jeune, le plus souvent de la bière (44 %), suivi par le vin (38 %). Le pays où il y a une plus grande proportion d'étudiants ayant déjà bu de l'alcool à l'âge de 13 ans ou moins est la Lettonie (79 %), suivi par l'Estonie (76 %). À l'inverse, c'est dans les pays nordiques que ce chiffre est plus faible, par exemple en Islande (20 %) et en Norvège (29 %).

Pour les jeunes français de 11, 13 et 15 ans en 2010 (enquête HBSC 2012)9, le champagne est consommé par 35,2 % des élèves de sixième et 45,2 % des élèves de cinquième. Les autres alcools apparaissent nettement moins consommés par les plus jeunes. C'est à partir de la quatrième que la consommation de bière, d'alcools forts ou de prémix augmente fortement. Ainsi le champagne et le cidre restent les deux types de boissons le plus consommées tout au long du collège. Les jeunes européens de 15-16 ans d'après ESPAD 2011 (jeunes de 15-16 ans dans 36 pays européens) (Hibell et al., 2012), montrent une nette préférence pour la bière, suivi par le vin et les spiritueux. Durant l'adolescence, bière et spiritueux augmentent progressivement chez les garçons pour devenir à l'âge de 18 ans les boissons les plus consommées. Chez les filles, seule la consommation de spiritueux augmente pour devenir à 18 ans, la première boisson consommée. Le vin est la troisième boisson la plus consommée à 18 ans10. En France, le champagne est la boisson occasionnelle par excellence.

La plupart des adolescents boivent pour des raisons sociales (motifs positifs externes - boire pour obtenir des faveurs sociales) ou pour des raisons de mise en valeur (motifs positifs internes - boire pour augmenter le bien-être ou l'humeur) dans le sens festif du terme (jouir pleinement de la situation) (Kuntsche et al., 2005).

D'après le Baromètre santé 2005 (Les Baromètres santé de l'Inpes (Institut National de Prévention et d'Éducation pour la santé) sont des enquêtes faites tous les 5 ans sur une population générale française ; celle de 2005 porte sur un échantillon de 30 000 personnes de 12 à 75 ans), les jeunes français de 20-25 ans boivent le plus souvent le samedi où le nombre moyen de verres d'alcool consommés est de 4,5 verres. Une étude américaine qui analyse la dernière occasion de boire montre que la majorité des 12-20 ans (53 %) ont bu au domicile d'un ami et que 30 % d'entre eux ont bu chez eux13, confirmant ainsi qu'il existe deux environnements majeurs de consommation pour les adolescents : la famille et les amis. Reste que, selon l'enquête ESPAD 2007 (jeunes de 15-16 ans dans 36 pays européens), d'importantes différences existent entre les pays. Ainsi, les Français sont moins enclins à boire dans les bars, pubs ou discothèques (8 %) que les Autrichiens (36 %), Tchèques (35 %), Italiens (36 %), Portugais (31 %) ou Grecs (26 %). Ils sont aussi moins enclins (9 %) à boire dans la rue (parc ou plage) que les Russes (33 %),

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Polonais (30 %) ou Finlandais (25 %) (Hibell et al., 2009).

Les jeunes élèves français de 15 ans ne se trouvent pas parmi ceux qui boivent le plus de manière hebdomadaire (24e/38) (Godeau et al., 2012). Ce sont les Grecs et les Tchèques qui sont en tête du classement, avec près de 4 élèves sur 10 concernés en 2010.

b) Motifs de la consommation de l'alcool (raisons)

Les adolescents consomment de l'alcool pour plusieurs raisons notamment :

- Boire pour résoudre un problème inquiétant

Une minorité d'adolescents boit de l'alcool pour chasser l'ennui, oublier les soucis quotidiens ou encore surmonter des problèmes familiaux, scolaires ou amoureux.

Lorsque l'alcool est consommé pour de telles raisons, il y a lieu de s'inquiéter. Une revue de la documentation scientifique traitant des motivations des jeunes de 10 à 25 ans à consommer de l'alcool a mis en lumière que le jeune qui boit pour résoudre un problème est plus à risque de consommer de façon problématique. Une étude toute récente réalisée auprès de plus de 30 000 étudiants américains du secondaire démontre que celui qui consomme de l'alcool lorsqu'il est déprimé est significativement plus à risque de faire une tentative de suicide que celui qui boit pour d'autres raisons.

Si l'entourage de l'adolescent remarque un tel comportement à risque, il faut intervenir. Il est essentiel que les jeunes reçoivent de l'aide afin d'acquérir les compétences nécessaires qui leur permettront de faire face aux exigences de la vie quotidienne.

- Boire pour socialiser

La vaste majorité des adolescents consomment de l'alcool pour des raisons sociales. Les principales motivations des jeunes à consommer sont d'être ensemble, de s'amuser et de se conformer à la pression du groupe. Selon une étude faite en 2005, où l'un des chercheurs est l'auteur d'une thèse récente sur les motivations des jeunes à consommer de l'alcool –, les adolescents boivent généralement quand ils font la fête avec leurs copines et copains.

À première vue, les motivations des jeunes à prendre de l'alcool n'apparaissent ni singulières ni source de problèmes. À l'instar des adultes, la majorité des adolescents boivent socialement. Particularité des jeunes, cependant, ils aiment célébrer ou se rencontrer entre amis dans des endroits reconnus pour favoriser la consommation excessive d'alcool.

En ce qui concerne les très jeunes adolescents âgés de 12 ans ou moins, d'autres raisons motivent la prise d'alcool. Les jeunes filles s'initient à la consommation d'alcool parce qu'elles sont tristes et seules ou parce qu'elles veulent se sentir mieux et oublier leurs problèmes. Les jeunes garçons qui prennent de l'alcool le feraient pour faire partie d'un groupe ou parce qu'ils ont des troubles de comportement. Chez ces préadolescents, la curiosité explique aussi l'initiation à la consommation d'alcool.

c) Facteurs favorisant la consommation de l'alcool

Plusieurs facteurs sont à l'origine de la consommation de l'alcool par les adolescents. Parmi ces facteurs, nous citons :

- Les parents

L'influence des parents est particulièrement importante lors de la phase d'initiation et en France, les adolescents ont leur premier contact avec l'alcool très jeunes et généralement en famille15. L'environnement familial est aussi un facteur prédictif important de la consommation d'alcool des jeunes. Une autorité expliquée à l'adolescent serait le meilleur moyen de prévenir des modes de consommation excessifs ou des comportements dangereux ultérieurs.

Clark et al. (2005) mettent en évidence les problèmes que rencontrent les adolescents qui ne bénéficient pas de contrôle parental. En effet, ils démontrent que les adolescents sans contrôle parental ont une probabilité plus grande de boire à toutes les occasions et développent plus facilement des problèmes liés à l'alcool. Parmi les adolescents sans problèmes liés à l'alcool au début de l'étude, ceux qui n'ont pas de contrôle parental, ont une probabilité plus élevée d'en développer lors de la première année de suivi. Plusieurs études montrent également qu'un parent ayant une attitude permissive avec ses enfants peut directement influencer les processus de contrôle et indirectement influencer la consommation et l'abus d'alcool de sa progéniture. De plus, mettant encore en avant le rôle du contrôle parental, une étude de Susanne E. Tanski et al. (2010) faite sur des préadolescents, montre que 2,9 % des enfants qui déclaraient que leurs parents leur interdisaient de regarder les films « R »(pour "Restricted", c'est-à-dire interdits aux moins de 17 ans non accompagnés) se sont initiés à l'alcool treize mois après le début de l'étude, contre 12,5 % de ceux qui regardaient de temps en temps ce type de films, 18,8 % parfois et 24,4 % tout le temps. En France, il existe une relation inverse entre le contrôle parental et la consommation de tabac, d'alcool et de cannabis chez les adolescents; c'est-à-dire que les adolescents qui sont le plus contrôlés par les parents sont ceux qui boivent ou fument le moins. L'impact du contrôle parental est plus grand chez les filles que chez les garçons.

La communication parents-enfant est également importante comme le montre l'étude de Spijkerman et al. (2008). Les résultats de cette étude suggèrent que certaines pratiques parentales liées à l'alcool semblent être plus efficaces dans la prévention de la consommation d'alcool, du binge drinking et des problèmes liés à l'alcool des adolescents que les autres

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pratiques parentales. Imposer des règles liées à l'alcool et avoir des conversations constructives à propos de l'alcool peuvent contribuer à la prévention des modes de consommation excessifs. De plus, la consommation parentale et la disponibilité de l'alcool semblent augmenter le risque de développer des modes de consommation excessifs et des problèmes liés à la consommation d'alcool parmi les plus jeunes.

- Les amis

Les amis ou les pairs jouent un rôle dans la consommation des jeunes. Ainsi, la présence d'amis ou de pairs, les sécurise et les encourage à adopter des modes de consommation risqués pour leur santé (Freyssinet-Dominjon et Wagner, 2004). Bot et al. 200525 et Teunissen et al. 201226, rendent compte de l'importance des modes de consommation des meilleurs amis sur le mode de consommation des jeunes âgés de 12 à 14 ans.

Mais cette relation est bien plus complexe qu'il n'y paraît, et le jeune n'est pas seulement « victime » de la consommation des pairs. Ainsi une étude américaine sur trois ans27 montre que les niveaux initiaux d'alcoolisation des pairs sont liés aux changements dans l'alcoolisation des adolescents et que l'alcoolisation initiale des adolescents est également liée aux changements dans l'alcoolisation des pairs. La relation serait donc bidirectionnelle et les résultats sont similaires selon les groupes ethniques. Une autre étude américaine sur 213 adolescents de 12-15 ans et 219 de 18-22 ans confirme que pour chaque sexe, chaque groupe d'âge et chaque substance (alcool, tabac et marijuana), l'usage de substances des pairs est fortement lié au propre usage de l'adolescent. Les mécanismes de cette relation sont multiples. Wood et al. (2004)29 mettent en évidence que les influences actives (offre d'alcool) et passives (perception des normes, modèle social) des pairs sont uniquement associées à la consommation excessive ponctuelle et à des conséquences négatives liées à l'alcool. Les influences parentales tendent à modérer cette influence des pairs. Les très jeunes adolescents (10-12 ans) sont plus facilement influençables par la consommation des pairs30. La consommation d'un seul pair peut déjà influencer la consommation du jeune adolescent.

- Les normes

Les normes de consommation sont différentes selon l'environnement. Ainsi, les filles ont-elles tendance à boire de la même manière en famille et entre amis alors que les garçons auront tendance à pratiquer des modes de consommation plus excessifs entre amis qu'en famille.

La perception des normes de consommation des jeunes est souvent erronée et entraîne une plus grande consommation individuelle. L'hypothèse la plus avancée reste la dissonance cognitive, à savoir garder les comportements et les croyances qui sont conformes à son propre comportement. La propre consommation d'un adolescent est en corrélation avec ses perceptions liées à son groupe d'amis le plus proche.

- La culture

L'origine culturelle est un facteur important et l'enquête HBSC (Health Behaviour in School-aged Children, enquête sur des jeunes de 11 à 15 ans) (Godeau et al., 2008) a découpé l'Europe en quatre grandes parties selon les cultures : pays méditerranéens, pays nordiques, Europe de l'Est et Europe de l'Ouest.

La religion joue un rôle également dans le comportement de consommation. Si les pays catholiques et orthodoxes retrouvent des symboles religieux dans le vin, les jeunes musulmans ne transgressent pas facilement l'interdit de l'alcool prôné par leur religion.

Il existerait aussi une relation entre le niveau d'éducation et les problèmes de consommation. En effet d'après Latvala et al. (2011), un bas niveau d'éducation serait lié à des problèmes de consommation chez les jeunes adultes. Ce niveau d'éducation atténue l'importance de la génétique et de l'environnement sur les problèmes de consommation d'alcool.

D'après l'enquête HBSC 2010, parmi les collégiens la consommation d'alcool et les ivresses restent plus communes chez les jeunes en difficulté scolaire (Godeau et al., 2012). Cependant cette consommation est moindre parmi les jeunes scolarisés dans les établissements en ZEP. L'hypothèse culturelle est mise en avant pour expliquer cette différence. De plus, contrairement à ce qui avait été observé dans l'enquête HBSC 2006, l'usage d'alcool n'est pas plus répandu dans les milieux aisés que dans les milieux populaires pour les élèves de 15 ans.

Il existe cependant un gradient social des parents. Si celui-ci est élevé, leur adolescent est plus souvent expérimentateur et buveur d'alcool. À l'inverse les adolescents avec des parents faisant partie de la partie basse du gradient social, sont plus souvent « binge drinkers ».

- Classes sociales

Chez les adultes, la consommation et l'abus d'alcool sont fréquemment liés à la position sociale. Le fait d'être socialement défavorisé est considéré comme un « facteur déclenchant » de l'augmentation de la consommation d'alcool. Une étude provenant des Pays-Bas montre que cela n'est pas le cas chez les adolescents : la consommation d'alcool et de drogues s'est avérée être la même dans tous les groupes socioéconomiques (GSE), déterminés par le niveau d'instruction et le statut professionnel des deux parents (Tuinstra et al., 1998).

Dans l'étude HBSC, une question similaire a été abordée en termes de comparaison internationale. Il a

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été demandé aux adolescents d'évaluer la situation financière de leurs familles. Les jeunes ayant indiqué une situation financière particulièrement bonne ou mauvaise ont ensuite été comparés en termes de consommation régulière d'alcool. Dans de nombreux pays, la fréquence de la consommation régulière d'alcool parmi les adolescents varie selon la classe sociale. Cependant, la relation n'est pas évidente dans les comparaisons entre les pays.

Dans les pays connaissant de faibles taux de consommation régulière d'alcool chez les jeunes de 15 ans, il n'existe pas de différences statistiquement significatives entre les classes sociales. De même, aucune différence nette n'est observée en Grèce, en Autriche, en République tchèque, en Allemagne ou au Portugal. Au Royaume-Uni (à l'exception de l'Irlande du Nord), ainsi qu'au Danemark, en Belgique, en Fédération de Russie, en France, en Hongrie, en Lettonie, en Pologne et en Estonie, les adolescents issus de familles plus aisées consomment plus fréquemment de l'alcool. Par contre, en Irlande du Nord et en République d'Irlande, ainsi qu'en Slovaquie, au Canada, en Israël et aux États-Unis, ce sont principalement les adolescents issus des familles les moins aisées qui boivent le plus. Dans les comparaisons internationales, les taux d'adolescents indiquant de fréquentes ivresses suivent les mêmes tendances que celles de la consommation régulière. Ici encore, les mêmes différences sociales sont enregistrées dans les pays.

Les raisons des différences entre les pays sont difficiles à déterminer. Un certain nombre de facteurs peuvent être avancés comme explications: par exemple, des comportements relevant de certaines sous-cultures adoptés par les plus défavorisés, mais aussi les différences sociales considérables, qui augmentent la pression pesant sur les personnes socialement défavorisées et les conduisent à compenser par une augmentation de la consommation de boissons alcoolisées. En conclusion, on peut seulement dire que la consommation d'alcool chez les adolescents n'est pas nécessairement une conséquence de l'inégalité sociale, mais plutôt un problème social général.

- Famille (hérédité)

Pour ce qui est de l'attitude des enfants vis-à-vis de l'alcool, la famille revêt une importance toute particulière, et cela pour plusieurs raisons. Dans la plupart des cas, la première consommation d'alcool a lieu en famille, principalement lors d'événements tels que les anniversaires ou les mariages. Mais la poursuite de la consommation d'alcool chez les enfants dépend également d'un certain nombre de facteurs familiaux, qu'il s'agisse de facteurs de risque ou de facteurs protecteurs. Les études ont montré que l'influence de la famille commence généralement dès l'enfance et qu'elle détermine, avec un certain degré de latence, la propension ultérieure de l'adolescent à consommer de l'alcool. Les recherches réalisées à ce jour ont surtout porté sur les facteurs génétiques, les modèles de comportement des parents, le mode d'éducation et le type de communication existant au sein de la famille.

La propension à consommer des substances psychotropes telles que l'alcool, tout comme le risque individuel de dépendance, sont déterminés dans une certaine mesure par le patrimoine génétique de l'individu. La Virginia Twin Study of Adolescent Behavioural Development (Maes et al., 1999) (Étude sur les jumeaux portant sur le développement des comportements à l'adolescence) a démontré qu'une consommation modérée d'alcool est influencée en grande partie par des facteurs environnementaux, alors que l'alcoolisme et la dépendance à l'alcool sont largement dus à des facteurs génétiques. La consommation d'alcool des parents eux-mêmes, par son intensité et sa fréquence, est un élément déterminant de la consommation d'alcool des enfants. Par exemple, lorsque les parents consomment fréquemment de l'alcool, les boissons alcoolisées sont plus facilement accessibles puisqu'elles sont présentes en plus grande quantité dans différents lieux de la maison. De même, comme l'alcool est consommé plus fréquemment dans ces familles, les enfants ont donc davantage d'occasions de se mettre à boire de l'alcool. L'action éducative des parents, qui peuvent préconiser la modération et les mettre en garde au sujet des dangers potentiels pour la santé, manque de crédibilité lorsque les parents ont eux-mêmes tendance à trop boire. Les sermons relatifs à l'abstinence et à la moralité peuvent difficilement être pris au sérieux dans ce contexte. En général, le comportement va de pair avec une tolérance plus grande ou même des idées favorables à la consommation d'alcool et d'autres substances psychotropes.

Les enfants apprennent à un âge précoce quelles substances sont consommées et dans quel but, et quels sont leurs effets. Même les enfants d'âge préscolaire imitent le rituel de porter un toast, un des moments forts du comportement convivial, et les effets de l'ivresse, préparant ainsi leur propre consommation ultérieure. Il est alors évident que les parents sont les premiers modèles de consommation d'alcool.

Les effets néfastes de l'abus d'alcool par les parents se remarquent cependant même avant l'enfance et l'adolescence. Pendant la période de gestation et de lactation, les enfants des mères dépendantes à l'alcool sont soumis à un risque nettement plus élevé de maladies physiques et mentales (Petermann, 1995). En outre, lorsque l'un des parents, ou les deux, ont des problèmes d'alcool, il existe une probabilité plus élevée d'apparition de troubles du comportement, car la situation familiale est souvent caractérisée par des problèmes tels que disputes parentales, problèmes financiers, chômage,

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agressions et violence, ou autres problèmes sociaux. D'autres problèmes de santé des parents, tels que la dépression, coexistent fré- quemment et constituent un risque supplémentaire pour le développement des enfants. Une étude de cohorte allemande a montré que les enfants de parents gros consommateurs d'alcool ont eux aussi une plus grande expé- rience de l'alcool. Même les enfants abstinents de parents consommateurs d'alcool pensent qu'ils consommeront eux aussi de l'alcool plus tard (Freitag, 1995).

Il a été démontré qu'un risque plus important de consommation notable d'alcool par les enfants existe selon certaines caractéristiques de la composition familiale. Par exemple, les enfants de familles monoparentales, particulièrement lorsque les parents sont divorcés, boivent plus et plus souvent que ceux issus de familles « normales ». Le nombre d'enfants dans la famille et leur comportement vis-à-vis de l'alcool jouent également un rôle. Lorsque les aînés boivent fréquemment de l'alcool, les probabilités de consommation par les plus jeunes augmentent (Dielmann et al., 1993).

La consommation d'alcool des enfants est influencée par de nombreux aspects de la vie familiale, en particulier la relation avec les parents (Duncan et al., 1995; Foxcroft & Lowe, 1995). Une éducation excessivement laxiste augmente les probabilités d'abus d'alcool chez les enfants. Les adolescents qui se droguent ont un problème de communication intrafamiliale négative, marquée par les critiques et les reproches. Ces adolescents considèrent souvent leurs pères comme hostiles et méprisants (Hawkins et al., 1992). Par contre, lorsque les relations entre les adolescents et leurs parents sont bonnes et marquées par la confiance et le respect mutuel, et lorsque des échanges animés sur leurs différents points de vue existent, la consommation d'alcool par les adolescents est inférieure à celle observée dans les familles où ces relations sont négatives ou perturbées.

Lorsque les conflits de la communication familiale sont traités de manière constructive, les enfants en tirent des compétences sociales et de gestion des conflits qu'ils peuvent ensuite utiliser pour résoudre leurs propres problèmes. Ces compétences leur sont très utiles pour résister à la pression de groupe et ne pas recourir à des solutions destructrices pour résoudre leurs problèmes ; il s'agit donc d'un facteur important pour éviter l'abus d'alcool. Elles permettent également aux parents d'avoir une influence sur la compo- sition du cercle d'amis de leurs enfants, et donc une influence indirecte sur les rapports de leurs enfants avec les substances toxicomanogènes.

- École

Bien que la consommation d'alcool, contrairement à celle du tabac, ne se fasse pas pendant le temps scolaire, les variables liées à l'école ont une influence sensible. La fréquence et l'intensité de la consommation d'alcool sont indépendantes de l'intelligence ou des aptitudes scolaires des adolescents. Cependant, plusieurs études montrent une relation évidente entre la consommation d'alcool et les mauvais résultats scolaires (Hawkins et al., 1992). Une étude allemande réalisée par Nordlohne (1992) montre que de mauvais résultats scolaires peuvent laisser présager une consommation d'alcool et de tabac chez les adolescents. Dans ce contexte, l'alcool sert en premier lieu à compenser le stress lié aux mauvais résultats. Les espoirs déçus des parents et les conflits familiaux qui en résultent jouent également un rôle important ici.

Des études montrent clairement qu'il existe une relation entre les résultats scolaires et la consommation d'alcool, cette dernière pouvant être à la fois le résultat et la cause de l'échec scolaire. Les problèmes scolaires, les attitudes négatives vis-à-vis de l'école et le comportement difficile sont souvent des déclencheurs et des conséquences d'un abus d'alcool. Cela souligne la fonction compensatoire attribuée à l'alcool.

En tant qu'institution, l'école a une énorme influence sur le comportement des enfants scolarisés : en dehors de la famille et des groupes d'amis, il s'agit du lieu dans lequel ils passent la plus grande partie de leur temps. L'école est le lieu de socialisation le plus important. En conséquence, la façon dont l'atmosphère sociale et esthétique d'une école est perçue permet de prévoir la consommation d'alcool chez les enfants d'âge scolaire. Dans ce but, l'étude HBSC met en avant différentes variables scolaires qui peuvent servir à décrire la perception de l'école en tant qu'institution, les résultats scolaires des enfants et les niveaux de stress qui sont liés à ces résultats. Le tableau 2 montre comment ces variables sont associées à la fréquence des expériences antérieures d'ivresse.

La relation générale avec l'école, telle qu'elle est exprimée dans les variables « aime l'école » et « l'école est ennuyeuse », varie pour les deux sexes et dans tous les groupes d'âge selon la fréquence des précédentes expériences d'ivresse. L'association est en général plus forte chez les garçons. Un abus fréquent d'alcool est manifestement associé à un dégoût pour l'école. L'existence d'un lien entre les résultats scolaires et la fréquence d'abus d'alcool se vérifie surtout dans les groupes d'âge les plus élevés. Il est intéressant de noter qu'il n'y a pas d'effet de sexe ici. Il est apparu que, plus les élèves sont âgés, plus leurs mauvais résultats scolaires sont compensées par un abus d'alcool. La pression imposée par le travail scolaire n'est que faiblement, et de manière ambiguë, associée à l'abus d'alcool.

- Camarades et sous-cultures

Tous les facteurs prédictifs de la consommation et de l'abus d'alcool chez les adolescents qui ont été

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mentionnés ci-dessus sont surpassés par l'influence normative exercée par le groupe des camarades sur le comportement et les attitudes des jeunes (Jones & Heaven, 1998). L'appartenance à un groupe dans lequel la plupart des membres consomment de l'alcool fréquemment et de manière considérable aboutit à une situation dans laquelle l'individu tend à adopter le même comportement. En tant que drogue ayant un effet social, l'alcool fait partie intégrante de la convivialité et des liens affectifs entre adultes dans tous les pays et toutes les cultures. Ce modèle culturel est imité par les adolescents au sein de leurs groupes.

Au fur et à mesure que les adolescents grandissent, la famille devient moins importante dans le processus de socialisation, alors que l'influence du groupe d'amis augmente. Il s'agit du processus normal d'éloignement progressif des parents. Durant cette phase, les jeunes de 12 à 18 ans se rassemblent généralement dans des groupes plus ou moins fixes, au sein desquels ils pratiquent le comportement adulte. Ils y composent souvent une identité sous-culturelle, qui les aide à se différencier de la culture et des normes de la génération de leurs parents.

L'appartenance à un groupe particulier s'exprime par l'utilisation de symboles. Certains comportements et états d'esprit sont utilisés comme symboles d'une identité sous-culturelle à laquelle les jeunes se sentent liés (par exemple, « un vrai punk doit être ivre »). Ces modes de comportement sont souvent des comportements à risque, comme l'abus d'alcool. Les différents groupes d'adolescents combinent différents comportements pour affirmer leur identité. Alors que la consommation d'alcool (qui fait partie de la culture de la majorité des pays occidentaux) est présente dans presque tous les sous-groupes culturels, il existe des préférences pour certaines drogues selon les groupes. Fumer est plus fréquent dans certains groupes que dans d'autres. Et certains groupes utilisent un comportement marginal pour exprimer leur indépendance personnelle et leur résistance à l'autorité.

Il semble évident que la consommation d'alcool pendant l'adolescence fait partie des processus de communication habituels au sein des groupes de camarades et des sous-cultures adolescentes. La participation à des sous- cultures propres à des groupes de pairs et l'expérimentation de l'alcool qui en résulte peuvent être considérées comme une étape de développement. Consommer de l'alcool modérément est donc un signe de comportement social, qui est plus fréquent dans les groupes très unis que dans les autres. Par contre, la consommation d'alcool dépassant les normes admises est souvent l'expression d'un comportement social perturbé et la preuve d'une tendance à la délinquance (Maggs & Hurrelmann, 1998).

- Disponibilité, publicité et restrictions légales

Les gouvernements et les administrations locales influencent la consomma- tion d'alcool à trois niveaux (et pas uniquement chez les adolescents): la disponibilité, c'est-à-dire les règlements prescrivant à qui l'alcool peut être vendu, les lieux et la manière dont il est vendu, et le prix et la taxation des boissons alcoolisées. Un certain nombre d'études montrent qu'une taxation élevée et donc un prix élevé des boissons alcoolisées ont une influence décisive sur les quantités consommées. Lorsque l'on ne peut obtenir de l'alcool que dans de rares endroits, il est moins disponible et la consomma- tion baisse. Élever l'âge minimum autorisé pour l'achat et la consommation d'alcool réduit également la fréquence des accidents liés à l'alcool et réduit les autres catégories de comportement ostentatoire chez les adolescents. Il en est de même lorsqu'un contrôle strict est exercé sur la vente des spiritueux, par exemple lorsque celle-ci est réservée à certains points de vente.

L'adoption de lois plus strictes permet également de modifier les normes sociales et la tolérance de la société vis-à-vis de la consommation d'alcool. Cela engendre une réduction des quantités d'alcool généralement consommées (Hawkins et al., 1992). L'ampleur et le degré de mise en œuvre de ces mesures dans les différents pays sont marqués par les conditions culturelles et historiques d'origine, comme, par exemple, l'orientation religieuse prédominante de la population et les droits et traditions qui y sont liés, le cadre au sein duquel la politique sociale est mise en œuvre, et le pouvoir des groupes d'intérêt correspondants.

Les dispositions légales concernant l'âge à partir duquel il est possible d'acheter et de consommer des boissons alcoolisées varient, même au sein de la Communauté européenne. La majorité des pays énumérés dans le tableau 3 imposent un âge minimum de 18 ans et les États-Unis et la Lituanie un âge minimum de 21 ans, tandis que l'Allemagne, l'Autriche, la Belgique, la France, la Hongrie et la Suisse ont fixé l'âge minimum à 16 ans, au moins pour les boissons à faible teneur en alcool. La Grèce et le Portugal n'ont pas fixé d'âge minimum. Ces dispositions sont appliquées plus ou moins strictement selon le pays et ne sont donc que des lignes directrices générales. L'influence de l'âge minimum légal sur la consommation d'alcool par les adolescents ne peut donc pas être déterminée directement.

La vente de boissons alcoolisées correspond aux différentes traditions des divers pays. Seuls quelques pays imposent des règles strictes sur les ventes, en plus de l'âge minimum. Le Canada, les États-Unis, la Finlande, le Groenland, la Lituanie et la Suède sont les seuls pays où les ventes sont clairement interdites dans les lieux accessibles au public. Dans de nombreux pays, cependant, la loi exige des

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autorisations particulières pour la vente de boissons alcoolisées. La plupart du temps, des boissons alcoolisées telles que la bière et le vin sont disponibles dans les supermarchés et les stations-service, ainsi que dans la majorité des lieux publics. Dans tous les pays, le commerce de détail est obligé d'appliquer la législation sur l'âge minimum.

Comme dans le cas du tabac, la consommation régulière d'alcool est touchée par le prix du produit concerné. Dans ce contexte, une attention particulière doit être accordée non seulement aux variations du prix de l'alcool, mais également à l'augmentation ou à la réduction du pouvoir d'achat moyen des adolescents. Il est cependant vrai que si l'on considère des écarts occasionnels tels que l'alcoolisation intense par accès, le prix joue évidemment un rôle accessoire.

d) Conséquences de la consommation de l'alcool

Les conséquences de la consommation de l'alcool se classifie de la manière suivante:

1. Effet de la consommation de l'alcool sur l'individu

Dans la consommation de l'alcool, les effets sont deux genres : les effets immédiats et les effets à long terme.

(a) Les effets immédiats de l'alcool

L'alcool a des effets qui sont dépendants de la dose ingérée: A faible dose: l'alcool procure un effet légèrement sédatif et euphorisant. Il est aussi désinhibant (libération de la parole, sensation de liberté sociale), ce qui est perçu comme un état de liberté et qui augmente les échanges. *(1) A plus forte dose:* l'alcool peut provoquer l'ivresse, c'est-à-dire un état d'imprégnation alcoolique avancée. L'ivresse se traduit le plus souvent par: (i) Une perte de coordination des mouvements; (ii) Une perte de l'équilibre; (iii) Une diminution accrue de la vigilance; (iv) Une augmentation du temps de réaction ; (v) Des troubles de la mémoire ; (vi) Un état de somnolence; (vii) Altération du comportement. *(2) À très forte dose:* l'alcool peut provoquer un coma éthylique. C'est la manifestation d'une intoxication sévère à l'alcool entraînant une chute de la tension artérielle associée à une baisse de la température corporelle. De plus, le coma éthylique abolit le réflexe vomitif ce qui en fait une affection potentiellement mortelle nécessitant une prise en charge médicale d'urgence.

(b) Les effets à long terme de l'alcool

L'alcool est un produit ayant une toxicité propre qui altère l'organisme au cours du temps. De nombreux effets de l'alcool concernent le foie, car c'est l'organe qui filtre et élimine l'alcool de l'organisme. Le foie possède d'importantes capacités de régénération, mais une exposition trop importante et pendant une longue période est responsable de maladies hépatiques (maladies qui touchent le foie).

- L'alcool et le système digestif

L'alcool provoque plusieurs anomalies du système digestif notamment: *(i) La cirrhose alcoolique:* correspond à un ensemble de lésions irréversibles et diffuses du foie. Dans cette maladie, les tissus hépatiques sont remplacés par de la fibrose qui déforme l'architecture du foie et forme des nodules. Lorsque le foie est cirrhotique, il ne peut plus assurer normalement ses fonctions. Une cirrhose hépatique est toujours définitive et ne régresse pas. De plus, un foie cirrhotique est un facteur très prédisposant à d'autres maladies comme le cancer du foie. *(ii) La stéatose alcoolique:* qui correspond à une accumulation de graisses dans le foie. Si le foie doit éliminer des quantités trop importantes d'alcool au cours du temps, il va stocker une partie des graisses et devenir « un foie gras ». Cette transformation hépatique est responsable d'une insuffisance hépatique qui a pour conséquence d'importants troubles dans tout l'organisme (sur la digestion, la coagulation, la nutrition, le diabète). *(iii) Une hépatite aiguë alcoolique :* qui correspond à une destruction massive et rapide des cellules du foie mettant en jeu le pronostic vital du patient à court terme. *(iv) Des gastrites:* qui sont des inflammations chroniques de la paroi de l'estomac. Cette maladie peut être responsable d'importantes douleurs gastriques. *(v) Des pancréatites:* qui sont des inflammations aiguës du pancréas amenant à sa destruction irréversible. Les pancréatites aiguës sont aussi des urgences médicales mettant en jeu le pronostic vital du patient.

- L'alcool et les troubles psychiatriques

La consommation de l'alcool est à l'origine de la dépression, Anxiété sévère et chronique, troubles comportementaux, Confusions, délires, convulsions.

- L'alcool et les maladies cardiovasculaires

La consommation de l'alcool provoque les troubles du rythme cardiaque, Hypertension artérielle (HTA), Cardiopathie ischémique ou angine de poitrine, Myocardiopathie alcoolique, Accident vasculaire cérébral (AVC)

- L'alcool et le cerveau

50% des personnes alcoolodépendantes présentent des troubles dits « cognitifs » (perte de la mémoire, altération de la parole, perte de contrôle du mouvement) qui sont les signes d'une atteinte des tissus du cerveau. Certaines pathologies neurologiques sont très caractéristiques d'une intoxication chronique à l'alcool: *(i) Le syndrome de Korsakoff:* définit par une perte massive de matière grise (neurones) au niveau du cerveau. Cette altération est causée par un déficit important en vitamine B1 qui est une vitamine essentielle au fonctionnement neuronal et qui est utilisé en grande quantité pour éliminer l'alcool au niveau du foie. *(ii) Une polynévrite alcoolique:* l'éthylisme chronique peut provoquer une inflammation et une détérioration

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des nerfs de l'organisme, ce qui cause d'importantes douleurs au niveau des membres.

- L'alcool et cancer

L'alcool est un facteur de risque important dans l'émergence de la quasi-totalité des cancers. On lui attribue près de 10 % des décès par cette maladie, soit plus de 15 000 personnes par an en France. Fait important, l'alcool augmente le risque de cancer dès la consommation d'un seul verre standard par jour et ceux pour tous les types de cancers. Les maladies tumorales retrouvées le plus souvent chez les patients alcoolodépendants sont: (i) Le cancer des voies aérodigestives supérieures (VADS), (ii) Le cancer du foie, (iii) Le cancer colorectal, (iv) Le cancer du sein.

L'alcool est une substance cancérigène pour l'humain. La consommation d'alcool, augmente le risque de développer un cancer colorectal, de la bouche, du pharynx, du larynx, de l'œsophage et du foie. L'alcool même à faible quantité, à moins d'un verre par jour, augmente le risque de cancer du sein chez les femmes.

2. Les conséquences de la consommation d'alcool sur l'entourage

Au-delà de l'individu qui consomme de l'alcool et qui développe des problèmes de santé, la consommation d'alcool peut avoir des conséquences sur l'entourage proximal (amis, enfants, conjoints, milieu de travail) et distal (communauté) des consommateurs (12). Ces conséquences peuvent être liées à la santé (ex. : blessures, anxiété, dépression, transmission d'ITSS), peuvent être sociales (ex. : agression, nuisance à la communauté) ou peuvent être économiques (ex. : dommage à la propriété, dettes familiales liées à la consommation d'alcool). La prise en considération des conséquences de la consommation d'alcool sur l'entourage du consommateur permet d'avoir une perspective plus complète de la problématique. Voici quelques exemples des conséquences de la consommation d'alcool sur l'entourage :

- La violence familiale, intime et sexuelle

La consommation d'alcool, surtout lorsqu'elle est abusive, peut affecter les proches du consommateur. Les membres de la famille, en particulier le conjoint ou la conjointe et les enfants, sont les personnes les plus à risque de subir des conséquences de cette consommation. (i) Les enfants sont particulièrement vulnérables face à la consommation d'alcool de leurs parents. Entre autres, les enfants dont l'un des parents consomme de l'alcool de façon abusive sont plus à risque de subir de la négligence et de la maltraitance physique et psychologique. (ii) Il existe un lien étroit entre la consommation d'alcool et l'éclosion de violence entre partenaires intimes. Par ailleurs, la consommation d'alcool augmente généralement la fréquence et la gravité de la violence. (iii) Une association forte existe entre les agressions sexuelles et la consommation d'alcool de l'agresseur. Plus encore, la consommation d'alcool est fortement associée aux violences sexuelles entre partenaires intimes.

- Santé des nouveau-nés et des enfants

La consommation d'alcool durant la grossesse est associée à plusieurs conséquences nocives sur le fœtus ou l'enfant à naître, comme l'avortement spontané, la mortinaissance (c'est-à-dire la mort fœtale avant ou après 20 semaines de gestation), un retard de développement intra-utérin et un faible poids à la naissance. De plus, la consommation d'alcool lors de la grossesse augmente le risque de lésions au cerveau et de trouble du spectre de l'alcoolisation fœtale. Notons que plus la consommation d'alcool est importante, plus les risques de conséquences sont grands : cela dit, la seule façon d'éviter tout risque est de s'abstenir de consommer de l'alcool pendant la grossesse.

e) Moyens pour prévenir la consommation de l'alcool

La consommation d'alcool n'étant pas une maladie à proprement parler, les définitions et classifications exposées ci-dessus, s'appliquent parfois difficilement à cet usage. On pourra toutefois définir cette prévention comme l'ensemble des actions visant à empêcher l'apparition et le développement d'une consommation susceptible d'induire des risques et des complications, aussi bien pour le consommateur, son entourage ou encore pour la collectivité.

1. Actions de prevention axées sur le produit

Il s'agit de l'ensemble des actions et des programmes ayant pour objectif de limiter l'accès à l'alcool, ainsi que la promotion de ce dernier. Elles s'appuient essentiellement sur des mesures législatives et économiques.

- Actions visant à limiter l'accès à l'alcool

Accessibilité économique: Il s'agit par le biais de mesures fiscales d'arriver à une augmentation du prix de l'alcool, permettant de le rendre moins abordable pour les jeunes. Il a en effet été démontré qu'une augmentation tarifaire des boissons alcoolisées est associée à une réduction de la consommation excessive. En France, les boissons alcoolisées sont ainsi soumises à diverses taxes qui dépendent de la nature et du degré de l'alcool.

Accessibilité physique et légale: La vente et la consommation d'alcool sont strictement encadrées par la législation française. Comme nous l'avons déjà évoqué au sein de la première partie, les établissements proposant une consommation d'alcool sur place ou à emporter sont réglementés par le biais de licences. Cela permet entre autres de contrôler leur nombre grâce à la mise en place de quotas, ainsi que leur implantation géographique. Il est en effet interdit d'ouvrir un débit de boissons dans certaines zones dites protégées, comme par exemple aux abords des écoles. De plus, afin de

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mieux protéger les jeunes, la loi HPST du 21 juillet 2009 interdit la vente et l'offre d'alcool à tous les mineurs quelque soit le lieu et le type de boissons. En cas de doute sur l'âge de l'acheteur, le vendeur est en droit de refuser la vente pour motif légitime (article L. 122-1 du code de la consommation). Le client devra alors prouver qu'il est majeur. Enfin, pour réduire les consommations excessives et leurs méfaits, cette loi met aussi fin aux open- bars, et encadre les « happy hours » en obligeant les établissements à proposer systématiquement des boissons sans alcool aux mêmes conditions tarifaires.

- Actions visant à limiter la promotion de l'alcool

La publicité pour l'alcool contribue largement à banaliser et à inciter les consommations, notamment en véhiculant une image favorable des boissons alcoolisées. Le jeune public, particulièrement réceptif à ces messages promotionnels, constitue souvent la première cible des publicitaires. Il a d'ailleurs été démontré que les campagnes promotionnelles et autres outils marketing, impactent l'initiation des consommations, et entrainent une augmentation de l'usage chez les jeunes qui boivent déjà. Au vu de ces données, il parait donc particulièrement important d'encadrer ces pratiques. En France l'article L.3323-2 du code de la santé publique encadre strictement ces pratiques quant aux supports autorisés. La publicité est ainsi tolérée : dans la presse écrite, à l'exception de celle destinée à la jeunesse, à la radio dans certaines tranches horaires (le mercredi entre minuit et 7 heures, et les autres jours entre minuit et 17 heures), sous forme d'affiches et d'enseignes, sous forme d'envoi de messages, de catalogues et de brochures à visée commerciale, sous forme d'inscription sur les véhicules de livraison de boissons, en faveur et à l'intérieur des fêtes et foires traditionnelles consacrées à des boissons alcooliques locales, en faveur des musées, des universités, des confréries ou des stages d'initiation œnologique, ou encore en faveur des présentations et des dégustations, -sous forme d'objets strictement réservés à la consommation de boissons, sur internet à l'exclusion des sites destinés à la jeunesse et des sites édités par des associations, des sociétés ou des fédérations sportives, et "sous réserve que la propagande ou la publicité ne soit ni intrusive, ni interstitielle." Cette dernière phrase exclut les spams, ainsi que les banderoles ou bannières de type « pop-up » qui surgissent à l'écran sans demande particulière de l'utilisateur. Enfin, cet article interdit aussi toutes opérations de parrainage (par exemple lors de manifestations sportives ou d'événements festifs: concerts, soirées étudiantes, etc.).

Le contenu du message publicitaire doit rester le plus objectif possible. Certaines informations sur le mode de consommation, la couleur, le goût ou encore l'arôme de la boisson peuvent aussi apparaitre au sein des publicités. Toute mise en scène pouvant inciter à l'usage, en associant par exemple l'alcool à la réussite sociale, sexuelle ou encore professionnelle, est par contre interdite par la loi. Enfin, toute publicité doit être accompagnée du message préventif suivant: « l'abus d'alcool est dangereux pour la santé ».

- Actions de prévention axées sur les individus

Il s'agit des actions de prévention s'adressant aux adolescents et aux personnes qui les entourent. Elles ont pour objectif de réduire la demande en termes d'alcool. Elles peuvent se présenter sous différentes formes: campagnes d'informations médiatiques, interventions en milieu scolaire, flyers, sites internet, etc.

a. *Informer et développer les compétences psychosociales des adolescents*

La prévention la plus efficace auprès des jeunes consiste à les informer sur le produit, tout en développant leurs compétences psychosociales (48). Selon l'OMS «les compétences psychosociales sont la capacité d'une personne à répondre avec efficacité aux exigences et aux épreuves de la vie quotidienne. C'est l'aptitude d'une personne à maintenir un état de bien-être mental, en adoptant un comportement approprié et positif à l'occasion des relations entretenues avec les autres, sa propre culture et son environnement.» (OMS, 1993) (79). Le développement de ces compétences passe par des interventions interactives (exercices pratiques, jeux de rôle, etc.) apprenant aux adolescents à résoudre des problèmes, à prendre des décisions, à avoir une pensée critique, à gérer leur stress et leurs émotions, à communiquer, à renforcer l'estime d'eux-mêmes, à améliorer la qualité de leurs relations avec les autres, ou encore à augmenter leur capacité à demander de l'aide. Toutes ces facultés vont permettre à l'adolescent de se sentir bien et d'adopter à chaque situation un comportement adapté, leur permettant de faire face efficacement aux différentes pressions et problèmes de la vie. Elles permettent ainsi de prévenir les alcoolisations et les mésusages d'alcool, en donnant aux jeunes les outils nécessaires pour refuser l'offre de boissons alcoolisées, notamment lorsque la situation ne s'y prête pas ou plus.

b. *Sensibiliser, informer et accompagner les parents*

Les parents ont un rôle très important à jouer dans le rapport que va entretenir l'adolescent avec l'alcool. En effet, la qualité des relations qu'ils établissent avec leur enfant, le climat intrafamilial, ou encore le contrôle qu'ils exercent sur leur progéniture, sont autant de facteurs qui vont influencer les consommations adolescentes. Par exemple, communiquer avec son enfant, prendre au moins un repas par jour en famille, exercer des activités communes, ou encore superviser ses activités extrascolaires sont ainsi reconnus comme étant des éléments protecteurs. On comprend donc l'importance

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à la fois d'informer les parents sur ces problèmes d'alcoolisation, mais aussi de les sensibiliser au rôle clé qu'ils peuvent occuper dans la prévention de ces derniers. En termes de compétences parentales, les programmesl visant à renforcer la capacité à établir des limites et à gérer les conflits, à consolider la relation « parent-enfant », ou encore à améliorer le dialogue intrafamilial ont montré des résultats positifs. Ces programmes peuvent se présenter sous la forme d'interventions présentant des exercices interactifs à réaliser à la maison, des thèmes de discussion, etc.

Cette prévention pourra aussi s'articuler autour de la mise à disposition d'informations et de recommandations, concernant les conduites à tenir face aux problématiques posées par les consommations adolescentes : « Quand et comment parler d'alcool avec ses enfants? », « Doit-on interdire tout usage d'alcool ? », « Dois-je l'autoriser à aller à une fête où il y aura de l'alcool ? », etc. Tout d'abord ces conseils mettront en avant l'importance d'instaurer des limites et des règles en termes de consommation. Cet encadrement devra être adapté au contexte et à l'âge de l'enfant. En effet, s'il est plutôt facile d'interdire toute consommation à un jeune adolescent, il devient difficile de maintenir cet objectif lorsque ce dernier grandit, et commence à sortir avec ses amis. Quand la question de la consommation d'alcool commence ainsi à se poser, on recommandera alors d'ouvrir le dialogue avec son enfant, et de lui fixer des règles claires. Il sera aussi important de le mettre en garde vis-à-vis de certains pièges liés à la prise d'alcool : se méfier des boissons très sucrées, des verres trop grands, des effets de groupe, d'une consommation trop rapide et trop importante, etc. Un site internetl élaboré sous l'autorité d'un pédopsychiatre spécialisé dans la relation « parent- enfant » a d'ailleurs été mis en place afin d'informer et de guider les parents dans cette démarche. Enfin, on pourra leur recommander de prêter attention à leur propre rapport à l'alcool, les enfants prenant généralement exemple sur leur entourage proche. Pour conclure, on pourra souligner que cette prévention primaire ne se limite pas uniquement aux notions abordées ci-dessus, mais peut s'organiser à travers de multiples actions, impliquant l'ensemble des personnes en contact avec les adolescents.

II. Méthodologie de L'étude

Notre population est infinie et est constituée de l'ensemble des adolescents de la ville province de Kinshasa. Face à la difficulté d'enquêter auprès de toute la population, nous avons tiré un échantillon.

Pour cette étude, nous avons utilisé l'échantillonnage probabiliste, précisément l'échantillonnage stratifié simple. Cela a consisté à enquêter auprès des adolescents provenant, proportionnellement, de tous les quatre districts de la ville province de Kinshasa (Tshangu, Mont-Amba, Funa et Lukunga). Rappelons que notre échantillon est constitué de 120 sujets, repartis de la manière suivante : Tshangu (25%), Mont-Amba (25%), Funa (25%), et Lukunga (25%). Les données ont été recolttées grace au questionnaire d'enquete et traités à l'aide du logiciel SPSS 22.

III. Résultats

La présentation des résultats s'est fait à l'aide des tableaux des effectifs, des pourcentages et de contingence. Deux types de résultats sont présentés notamment les résultats issus de caractéristiques des enquêtés et ceux relatifs à leurs opinions. Apres analyse des données, l'étude est arrivé aux résultats suivants:

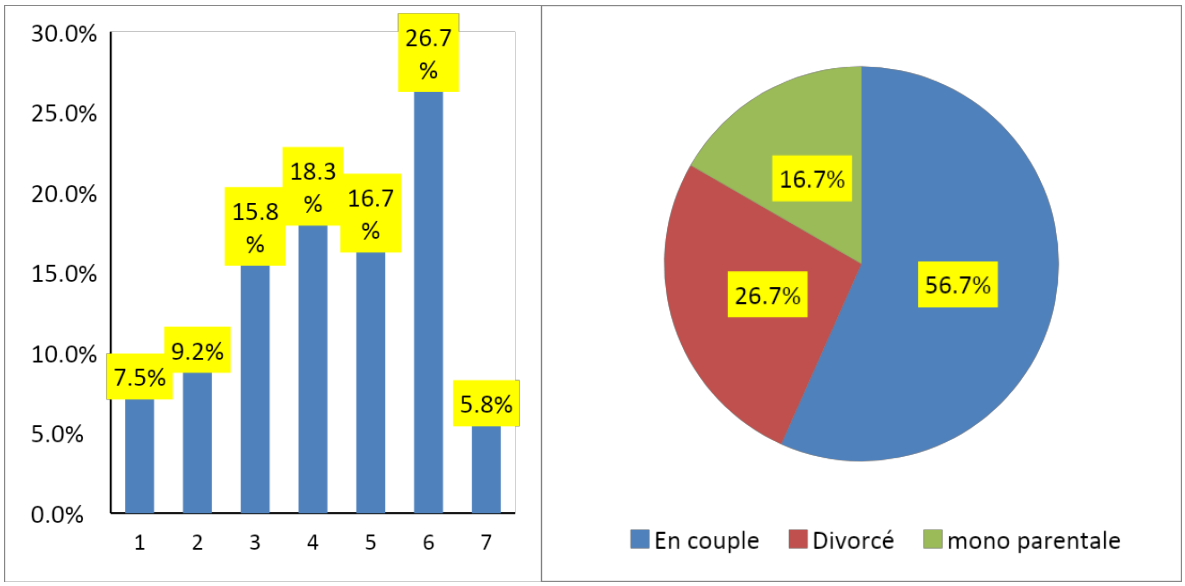


Figure 1: Répartition des enquêtes selon niveau d'études et situation parentale des parents

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Par rapport au niveau d'études des enquêtés, il ressort des données contenues dans ce tableau, le constat selon lequel 32 de nos sujets soit 26,7% des adolescents sur qui l'enquête a porté sont de la 6ème humanité, 18,3% sont de la 4ème Humanité, 16,7% sont en 5ème Humanité, 15,8% sont en 3ème Humanité, 9,2% sont en 2ème secondaire, 7,5% sont en 1er secondaire et 5,8% ne sont pas couverts par le système éducatif congolais c'est-à-dire, ne sont pas scolarisé.

A partir de cette figure, il est possible de constater une forte concentration de la consommation de l'alcool chez les adolescents en 6ème humanités. Ce pourcentage s'explique par plusieurs facteurs socioculturels. Il se dégage de cette figure en rapport avec la situation parentale, ce qui suit : sur les 120 sujets enquêtés, 68 sujets soit 56,7% des adolescents sont issus des parents qui vivent en couple, 32 sujets, soit 26,7% d'adolescents sont ceux dont les parents sont divorcés et enfin 20 sujets soit 16,7% sont ceux dont le parent est dans la situation monoparentale, c'est-à-dire, l'adolescent ne vit qu'avec un seul de ses parent.

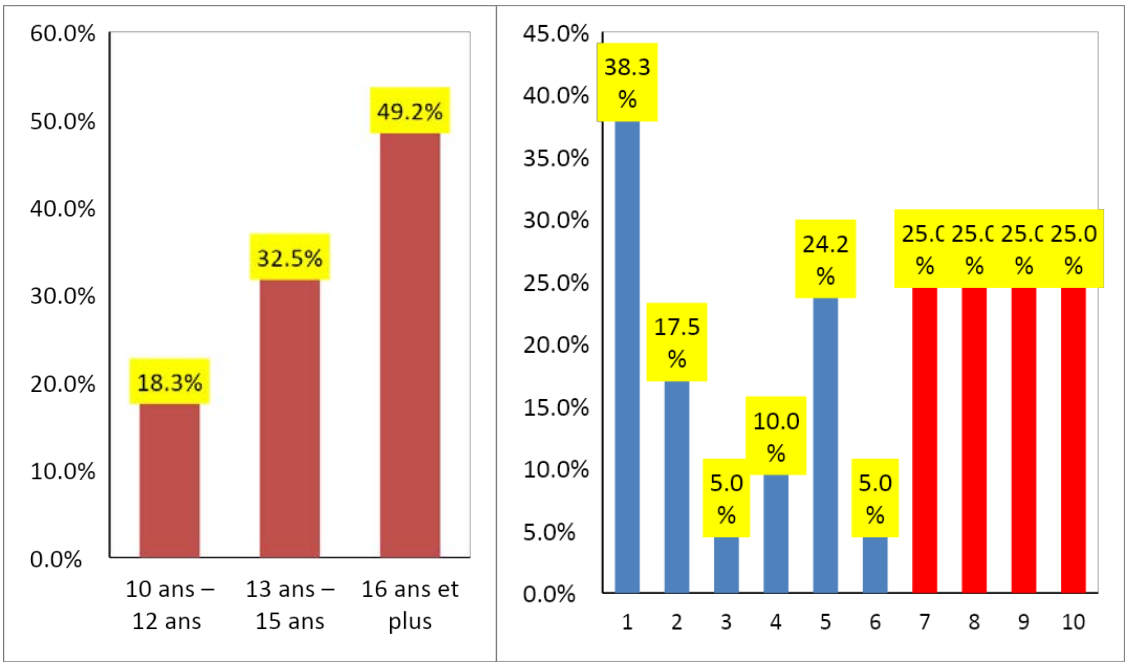


Figure 3: Répartition des enquêtes selon leurs âges, district de provenance et confessions religieuses

Cette figure nous retrace la situation de nos sujets par rapport à l'Age et il se présente comme suit : 59 sujets, soit 49,2% de nos sujets ont 16 ans ou plus ; 39 sujets, soit 32,5% sont dans la tranche d'Age entre 13 ans et 15 ans et 22 sujets, soit 18,3% se trouvent à l'intervalle d'âges comprise entre 10 ans et 12 ans. A la lumière des résultats de cette figure, il est possible de constater que la majorité (38,3%) des adolescents enquêtés sont issus de l'église catholique ; 29 sujets, soit 24,2% sont issus des églises de réveil ; 21 sujets, soit 17,5% sont protestants ; 12 sujets, soit 10% sont Kimbanguistes ; 6 sujets, soit 5,0% sont de la religion musulmane ; enfin 6 soit 5,0% sont issus des autres religions non reprises dans cette question. Il faut noter que s'agissant des districts de provenance des enquêtés, il faut dire que chaque district de Kinshasa (4 districts) ont chacun 20 enquêtés soit 25%. Ce pourcentage se justifie par le choix de la technique d'échantillonnage adoptée.

Tableau 1: Constat de la consommation de l'alcool

Réactions	ni	%
Oui	106	88,3
Non	14	11,7

N= 120

La lecture de ce tableau nous montre que sur les 120 adolescents enquêtés, 106 sujets, soit 88,3% ont déjà consommé de l'alcool dans leur vie. Par contre 14 sujets, soit 11,7% n'en ont pas encore consommé. Ainsi, il sied de constater que la majorité a déjà consommé l'alcool, ceci nous permet de continuer avec notre investigation.

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Tableau 2: Occasion de la consommation de l'alcool

Réactions	ni	%
Lors d'une fête de mariage	14	11,7
Lors de ma fête d'anniversaire	32	26,7
Par moi-même en cachette	53	44,2
Lors d'une sortie avec les amis	21	17,5

N= 120

A lumière des données contenues dans ce tableau, il y ressort le constat selon lequel, 53 sujets soit 44,2% affirment qu'ils ont consommé de l'alcool par eux-mêmes en cachette ; 32 sujets, soit 26,7% ont consommé de l'alcool lors de leurs fêtes d'anniversaire ; 21 sujets, soit 17,5% ont consommé de l'alcool lors de la sortie en groupe avec les amis ; 14 sujets, soit 11,7% par contre, l'ont consommé lors d'une fête de mariage.

Tableau 3: Age de la consommation de l'alcool

Réactions	ni	%
8 – 9 ans	2	1,7
10 – 11 ans	5	4,2
12 – 13 ans	22	18,3
14 – 15 ans	35	29,2
16 – 17 ans	53	44,2
18 – 20 ans	3	2,5

N= 120

Il se dégage des données reprises dans ce tableau, les informations selon lesquelles, 53 enquêtés, soit 44,2% ont affirmé avoir consommé de l'alcool dans la tranche d'âge de 16 à 17 ans. 35 adolescents, soit 29,2% déclarent qu'ils ont consommé de l'alcool entre l'âge de 14 et 15 ans ; 22 enquêté, soit 18,3% avouent qu'ils l'ont consommé à l'âge de 12-13 ans ; 5 adolescents, soit 4,2% déclarent qu'ils ont consommé de l'alcool à l'âge de 10-12 ans ; pour 2,5%, c'est à l'âge de 18-20 ans enfin viennent ceux qui l'ont consommé à l'âge de 8-9 ans.

Tableau 4: Raisons de la consommation de l'alcool

Réactions	ni	%
Boire pour résoudre un problème inquiétant	40	33,3
Boire pour éradiquer le stress	35	29,2
Boire pour se détendre	26	21,7
Boire pour socialiser avec mes amis	19	15,8

N= 120

A la lumière des données reprises dans ce tableau, il ressort le constat selon lequel, les enquêtés ont identifié les raisons qui leur poussent à consommer de l'alcool. Selon eux, les raisons suivantes sont évoquées : Boire pour résoudre un problème inquiétant (33,3%) ; Boire pour éradiquer le stress (29,2%) ; Boire pour se détendre (21,7%) ; Boire pour socialiser avec mes amis (15,8%).

Tableau 5: Facteurs favorisant la consommation de l'alcool

Réactions	ni	%
Les parents	12	10,0
Les amis	39	32,5
La culture	11	9,2
Classes sociales	9	7,5
Famille (hérédité)	7	5,8
École	5	4,2
Disponibilité et publicité	37	30,8

N= 120

Ce tableau expose les facteurs qui favorisent les adolescents à consommer de l'alcool. Parmi ceux facteurs, on cite : les amis (32,5%), disponibilité et publicité (30,8%), les parents (10,0%), la culture (9,2%), classes sociales (7,5%), famille, hérédité (5,8%) enfin l'école (4,2%).

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Tableau 6: Fréquence de consommation de l'alcool

Réactions	ni	%
Très souvent	10	8,3
Souvent	20	16,7
Rarement	43	35,8
Occasionnellement	47	39,2

N= 120

La lecture du tableau ci-haut, ayant trait à la fréquence de la consommation nous révèle ce qui suit, sur le 120 sujets enquêtés, 47 sujets, soit 39,2% prennent occasionnellement l'alcool ; 43 sujets, soit 35,8% le prennent rarement ; 20 sujets, soit 16,7% le consomme souvent et 10 sujets, soit 8,3% prennent l'alcool très souvent.

Tableau 7: Conséquences de la consommation de l'alcool

Réactions	ni	%
Une perte de coordination des mouvements	24	20
Une perte de l'équilibre	20	16,7
Une diminution accrue de la vigilance	17	14,2
Des troubles de la mémoire	23	19,2
La cirrhose alcoolique	21	17,5
La stéatose alcoolique	16	13,3
Une hépatite aiguë alcoolique	13	10,8
Des gastrites	12	10,0
Des pancréatites	9	7,5
troubles du rythme cardiaque	8	6,7
Hypertension artérielle (HTA)	11	9,2
Accident vasculaire cérébral (AVC)	7	5,8
Le syndrome de Korsakoff	10	8,3

N= 120

Il se dégage de ce tableau 3.7, le constat selon lequel, les enquêtés ont identifié les conséquences de la consommation de l'alcool. Parmi ces conséquences, ils citent : une perte de coordination des mouvements (20,0%) , des troubles de la mémoire (19,2%), la cirrhose alcoolique (17,5%), une perte de l'équilibre (16,7%), une diminution accrue de la vigilance (14,2%), la stéatose alcoolique (13,3%), une hépatite aiguë alcoolique (10,8%), des gastrites (10,0%), hypertension artérielle (HTA) (9,2%), le syndrome de Korsakoff (8,3%), Des pancréatites (7,5%), troubles du rythme cardiaque (6,7%) et accident vasculaire cérébral (AVC) (5,8%).

Tableau 8: Propositions préventives à la consommation de l'alcool

Réactions	ni	%
Limiter la promotion de des boissons alcoolisées	53	20,0
Augmentation du prix de l'alcool	62	23,4
Informer et développer les compétences psychosociales des adolescents	39	14,7
Sensibiliser, informer et accompagner les parents dans la prévention	42	15,8
Interdiction formelle de vendre de l'alcool aux adolescents	69	26,0

Inflation de N= 265

Tout en signalant l'inflation de N, les données de ce tableau nous indiquent que 69 sujets, soit 26% proposent l'Interdiction formelle de vendre de l'alcool aux adolescents, 62 sujets, soit 23,4% proposent l'augmentation du prix de l'alcool ; 53 sujets, soit 20% proposent de limiter la promotion des boissons alcoolisées ; 42 enquêtés, soit 15,8% ont proposé la sensibilisation et l'accompagnement des parents dans la prévention enfin, 39 sujets, soit 14,7% proposent d'Informer et développer les compétences psychosociales des adolescents.

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Tableau 9: Niveau d'études, situation familiale des parents, confession religieuse, âge et district d'appartenance couplés aux opinions des enquêtés sur l'âge du début de la consommation de l'alcool.

Indices Caractéristiques	ddl	Chi²	p-value	Décision expérimentale	Coefficient de cramer
Situation familiale des parents	10	116,644	0,986	Ho est acceptée	0,697
Niveau d'études	30	315,801	1,622	Ho est acceptée	0,725
Age	10	185,263	1,243	Ho est acceptée	0,879
Confession religieuse	25	200,872	1,294	Ho est acceptée	0,579
District d'appartenance	15	218,838	1,350	Ho est acceptée	0,780

Seuil de α : p=0,05 ou 5%

Ce tableau montre que les réponses des sujets ne sont pas influencées significativement par le niveau d'études, la situation familiale des parents, les confessions religieuses, âges et district d'appartenance. L'hypothèse nulle (Ho) est acceptée au seuil de signification de 5% et 95% de confiance avec les résultats de coefficient V de cramer proche de 0 et moins de 1. Surement dit, il n'existe pas des relations entre les réponses des enquêtés sur l'âge du début de la consommation de l'alcool chez les adolescents et leurs caractéristiques sociodémographiques. Cette relation d'indépendance est soit faible (entre ≥ 0,10 et <0,20), soit très faible (< 0,10).

Tableau 10: Statistiques descriptives

Réactions	M	SD	V
Parents	2,06	1,307	1,708
Amis	2,12	1,387	1,923
Culture	2,16	1,524	2, 324
Classes sociales	2,33	1, 338	1,789
Famille (hérédité)	2,20	1,392	1,937
École	2,24	1 ,400	1,960
Disponibilité et publicité	2,18	1,446	2,090

Ce tableau montre que les statistiques descriptives des facteurs se présentent de la manière suivante : Parents (M=2,06, SD=1,307, V=1,708), Amis (M=2,12, SD=1,387, V=1,923), Culture(M=2,16, SD=1,524, V=2, 324), Classes sociales (M=2,33, SD=1, 338, V=1,789), Famille (hérédité) (M=2,20, SD=1,392, V=1,937), École (M=2,24, SD=1 ,400, V=1,960) et Disponibilité et publicité (M=2,18, SD=1,446, V=2,090).

Tableau 11: Corrélations entre les facteurs favorisant la consommation de l'alcool et la consommation

Réactions	p-value	Corrélations
Parents	0,432**	0,000
Amis	0,418**	0,000
Culture	0,627**	0,000
Classes sociales	0,639**	0,000
Famille (hérédité)	0,401**	0,000
École	0,361**	0,000
Disponibilité et publicité	0,349**	0,000

*Il se constate de fortes corrélations entre les facteurs tels que les Parents (p=0,432**, r=0,000), Amis (p=0,418**, r=0,000), Culture (p=0,627**, r=0,000), Classes sociales (p=0,639**, r=0,000), Famille (hérédité) (p=0,401**, r=0,000), École (p=0,361**, r=0,000), Disponibilité et publicité (p=0,349**, r=0,000) et la consommation de l'alcool par les adolescents.*

IV. Discussion des Résultats

Plusieurs études ont abordé la question de la consommation de l'alcool par les adolescents. Toutes ces études mettent en exergue les causes et les conséquences de la consommation de l'alcool par les adolescents.

A la différence de ces études, la présente étude tente d'expliquer les causes, les conséquences et les mesures à adopter pour prévenir la consommation précoce de l'alcool chez les adolescents de la ville province de Kinshasa.

Ainsi, les résultats ont montré que 44,2% des adolescents dans la ville province de Kinshasa débute la consommation de l'alcool à l'âge de 16-17 ans. Ces résultats sont similaires à ceux de l'Institut Français de Statistique. Ainsi, cette consommation est parfois dû à plusieurs raisons, notamment : résoudre un problème inquiétant (33,3%), éradiquer le stress (29,2%) ; se détendre (21,7%) ; socialiser avec mes amis (15,8%).

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Les résultats ont, en outre démontré que 39,2% des adolescents prennent occasionnellement l'alcool par contre 8,3% prennent très souvent. Ainsi, pour prévenir la consommation précoce de l'alcool, l'étude propose l'interdiction formelle de vendre de l'alcool aux adolescents (26%), l'augmentation du prix de l'alcool (23,4%), limitation de la promotion des boissons alcoolisées (20%).

Par ailleurs, les résultats différentielles ont démontré que les réponses des enquêtés ne sont pas influencées significativement par le niveau d'études (p=1,622 ; V-cramer= 0,725), la situation familiale des parents (p=0,986 ; V-cramer= 0,697), les confessions religieuses (p=1,294 ; V-cramer= 0,579), âges (p=1,243 ; V-cramer= 0,879), et district d'appartenance (p=1,350 ; V-cramer= 0,780). L'hypothèse nulle (Ho) est donc acceptée.

V. Conclusion

Cette étude a analysé l'âge du début de la consommation de l'alcool chez les adolescents à Kinshasa. Apres analyse et discussion des résultats, il a été démontré que 44,2% des adolescents dans la ville province de Kinshasa débute la consommation de l'alcool à l'âge de 16-17 ans. Les résultats de cette étude ont aussi démontré qu'ils consomment de l'alcool pour résoudre un problème inquiétant (33,3%). Les facteurs suivants favorisent la consommation de l'alcool : les Parents (p=0,432**, r=0,000), Amis (p=0,418**, r=0,000), Culture (p=0,627**, r=0,000), Classes sociales (p=0,639**, r=0,000), Famille (hérédité) (p=0,401**, r=0,000), École (p=0,361**, r=0,000), Disponibilité et publicité (p=0,349**, r=0,000) et la consommation de l'alcool par les adolescents.

La consommation de l'alcool occasionne : une perte de coordination des mouvements (20,0%) , des troubles de la mémoire (19,2%), la cirrhose alcoolique (17,5%), une perte de l'équilibre (16,7%), une diminution accrue de la vigilance (14,2%), la stéatose alcoolique (13,3%), une hépatite aiguë alcoolique (10,8%), des gastrites (10,0%), hypertension artérielle (HTA) (9,2%), le syndrome de Korsakoff (8,3%), des pancréatites (7,5%), troubles du rythme cardiaque (6,7%) et accident vasculaire cérébral (AVC) (5,8%).

Pour prévenir la consommation de l'alcool, il faut : (i) Interdiction formelle de vendre de l'alcool aux adolescents (26%), (ii) Augmentation du prix de l'alcool (23,4%), Limiter la promotion de des boissons alcoolisées (20%), Sensibiliser, informer et accompagner les parents dans la prévention (15,8%) et Informer et développer les compétences psychosociales des adolescents (14,7%).

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Features of the Programs of Murals of Modern Ukrainian Orthodox Churches

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Abstract- The article is devoted to the analysis of features of the programs of murals of modern Ukrainian Orthodox churches, mainly in the East of Ukraine, from the point of view of cultural studies. Changes in the programs of church murals, changes in the styles and techniques of murals are taken into account. Among the modern trends in the murals of Orthodox churches painted in the 21st century, the following can be distinguished: a special severity of the dedication of the temple in the program of its painting, the possibility of a creative approach by customers and icon painters in compiling one or another program for painting the temple, the preference of the Byzantine style to other styles, the revival of interest in fresco. It should be noted the results of the influence of the visual turn on the monumental church painting.

The author of the article has been studying the painting of Orthodox churches in the East of Ukraine over the past two years, and now many of these churches are completely destroyed or damaged as a result of hostilities on the territory of Ukraine. This adds value to her research materials.

Keywords: monumental church painting, church painting program, church art, orthodox church, iconography, iconographic plot.

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Abstract- The article is devoted to the analysis of features of the programs of murals of modern Ukrainian Orthodox churches, mainly in the East of Ukraine, from the point of view of cultural studies. Changes in the programs of church murals, changes in the styles and techniques of murals are taken into account. Among the modern trends in the murals of Orthodox churches painted in the 21st century, the following can be distinguished: a special severity of the dedication of the temple in the program of its painting, the possibility of a creative approach by customers and icon painters in compiling one or another program for painting the temple, the preference of the Byzantine style to other styles, the revival of interest in fresco. It should be noted the results of the influence of the visual turn on the monumental church painting.

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Keywords: monumental church painting, church painting program, church art, orthodox church, iconography, iconographic plot.

Methods: iconographic, iconological, cultural, hermeneutical, historical-comparative, observational, analysis and synthesis, interview, semiotic.

I. Introduction

Since the program for painting an Orthodox church can reflect not only the historical and cultural situation that has developed in a particular geographical region, but also the spiritual needs of society at a given time stage, periods of spiritual revival are marked by an increase in interest in ancient Christian traditions in church paintings, the enrichment of iconographic plots with symbols, depicting the events of church history, while periods of decline in spiritual life are characterized by some formality and stereotypes in monumental church painting. This phenomenon is especially revealed when studying the reflection of the dedication of an Orthodox church in the program of its painting.

According to the Orthodox tradition, churches can be consecrated in honor of the Lord's or Mother of God feasts, miraculous icons, saints. The names of the ancient Sophia Cathedrals are of Greek origin (for example, Sophia of Constantinople, Sophia of Kyiv), these churches are dedicated to St. Sophia the Wisdom of God and glorify Jesus Christ.

It is interesting to note that the Church of Hagia Irene in Turkey (tur. Aya İrini, Greek Αγία Ειρήνη, Agia Irini) is one of the earliest surviving churches in Constantinople, dedicated to the "Holy Peace", and not Saint Irene. The first Christian basilica on this site was erected at the beginning of the 4th century on the site of the ruins of the ancient temple of Aphrodite under the Roman emperor Constantine and was the main temple of the city before the construction of Hagia Sophia. Both temples were named after deified abstract concepts - Peace and Wisdom, respectively.

The main theme in the painting programs of the first Eastern Christian churches was the Incarnation. In particular, it is known that the mosaic decoration of Sophia of Constantinople under Justinian II (565-578) consisted of a plot cycle revealing the theme of the Heavenly glory of Jesus Christ, emphasizing His Divine dignity, in connection with the victory over the heretics Arius and Nestorius at the First Ecumenical Council.

The painting program of the temple, which is dedicated to the saint, can depict the cycle of life, sometimes the disciples of the saint, scenes from church history associated with this saint.

There is an assumption that the chapel of St. Clement in the Church of the Tithes in Kyiv was painted with scenes from his life, the iconography of which was formed after the glorification of St. Cyril and Methodius and is known from a number of monuments of the 9th-11th centuries[1]. It is known from history that the remains of St. Clement were laid in the Church of the Tithes, and Clement himself began to be revered as an enlightener and heavenly patron of Russia. His veneration was so great that in the German Chronicles of Titmar, Bishop of Merseburg (circa 1018), the Church of the Tithes is called the temple of Pope Clement[2].

Over the following centuries, the church glorified new saints, to whom temples were dedicated, temple construction developed, introducing new elements into the architecture of the temple, both in the internal space and in the external appearance. As a result, the dedication of the temple, its architecture and painting became completely independent of each other. In the

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[1] Popova O.S., Sarabyanov V.D. Painting of the End of the X - the Middle of the XI Century. p. 185.

[2] Popova O.S., Sarabyanov V.D. Painting of the End of the X - the Middle of the XI Century. p. 185.

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20th century, the church painting program acquired a formal character: many churches were painted according to one program, regardless of its dedication.

II. Significance of the Theme of the Dedication of a Modern Church for the Program of its Painting

Church painting programs of the 20th century period are characterized by the predominance of gospel subjects (mainly the passionate cycle) and images of saints. In part, this can be explained by the impoverishment of the spiritual needs of society, the fading of interest in church art, in particular, monumental church painting, which was facilitated by the period of persecution during the years of communism. It is possible that due to the lack of masters and means, preference in monumental painting was given to the most important themes, revealing the Orthodox dogma.

Among the churches painted in the 20th century (in the East of Ukraine), one can observe the absence of the theme of the dedication of the temple in the program of its painting, for example, in the Holy Assumption Cathedral of the Svyatogorsk Lavra (the cathedral was partly painted at the beginning of the 20th century before the revolution, the restoration of the painting was carried out at the end 80s of the XX century), in the temple in honor of the Ozeryanskaya Icon of the Mother of God (painted in the 1920s) in Kharkov, in the Holy Assumption Cathedral in Kharkov, in St. George's Church in the village. Georgievka (1990s) of the Maryinsky district of the Donetsk region, in the churches in honor of St. Basil the Great and St. Nicholas the Wonderworker with. Nikolsky, Donetsk region (painted in the late 1990s - early 2000s), in the Church of the Holy Great Martyr and Healer Panteleimon in Kharkov.

At the beginning of the 21st century, due to the change in the cultural and political situation in Ukraine, the acquisition of state independence, the spiritual demands of society also changed: interest in theological issues, spiritual life, church art, and Byzantine traditions increased. The theme of the dedication of the temple became one of the dominant ones in the program of its painting. This is especially expressed in churches dedicated to saints.

For example, in the East of Ukraine, the "life cycle" is included in the program of painting the church in honor of the holy princes Boris and Gleb in the city of Chasov Yar, Donetsk region (on the western wall, painting in 2012), the cathedral in honor of the holy Prince Alexander Nevsky in the city of Chasov Yar. Slavyansk, Donetsk region (in the aisle of St. Nicholas and in the aisle of St. Alexis, painted in the early 2000s), a church in honor of St. Sergius of Radonezh, the female skete of the Svyatogorsk Lavra in the village. Mother of God (painted in 2006).

The theme of dedication is reflected in the painting programs of other churches: St. Vladimir's Church in the city of Pokrovsk (where scenes of the Baptism of Rus are depicted, images of St. Prince Vladimir Equal-to-the-Apostles and St. Olga Equal-to-the-Apostles), Holy Trinity Cathedral in the city of Kramatorsk (where eight Lord's feasts, of which the image of the Holy Trinity occupies a central place on the east side), and the church of St. Martyr John the Warrior, the Holy Assumption Church of the city of Kramatorsk, the cathedral in honor of All Saints in the village of Georgievka, Maryinsky district, Donetsk region, the church in honor of the Nativity of the Blessed Virgin of the village New Economic, Holy Spirit Church in the village of Karlovka, Volnovakhsky District, Donetsk Region, the Church in Honor of the Kazan Icon of the Most Holy Theotokos in Kharkov, the Holy Ascension Cathedral in the city of Izyum, the Holy Exaltation Church in Severodonetsk, the Holy Intercession Church of the Svyatogorsk Lavra (2012.), Church of the Resurrection of Christ in Slavyansk (2006-2010), a church in honor of the Nativity of the Blessed Virgin Mary (2009-2017) in the village of Novy Svet, Kramatorsk, a church in honor of All Saints in the city of Bakhmut, a church of the Intercession of the Most Holy Theotokos in the village Boyevoye, Donetsk region.

Among the churches of the Holy Assumption Nikolo-Vasilevsky monastery in the village. Nikolsky, the theme of the dedication of the temple is reflected in the program of painting the Holy Dormition Cathedral (2010-2012), the refectory church in honor of All Saints in the Russian Land Resplendent (2004-2007), the church in honor of the Iberian Icon of the Mother of God (2005-2013).

As an example of the program for painting an Orthodox church, in which the theme of its dedication dominates, we can consider the church in honor of St. Sergius of Radonezh, the female skete of the Svyatogorsk Lavra, which is located in the village of Bogorodichnoye, Donetsk region. This temple is a “lower” temple, therefore, in terms of its internal architecture, it is quite simple, its “upper” (heavenly world) is represented by a flat ceiling depicting the Heavenly Forces (Cherubim), the image of the Lord “King of Glory” is written in the altar apse, the “lower” of the temple (earthly world) is represented by a hagiographic cycle St. Sergius of Radonezh (6 scenes from his life) and images of saints - disciples and followers of the monk, depicted in medallions and occupying one level of painting. Among them are St. Theodore of Rostov, St. Roman of Kirzhachsky, St. Athanasius of Serpukhov, St. Demetrius of Prilutsky, St. Savva of Storozhevsky, Stefan of Makhrishchsky, St. Nikon of Radonezh and others. The temple was painted by the icon painter Alexander Chashkin in the period from 2002 to 2006.

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As we can see from the description of the painting program of this temple, its main theme is the dedication of the temple, moreover, this is the only theme presented in the “lower” (earthly world). The murals occupy only one level; there are no images of holidays, the Blessed Virgin Mary, plots of the Holy History, Passion or Easter cycles. The painting in the altar also occupies one level, the “upper” of the temple (heavenly world) is indicated by the image of Cherubim.

As another example of a program for painting a church with a similar internal architecture, consider the program for the gate church of the Holy Dormition Nikolo-Vasilevsky monastery with. Nikolsky, Donetsk region. The temple is dedicated to the Iberian Icon of the Mother of God. The architecture of the temple dates back to the “under the bells” type, since the central temple dome is the dome above the bell tower. In the internal architecture of the Holy Iberian Church, there is no dome, as in the previously considered temple in honor of St. Sergius of Radonezh. The altar also depicts the Lord the King of Glory, on both sides of which the Most Holy Theotokos and St. John the Baptist are depicted, then two angels. On the northern and southern altar walls there are images of saints in medallions. In the central part of the temple, the murals occupy two levels: in the upper part, 4 twelfth feasts of the Theotokos are depicted, respectively, on 4 sides: the Nativity of the Most Holy Theotokos on the northern wall, the Annunciation of the Most Holy Theotokos on the eastern side, the Entry into the Church of the Most Holy Theotokos on the southern wall, the Assumption of the Most Holy Theotokos on the western wall. The bottom row is represented by images of saints (mostly Iberian saints) presented both in medallions and in full growth. In the upper corners of the central part of the temple there are architectural details resembling sails, but relatively small in size; they depict 4 evangelists (Matthew, Mark, Luke and John). In the altar part in the vim there is an image of an icon of light, in the central part of the temple on a flat ceiling there is a decorative ornament and a starry sky, referring to the events of the night of the Nativity of Christ and the night of the Last Judgment.

The temple was painted in the period from 2004 to 2013. icon painters Vladislav Yushkov and Pavel Nifontov in the Byzantine (Paleologian) style, that is, in the same period as the church of St. Sergius. The painting takes 2 levels. The central theme of this temple is also its dedication - it is dedicated to the Most Holy Theotokos, which is especially emphasized in the program of its painting.

Not only in Ukraine, but also in other Orthodox countries during this historical period, the theme of dedication also becomes dominant in the programs for painting new churches. For example, in the temple of St. Nektarios of Aegina on the island of Aegina in the conch of the apse, i.e. the Assumption of St. Nektarios (2020) is written in the "higher", which, on the one hand, contradicts the canons of constructing the church painting program, on the other hand, is explained by the desire to emphasize the significance of the personality of the saint in whose honor the church was consecrated (Fig.1, 2).



Fig. 1: The Assumption of St. Nektarios of Aegina. Author's photo.

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Fig. 2: The temple of St. Nektarios of Aegina on the island of Aegina, Greece. Author's photo.

As a characteristic feature of our time, one can consider the veneration of saints on a par with incorporeal forces, if not more. In the prayer life of believers, the reading of akathists to saints becomes more widespread and more significant than the reading of the Holy Scriptures, the Psalter and the Canon.

A similar trend is observed in modern churches in Georgia. For example, in the church of St. Equal-to-the-Apostles Nina of the monastery of the same name, the altar of which was painted in 2021, in the conch of the apse to the right and left of the throne image of the Most Holy Theotokos, instead of the traditional images of the Archangels Michael and Gabriel, St. Equal-to-the-Apostles Nina and St. Andrew are painted (Fig.3).



Fig. 3: Painting of the conch of the apse of the church of St. Nina of the monastery of the same name in Georgia. Photo of the author.

The dedication of the temple is also emphasized in the programs of painting modern churches in Estonia, for example, in the church of the Narva Icon of the Mother of God in the city of Narva: the painting of this church includes scenes from the great Akathist to the Most Holy Theotokos, images of the Old Testament prophets who foreshadowed the birth of the Savior from the Virgin; the prophet David is written in the "higher", which emphasizes its axiological significance, perhaps because the Mother of God was from the

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"family of David". The dedication is also marked with a blue background, which is considered to be the color of the Most Holy Theotokos.

The inclusion of the theme of the dedication of the temple in the program of its painting is always a creative process, in which both the customer and the artist participate. The glorification of new saints by the church and the consecration of new churches in their honor requires the creation by icon painters of new iconographic plots that make up the "life cycle" of the saint. The saturation of the temple painting program largely depends on the spiritual needs of society in a particular historical period.

III. The Possibility of a Creative Approach in Drawing up a Program for Painting an Orthodox Church

A common feature for the programs of murals of Orthodox churches, painted in the 21st century, both in Ukraine and in other countries, is the possibility of a creative approach to the creation of new programs of murals and new artistic solutions, which was practically impossible in the 19th and 20th centuries.

The question of the admissibility of making changes to the iconographic programs of Orthodox churches remains relevant in the 21st century. On the one hand, it is necessary to preserve the tradition of temple painting, without departing from its main purpose, on the other hand, church art should not turn into a craft and stereotyped copying of ancient samples.

Compromises in resolving this issue regarding the iconographic program can most often be found in monastic churches. As the researcher Olga Smolina notes, monastic art is always relevant for the historical period of its creation, plot, composition, color is associated with the solution of socially and / or state significant problems, corresponds to the tastes and artistic styles of the era, performs the functions of illustration, education, decoration[3].

New architectural solutions and the dedication of churches to newly glorified saints require the creation of new programs for murals, without departing from church canons. However, while working on the painting of the temple, the icon painter does not set himself the goal of creating a masterpiece or conquering the parishioners praying in the temple with his skill.

Analyzing the features of monastic art and culture, Doctor of Cultural Studies Olga Smolina emphasizes that «art should play a service role here, it acts as a conductor of Christian religious ideas and values, it is strict, restrained, ascetic, "laconic". Achieving a high artistic level in icon painting and architecture may not only not be set as a goal, but it may not be welcome either»[4].

IV. A Few Words about Styles in Temple Painting

One of the pronounced trends in the modern painting of Orthodox churches in Eastern Ukraine is the use of the Byzantine style. It cannot be overlooked that Orthodox churches in the East of Ukraine, built (or restored) and painted during the period of state independence, were painted either in the style of academic painting or in the Byzantine style. Moreover, the style of academic painting is more characteristic of churches painted in the 90s of the 20th century - the beginning of the 21st century, and in the last two decades, customers and icon painters prefer the Byzantine style of painting. First of all, this trend is due to the fact that the period of independence of Ukraine was marked by a special revival of the spiritual self-consciousness of the people, an important component of which was the appeal to religious sources.

In the dissertation of A. V. Simonova, it is emphasized that, despite the diversity of trends within Byzantine art, uniform artistic principles are preserved within its framework[5].

Byzantine monumental church painting adopted the classical traditions of antiquity, which were transformed by masters who gave (iconographic) images spirituality. Artists were able to convey through visible images the invisible, spiritual, mystical.

The Byzantine icon-painting style is characterized by an emphasis on the internal, and not on the external, abstract abstract forms are not inherent in it. The images convey joy, light, Easter festive mood, they lack tragedy and even drama. Images painted in the Byzantine style are characterized by contemplation, concentration of the mind, calmness, lack of dynamism, self-absorption, withdrawal into the inner world. They reflect the divine presence, so they are often motionless, pillar-shaped, candle-shaped[6].

In the iconographic compositions of the Byzantine style, there are no sharp movements, intense gestures, since the eternal, not the momentary, was valued in everything. The images are timeless and extra-spatial.

The main feature of the canonical (Byzantine) style of temple painting is that these images represent a person who has already been transformed by divine grace and a transformed world. In the Byzantine cultural

[3] Smolina. O.O. The specificity of "monastic" and "monastic" in the Orthodox Christian culture. // Culture and civilization. (1) 2011, pp. 44-46.

[4] Smolina. O.O. The specificity of "monastic" and "monastic" in the Orthodox Christian culture. // Culture and civilization. (1) 2011, pp. 44-46.

[5] Simonova A. V. Byzantine traditions in modern paintings of Orthodox churches of Ukraine (end of the 20th - beginning of the 21st century) Kharkiv. 2015. 198 p.

[6] Popova O. S. Ways of Byzantine Art. M. GAMMA-PRESS, 2013. - 460 pages.

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tradition, sacred monumental painting was formed and reached the highest aesthetic, artistic and spiritual development, which became a reflection of the Eastern Christian cosmos.

The reverse perspective is inherent in the Byzantine style in monumental church painting as a religious art, it is thanks to its perception that the invisible, the background becomes the main one, that is, the sacred manifests itself, which by its nature is invisible. Thanks to the reverse perspective, consciousness begins to capture what cannot be clearly and logically understood. The main goal of icon painting is to transform reality, to reorganize space, bringing it to a higher level of integrity, characteristic of a work of art. At the same time, the very essence of the work, the integrity of a higher order, is here connected not with the individuality of the artist, but with the representation of the transpersonal sacred, which alone can stand behind the perfection of the created form[7].

It is worth paying attention to the article "Mikhail Boychuk and Svyatoslav Hordinsky: to the problem of artistic influence", in which the author says that "the Neo-Byzantine artists set themselves the goal of preserving intact the traditions of the religious art of Ukraine." "... In Byzantium, the artist saw the national roots of Ukrainian art", and also because of the prohibition of the Ukrainian Church on the family, they felt obliged to reproduce icon painting, "national iconography" as one of the factors of Ukrainian identity[8]. That. the period of Ukraine's independence was marked by the search for the national and cultural identity of the Ukrainian people, which is also reflected in religious art.

It should be noted that among the temples considered in the study, the Byzantine style is characteristic to a greater extent in monastic and Scythian temples, which can be explained by the desire of the abbots (customers of the painting) to follow the statutes of the ancient Byzantine traditions both in external and internal monastic life.

The return to the Byzantine style in the monumental church painting of Ukraine in the mid-2000s was also facilitated by the rapid development of religious tourism and the exchange of experience between masters. And in ancient times, pilgrimages to the shrines of Byzantium, Palestine, and Greece played an important role in the development of church art. According to icon painter Vladyslav Yushkov, Venerable Andrey Rublyov was in the Chora Monastery in Constantinople, and the style of his icon painting was primarily influenced by his visit to this monastery.

The development of the Internet and social networks contributed to the availability of information, the exchange of experience between masters and the opportunity for icon painters to follow any artistic pattern, both ancient and modern.

V. Revival of Interest in the Fresco Technique

Despite the fact that most Orthodox churches in Ukraine at the end of the 20th and beginning of the 21st century were painted on dry plaster, during this period there is a revival of interest in a real fresco, which involves painting on wet plaster. After the moisture evaporates, the lime contained in the plaster forms a thin transparent calcite film, which makes the fresco durable. You can damage the fresco only by destroying the wall. In the fresco technique, for example, the Church of the Intercession of the Most Holy Theotokos in the Svyatogorsk Lavra is painted. Hieromonk Agapit was engaged in fresco painting in the Donetsk region.

Icon painter Vladislav Yushkov, in one of his interviews, said that in the period of the late 20th - early 21st centuries, the fresco was especially widespread in the Balkan countries (Serbia, Bosnia). On the territory of Ukraine, he met a rural temple in the Zaporozhye region, painted in fresco technique.

VI. The Influence of the Visual Turn on the Temple Painting

The emergence of new trends in modern monumental church painting was influenced by visual culture. The culture of the beginning of the 21st century is predominantly described as visual. Modern visual research is a new field for studying the cultural construction of the visual in art, media and everyday life.

Despite the fact that culture has always had a visual component, the shift in emphasis towards the growing importance of the “visual” is due to the hyperdevelopment and intensification of visual technologies, the spread of photography and television, and at the turn of the 20th-21st centuries, the emergence of new digital technologies and the Internet. The interpenetration of various types of fine arts and new digital technologies have provided new opportunities for expression in culture[9].

The visual turn was also reflected in modern monumental church painting: in the 21st century, murals of Orthodox churches in the 3D style began to appear, including on the territory of Ukraine (for example, the St. The temple is painted in the Baroque style, iconographic images are given volume, so people and the world are presented in three-dimensional space.

[7] Tsugorka O. P. The sacred art of painting: a national scientific reflection // Bulletin of the National Academy of Managerial Personnel of Culture and Arts No. 4'2016. P. 118.

[8] Berehovska H. Mykhailo Boychuk and Svyatoslav Gordynskyi: to the problem of artistic influence / H. Berehovska // Ukrainian Studies. - 2012-2013. – No. 13-14. - P. 289-296. – Access mode: http://nbuv.gov.ua/jpdf/Us_2012-2013_13-14_33.pdf

[9] New visual culture in the media space / New visual culture in the media space URL: https://age-info.com/2019/06/new-visual-culture-in-mediapro/ (accessed 04/17/2021).

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It should be noted that the 3D effect is used to increase the space, but the saints are not depicted in volume, but in the canonical Byzantine style. Thus, the painting remains canonical, modern innovations in monumental art concern the form, but do not affect the essence.

Analyzing the phenomena of visual culture, William Mitchell interprets the influx of images inherent in modernity as a "pictorial turn" and notes that the bias towards the visual, there is some return to the mythology of technologically advanced cultures[10]. Roland Barthes, in turn, believes that mythology is created by man in order to give meaning to the world around him[11].

As a result, the dominance of new means of communication changes the essence of perception, which ultimately leads to a change in ideas about reality. In other words: "The essential effects of technology are not reduced to direct sensory influences, but affect our entire perception of the world"[12]. Plotinus quite insightfully said about this: “Every soul is and becomes what it contemplates” (Plotinus IV 3, 8, 15)[13].

On the significance of the iconic turn for the perception of reality, Valery Savchuk writes that, surrounding ourselves with images, «We are “numb before the image”, we communicate with images, we finally think in images, “forgetting” about the linguistic nature of reality»[14].

According to the results of a study of visual rotation conducted by V. V. Savchuk, “the iconic rotation shifts the focus of attention from what the image represents besides itself, or rather through itself, to what it represents. In other words, the image has a structure, construction, it has cultural mechanisms of formation and conditions of existence[15]. The study by A. S. Reutov states that the significance of the visual turn lies in "the fundamental role of the visual image in the construction of reality and the increasing theoretical interest in the latter"[16].

Thus, in the modern world, visuality becomes a formative basis in culture. The consequence of the visual turn was the reorientation of the study of various kinds of phenomena associated with the visual in culture. The visual turn was reflected in the monumental church painting. Based on the conclusions made by Roland Barthes and V. V. Savchuk, it can be assumed that the reason for the emergence of monumental church painting in the 3D style is the desire to attach special (greater) importance rather to the visual iconographic images themselves than to the ideas to which these images refer. The iconographic plots used in the painting of an Orthodox church are largely based not only on the texts of the Holy Scriptures, but also on hymnography (liturgical texts). Since a person concentrates on the image itself, here too one can speak of a transition from a linguistic turn to an iconic one.

The transition from two-dimensional to three-dimensional space in church painting can be interpreted as emphasizing the importance of the inner space of the Orthodox church itself and a greater sacralization of this space. That is, there is a certain transition from the perception of the temple as a symbol of "heaven on earth" to the approval of its sacralization, to some extent there is also a "transfer" of the object of faith from the invisible world to the visible. The use of 3D in temple murals, on the one hand, is due to the desire to give greater meaning to iconographic images and plots, on the other hand, it ties the viewer's attention to these images themselves, transferring from the speculative to the visual.

VII. Conclusion

Among the modern trends inherent in the monumental painting of the churches of the East of Ukraine, painted in the late XX - early XXI century, there are general trends characteristic of the painting of Orthodox churches of this historical period, built both on the territory of Ukraine and on the territory of other countries (the emphasized importance of the dedication of the temple, interest in the Byzantine icon-painting style and fresco, the influence of the visual turn on church art), and the individual characteristics inherent in the temples of this region, associated primarily with the creative decisions of icon painters and customers in the preparation of murals programs.

The examples of programs for painting modern Orthodox churches that we have considered made it possible to determine how their formation is influenced by the following factors: the dedication of the temple, the cultural and historical situation, liturgical texts, the features of the internal architecture of the temple, the wishes of the customer, the desire to highlight the most revered saints. Since periodically new saints glorified by the church appear, this is reflected in the temple painting. In this regard, it is permissible to somewhat change the old iconographic plots, adding to them the newly glorified saints. The unusual architecture of the temple, which forms its internal space, can serve as a source for a creative approach to drawing up a program for its painting. The art of an icon painter is not an end in

[10] Mitchell, W.J.T. Picture Theory. Chicago: University of Chicago Press. 1994. P. 76.
[11] Bart R. Camera lucida. Commentary on the photo. Moscow: AD Marginem Press. 2011, p. 53.
[12] Taylor P. Pattern Recognition and Rapidly Changing Capitalism: What the Literature Says to Flow Theorists // Hora. 2008. No. 1. P.31.
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[16] Reutov A.S. Visual studies of modern culture: a phenomenological aspect: Abstract of the thesis. cand. dis. N. Novgorod. 2018. p. 23.

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itself, it is designed to incite a person to prayer and repentance, since a temple is a place where the earthly connects with the heavenly.

The main object of modern research is the regional features of church painting, which indicates an understanding of the importance of analyzing artistic aspects on the basis of regional material. At the same time, it seems relevant to study the creativity and various components of the creativity of individual Ukrainian artists, in particular icon painters.

The main task of monumental painting, as well as other types of church art, is the upbringing and formation of a person, bringing his soul into a prayerful contemplative state. The Byzantine style in temple painting is designed to help a person "rest in God."

The use of the 3D style in temple murals, on the one hand, is due to the desire to give greater meaning to iconographic images and plots, on the other hand, it ties the viewer's attention to these images themselves, transferring from the speculative to the visual, which ultimately can contribute to a return to pagan perception temple.

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Interactive Colorful Tiles

By Orush Tariq
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Abstract- Colors are a world of magic and beauty, and a dazzling luster that gives things beauty and splendor. Colors play an important role in our lives, as they cause us joy and adornment, and without colors, life becomes bleak and boring. Colors affect human souls, their tendencies, desires, preparations, psychological and physical state, and these effects reach the depths of the human psyche, and are divided into positive effects that express comfort, love and joy, and negative effects that arouse feelings of anxiety, turmoil and sadness in our souls. Thus, the aim of the study is to provide a design which helps changing the internal environment of the places with the respect of the occupant's moods.

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Interactive Colorful Tiles

Orush Tariq

Abstract- Colors are a world of magic and beauty, and a dazzling luster that gives things beauty and splendor. Colors play an important role in our lives, as they cause us joy and adornment, and without colors, life becomes bleak and boring. Colors affect human souls, their tendencies, desires, preparations, psychological and physical state, and these effects reach the depths of the human psyche, and are divided into positive effects that express comfort, love and joy, and negative effects that arouse feelings of anxiety, turmoil and sadness in our souls. Thus, the aim of the study is to provide a design which helps changing the internal environment of the places with the respect of the occupant's moods.

I. Introduction

Throughout the ages, color has played (and still does) an important and major role in people's lives, its importance is linked to customs, rituals, ceremonies, and even psychotherapy. The world of colors is a world full of subtleties, great secrets, colors everywhere a person moves in homes, clothes, streets, food, newspapers, movies, etc. Everything colored affects and influences human taste. After many researches and studies both psychologists and Philosophers have come to a clear definition of colors and mood. Color isa feeling that the eye reflects to us as a result of the analysis of white light. Itis an attribute and effect produced by the retina of the eye, so it performs a three-color analysis for those who have seen it, whether it is pigmented or optical color. Meanwhile, Mood, a term in psychology that defines a person's emotional state, which may be negative or positive besides, The human moodis variable according to what is translated by the mind, and the mind derives this from the eye and what it has seen from the colors in the surrounding environment[1].

Furthermore, the general mood of a person is directly related to colors according to the effect of each color. colors have a main role in giving the feelings of spaciousness, distress, sadness, joy, and so on. Many studies and researches have been conducted on the effect of color on the general mood ofthe person, which showed a far-reaching effect of color on the person psychologically and organically. Color has an effect on the body, soul, and mood. The color elevates the soul and nourishes the nerves, relaxes the feeling, and has a clear effect on our daily life[2]. Consequently, Colors are aworld we interact with and affect our behavior and our psychological state.

On the other hand, Interior design has dealt with colors with the knowledge of their psychological effects and the dimensions of their use on space as a tool in the hands of the designers, enabling them to control the place and design it to serve the type of job and activity. For instance, the use of vibrantcolors in the living room due to the diversity of family activities in it, in contrast to the use of calm colors that help to relax for a bedroom. Moreover, the importance of colors has affected in dealing with the disadvantages of thedimensions of the space. For example, the small area of a particular room or the severity of the decrease or height of the ceiling according to the actual need of the place. Colors are one of the most important factors that affect thespace and the occupants.

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II. Colors and Nature

Nature abounds in joyful colors, which give things their meaning, and these colors are at the top of harmony, they are classified as the most beautiful and charming colors, such as the blue is for the sky and the seas, the green forthe trees, the yellow for the sun. in addition to the beautiful bright colors of plants, flowers, birds, and the color variation in stones above and below ground. However, as for the change in the color gamut throughout the day, which affects the mood of people in general, from the feeling of activity and movement in the morning to the decline and tranquility at night. Aristotle hasdiscovered this color diversity in nature by tracking sunlight throughout the day a number of basic colors and placing them in a linear system, starting withwhite - that is, sunlight at noon - then yellow followed by red - with sunset - then violet and green - after sunset - then blue The blackness after the night falls.

III. The Psychological Effects of Color

As for the psychological effects of color, colors affect the soul, causing sensations that result in vibrations, some demonstrate thoughts of comfort and reassurance, and others that lead to disturbance from them, and the psychological effects of color lead to the effect on the size of the apparent inner space due to deception of sight With regard to surfaces and volumes. In addition, studies have proved that cold colors, especially the light blue value,has shown the inner space as Wider and larger than its true size. in contrast tothe hot colors, they have given a feeling of the small size of the internal space and the short distance between the beholder (Recipient) and surfaces, and thiseffect can be taken advantage of the deceiving eyes and resulting in an apparent enlargement or reduction of the dimensions inside the space. Nevertheless, it is difficult to choose a

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color scheme that all people like, due to the difference in moods and feelings [3]. As well as the concern for colors is a healthy phenomenon, and people who love and continue to coordinate colors in their home, office, and life surroundings in general, are people without a doubt that carry a lot of attention to Culture and regulation. The table below shows the different meanings of colors

Table 4.1: The meaning of colors.[4][5]

Red	Demonstrate courage, strength, warmth, energy, and survival instinct. Also, it Helps get rid of lethargy, laziness and the constant feeling of fatigue and stress
Yellow	Yellow color is associated with sunlight, as it increases feelings of joy, thought and happiness, and it also raises the spirit of joy, stimulates the brain and strengthens the mind
Blue	Demonstrate confidence, competence, reassurance, duty, wisdom, contemplation, calmness, and a sense of strength and psychological and moral stability
Orange	Orange and yellow are very much involved in their temperament on the individual, as orange stimulates mental activity and introduces a feeling of enthusiasm on the individual, as well as creativity and happiness.
Green	It is considered the color of life as it is one of the most calming colors and brings hope to the individual, as it is always associated with wide places, greenery and plants.
White	Has a strong influence in introducing feelings of calm, peace, and reassurance, safety and happiness. Also, it demonstrates health, cleanliness, clarity, purity, simplicity, and efficiency
Purple	Demonstrate Spiritual sublimity, inclusion, luxury, authenticity, honesty, and quality.
Pink	It gives feelings of Tranquility and peace of mind, care, warmth, femininity, love,
Black	It gives a feeling of prestige, dread and awe
Brown	Demonstrate Seriousness, warmth, proximity to the earth and nature, reliability, support.

IV. Colors Temperature

The color temperature of the light source is the temperature of the ideal emitter of a black body that emits a light that matches the color of the light source. Color temperature is a characteristic of visible light that has important applications in lighting, photography and video, publishing, manufacturing, astrophysics, horticulture, and other fields. In practice, color temperature is meaningful only for light sources that actually somewhat correspond to some blackbody radiation. Color temperature is usually expressed in Kelvin, using the symbol K, a unit of measurement for absolute temperature. When referring to color temperature, Kelvin (K) indicates warmth or coolness in a light source. It is a unit of measurement used to describe the color of a tint or the color of a given light source such as a lamp or the sun [9].

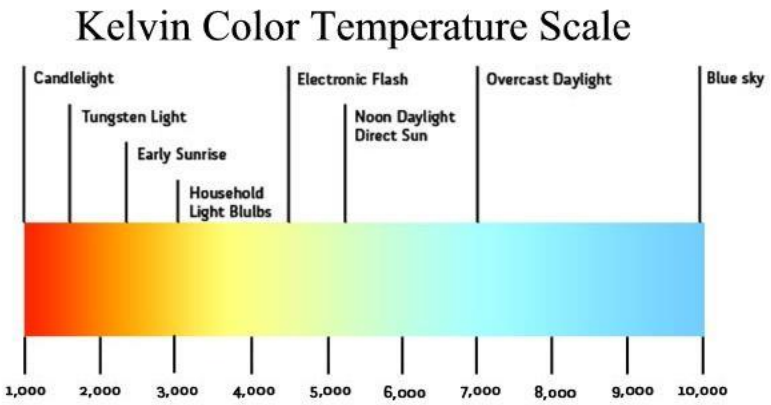


Fig. 6.1: Kelvin colors temperature scale.[12]

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The color range used in the lighting industry extends from 8,000 Kelvin or 8,000K to 2,000K with 5,000K being the most common. On this scale, the higher the kelvin source value of the light source, the light appears distinctly "colder" and has a color temperature closer to actual sunlight. "Cold" light has a white or blue hue and a color temperature between 4,100K and 6,500K, which is on the higher end of the kelvin scale and includes actual sunlight. Anything that falls above this range will emit light deeper shades of blue and can exceed the color temperature of sunlight. Additionally, Lights in this range also have shorter wavelengths and are ideal for use in commercial or industrial environments such as parking garages, warehouses, gyms, sports stadiums, outdoor pole lighting, and gas stations. Types of lighting used in these environments include fluorescent, LED, or induction lighting with a color temperature of 5,000K or higher, which has the same or higher color temperature as the sun's temperature. Lights located in the middle of the Kelvin scale, between 3,500K and 4,100K, will have a more neutral white that resembles a midday light. These lights have mid-range wavelengths and are ideal for use in offices and retail stores. Nevertheless, the "warm" light has an amber, reddish, orange, or soft white to yellow hue and a color temperature of 2,000K to 3,000K, which lies on the lower end of the kelvin scale. This type of light uses longer wavelengths and lamps in this range are commonly used in bathrooms and kitchens [10].

V. Colors in Interior Design

Color is one of the visual elements which has a great importance due to the energy it carries with a visual content affecting the sensory and mental perception through which a sense of the beauty of the interior design and the integration of its performance, functional and expressive elements is a characteristic of all surfaces. Modern studies of color have greatly influenced interior design, so the color is no longer in the same traditional concept as a layer of paint or a material for decoration and means of entertainment, but rather color has become one of the material's characteristics and is inseparable from it. Moreover, Color is a physical phenomenon, and its main sources are light and visuals in nature, and it is characterized by three main factors that are interconnected between them. A) Color trait: as it represents the basic colors that are mixed in different proportions giving all other colors. B) Color value: It is the optical value of a color in relation to the extent of its whitenessor darkness, and that is through the degree of reflection of the incident light. C) Color intensity: the degree of purity and concentration of the color characteristic that extends from neutral gray to pure white. However, these factors can be changed by using pigments or by the effect of light falling on them. And far from its visible aspects, color can affect the design elements, their proportions and their relationship. Consequently, the interior design of the spaces requires taking into account the visual effects of color represented by: a) The influences of the form that take into account the aspects related to aesthetics. b) Psychological effects related to aspects of the effects of color on the human psyche [11]. Table (7.1) shows the analysis of colors. Furthermore, the use of the diversity of colors within the interior spaces is an ancient process, as the ancient architects, technicians and craftsmen in different countries were keen to add colors within their buildings in a way that allows for the color diversity and transformation during the day, which depends on natural lighting.

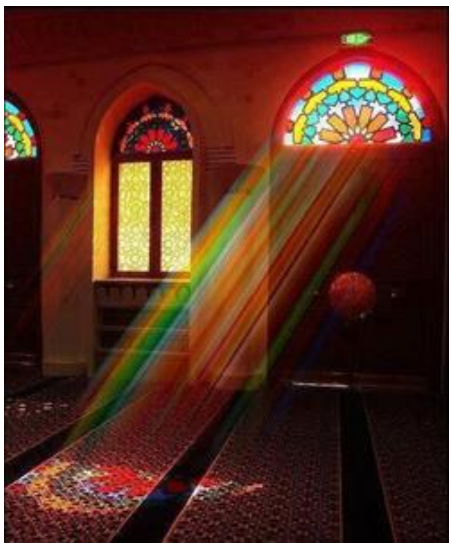


Fig. 7.1: Colorful glass window (qamaria) in the Yemeni buildings

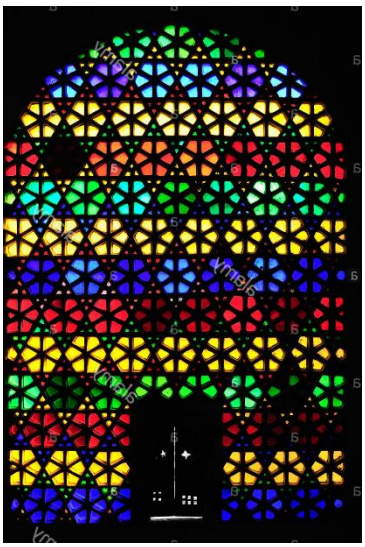


Fig. 7.2: Colorful stained-glass window in the city palace of Udaipur Rajasthan, India, Asia

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Table 7.1: The analysis of colors.

Color	Category	Temperature Range(K)	General Meaning	Mental Perception of Color	Perception of Color
Red	Warm color	1500- 2200	Bright and attractive, strong and dark	Hot, fire, heat, blood and danger	Enthusiasm, pleasure, activity and Intensity
Yellow	Warm color	2700-3200	Radiant, bright and glowing	Sunlight, day time and caution	Happiness, inspiration, vitality and health
Blue	Cold color	5500-8000	Transparent and moisturized	Cold, sky, water and snow	Meditation, wisdom,calm and serenity
Orange	Warm color	2200-2700	Bright, luminous, glowing	Heat and warmth	Fun, vigor and strength
Green	Cold color	5000	Clear and moist	Coolness, nature and purity	Calm, peace and asense of freshness
Purple	Cold color	5500-8000	Dark and soft	Cool and shadow	Grandeur, luxury and sadness
White	Neutral color	4000-4200	Space and light	Cold snow and cleanliness	Purity, cleanliness,nature and brightness of the soul
Black	Neutral color		Space anddarkness	Neutral, night, emptiness, mourning	Majesty, gloomy,denial, loneliness

Interactive Tiles

The lighting color temperatures greatly affects the psychological and physical state of a person and changes his mood as well as it works to provide beauty in the internal design of spaces and make them look attractive and distinctive. Consequently, the proposal aims to provide interactive can be changed with the human mood. In addition to taking into account what is commensurate with the needs of the space in terms of size or location, whether in the walls, ceiling or floor. Besides, The ability to control the levels of tiles, which allows the colored shadows to be reflected on the internalspace.

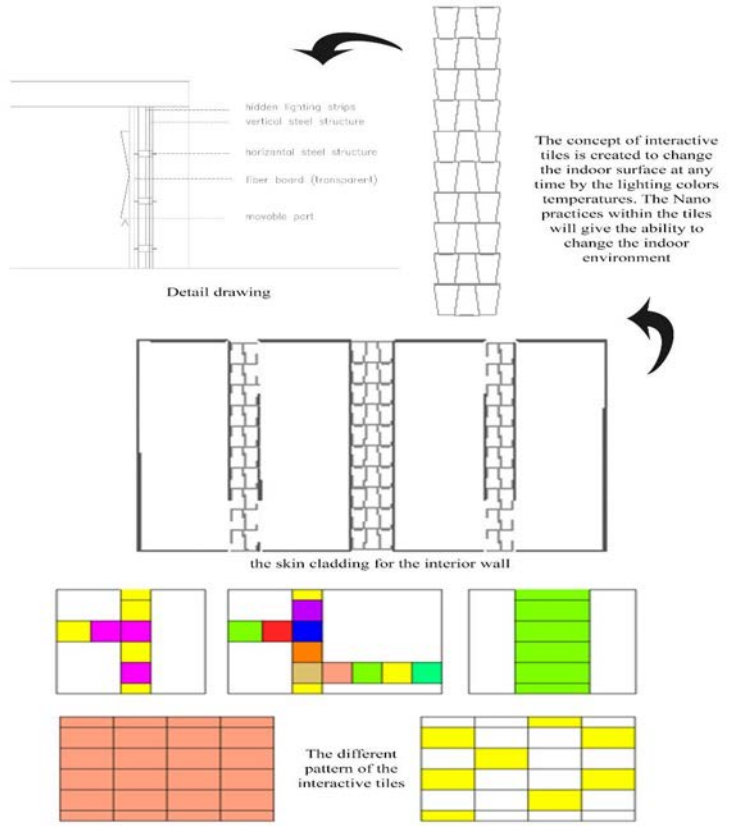


Fig. 5.13: Interactive tiles design analysis.

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Table 5.4: Interactive tiles analysis.

Ecology	Using fiber material, which is sustainable. Connecting the light with solar energy.
Sensation	Relaxation for the sight and refresh the brain and nerves.
Social	Having a strong connection between the occupant and interior environment by changing the lighting colors depending on their mood.
Physio	Soft touch of the fiber surface and calm effecting of the light.
Psycho	Change the psychological and physical state; generate positive energy.
Ideo	Facilitate the idea of rehanging the design of the place. Low cost material.

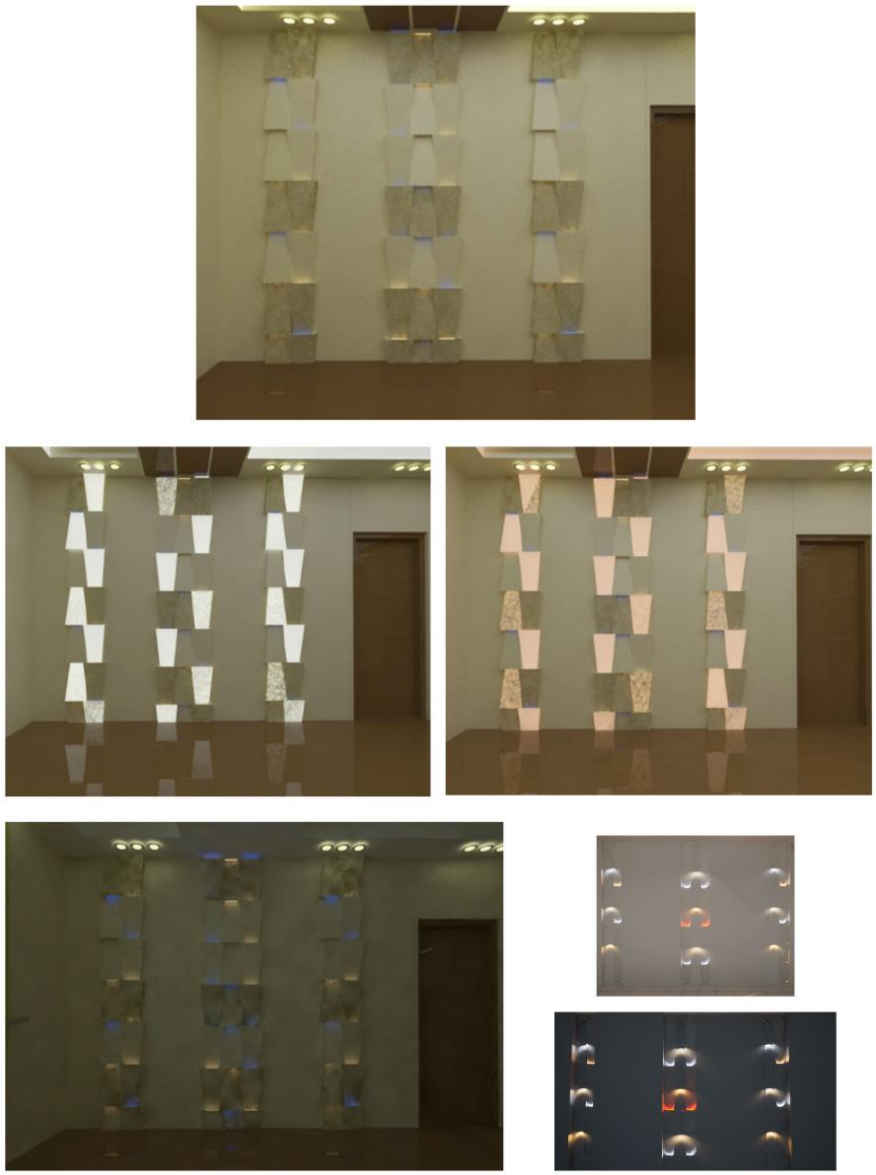


Fig. 5.14: Interactive tiles design views.

VI. Conclusion

If all the factors above are considered, the main conclusion that can be drawn is that Color is an essential component of our world, not only in the natural environment but also in the architectural environment. Its usefulness lies in the fact that it helps people communicate with themselves and their energy and qualifies them to respond to all the things around them and their feelings as well. Therefore, it is important to provide a comfortable and colorful internal environment that assists a person change his mood through the use

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of modern technology that provides attractive and beautiful designs in addition to facilitating the requirements and needs of individual. Not only dose color consider as a significant element that affects the formation of spaces, but it also impacts the human psyche and body through the different vibrations of colors which work directly with the human energy.

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Investigation of the Relationship between Early Maladaptive Schemas, Obsessive Beliefs and Personality Traits

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Keywords: early maladaptive schemas, obsessive beliefs, personality traits.

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Investigation of the Relationship between Early Maladaptive Schemas, Obsessive Beliefs and Personality Traits

Kahraman Güler [α] & Kadriye Yöndem [σ]

Abstract- In this study, the relationship between early maladaptive schemas, obsessive beliefs and personality traits was investigated. In addition, it was examined how obsessive beliefs and personality traits were affected by early maladaptive schemas according to different socio-demographic variables. The sample group of the study consists of 235 female and 91 male 326 people in Turkey. Some of the data tools used in the research were printed on paper and some of them were determined by simple random method by creating a Google form. The forms were distributed to 326 people between the ages of 18-45. The validity and reliability of all scales used in the study in Turkish have been proven. Socio-demographic Information Form, Young Schema Scale Short Form-3 (YSS-SF3), Obsessive Beliefs Questionnaire (OBQ) and International Personality Inventory Short Form (IPISV) were used in the study. As a result of the research, all sub-dimensions of the Obsessive Beliefs Questionnaire and emotional deprivation, social isolation, defectiveness, emotional inhibition, enmeshment, abandonment, instability, failure, pessimism, insufficient self-control, self-sacrifice, punitiveness, unrelenting and approval-seeking schemes a positive relationship was found between. A positive relationship was found between while most sub-dimensions of the Obsessive Beliefs Questionnaire have a positive relationship between introversion, antagonism, responsibility, neuroticism, openness to development and closedness to development; A negative correlation was found between giving importance and extraversion sub-dimension. While there was a positive relationship between some sub-dimensions of early maladaptive schemas and some sub-dimensions of the International Personality Inventory Short Form, a negative was found between some sub-dimensions.

Keywords: early maladaptive schemas, obsessive beliefs, personality traits.

I. Introduction

According to Piaget, schema is the arrangement of people by dividing things, objects, ideas and actions in their own mental structures (Bedir, 2020, p.29). Schema therapy is a developmental and integrative approach by Young and their friends that greatly enhances cognitive behavioral and traditional approaches and terms (Young, Kloska, & Weishaar, 2019, p.19). They have distinctive features of their own. Behaviors of parents are effective in the formation of early maladaptive schemas of relationships with peers, siblings and other people around (Canıdemir, 2019, p.4). Early maladaptive schemas are classified under five domains. The domain of Disconnection and Rejection includes schemes related to putting oneself in empathy, sharing feelings, not meeting global needs such as security, stability, approval, safety, and respect. These; abandonment, mistrust/abuse, emotional deprivation, defectiveness and social isolation (Rafaeli, Bernstein, & Young, 2011, pp.25-27). In the field of Impaired Autonomy and Performance, there are schemas related to competition and one's own needs. These schemas appear as dependence, vulnerability to harm or illness, enmeshment and failure (Ekşi, 2021, pp.25-26). In the Impaired Limits domain, it is said that the boundaries of self-control and equality with other individuals are not as developed as they should be. The schemes of this domain are said to be justification, insufficient self-control/self-discipline scheme (Duran, 2016, p.8-9). Other-Directedness schemas relate to deficiencies in satisfying the need to be self-directed. The schemes in this domain are; subjugation scheme, self-sacrifice scheme, approval-seeking/acceptance-seeking (Rafaeli et al., 2011, pp.30-31). In the emergence of schemas in the field of excessive Overvigilance and Inhibition, the fact that the person does not express his natural feelings and impulses and suppresses them is effective. Schemes in this domain; negativity/pessimism, emotional inhibition, unrelenting standards, punitiveness (Kaya, 2010, p.16-17).

According to the research of the Obsessive Compulsive Cognitions Working Group (OCCWG), it is said that there are 6 main beliefs that cause seriousness in the formation of obsessions. These beliefs are responsibility expectation, danger expectation, perfectionism, intolerance of uncertainty, giving importance to thoughts and caring about control of thoughts (Acarer, 2019, p.86). In the expectation of enlarged responsibility; it is the belief that the individual has the control to reveal or inhibit negative consequences (Dönmezler, 2017, p.22). Danger expectation; perfectionism; it is seen as the state of being powerless in situations or events that lack clarity (Gözü Kırmızı, 2019, p.28). Inability to tolerate uncertainty; it is stated as individuals' needing to be clear about situations and events, feeling negative about

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uncertain situations and having difficulty in fighting this situation (Kır, 2020, p.27). Giving consideration to thoughts; they are beliefs that have an idea and explain the seriousness of that idea (Yeşilnacar, 2020, p.9). Consideration of control of thought is defined as intrusive ideas are followed very seriously, they are destroyed and individuals feel responsible for them, and placing a high value on controlling these ideas. (Alsancak, 2016, p.9).

Personality is defined as all of the movement functions that keep the person separate from other people and include continuity (Kolcu, 2018, p.119). In this study, the Five Factor Personality Theory was used. The Five Factor Theory of Personality includes the hypothesis that the existing personal changes of individuals will be categorized in all languages in the world, spoken language will be transferred, and there may be a division that will form the individual structure based on these (Tatlılıoğlu, 2014, p.943). Factors created by Costa and McCrae, which are also included in the Five Factor Theory of Personality, appear as extraversion/introversion, agreeableness/antagonism, responsibility, emotional instability (neuroticism), openness to experience/closeness to experience (Yurdakul, 2019)., p.10).

II. Method

a) Model of the Research

Relational screening model was used in this study. The relational screening model is explained as a model that aims to learn the variation of more than one variable within itself and its amount (Karasar, 2012, p.81). In correlation studies, it is stated that the direction and level between the situations that are the subject of the research are important (Doğanay et al., 2012, p.92). In the study, the relationship of early maladaptive schemas with obsessive beliefs and personality style variables was examined. In addition, the age and gender of the participants in the study were also taken into consideration.

b) Sample

The sample of the study consists of 326 people between the ages of 18 and 45 living in Turkey, selected by simple random method. 72,1% of the participants were female and 27,9% were male.

c) Data Collection Tools

In the study, together with the informed consent form to the participants representing the sample; Socio-demographic Information Form, Young Schema Scale Short Form-3 (YŞS-SF3), Obsessive Beliefs Questionnaire and International Personality Inventory Short Form were applied.

i. *Socio-demographic Information Form*

The socio-demographic information form used in the research contains information that is important to learn from the participants after the relevant studies are examined. In the form, participants are asked to indicate information such as gender and age.

ii. *Young Schema Scale Short Form-3 (YSS-SS3)*

In the study, version 3 of the short form of the Young Schema Scale was used to identify early maladaptive schemas in adults. There are 90 questions in this scale. The original version of this scale, which was developed by Jeffrey Young (1990, 2003), was adapted to Turkish, and its reliability and validity studies were carried out by Soygüt, Karaosmanoğlu, and Çakır (2009). In the researches carried out to compare the short and long versions; It is stated that both of them have close internal consistency, discriminant validity, parallel form reliability, and provide findings that they can be applied both for research and clinical practice (Stopa, Thorne, Waters, & Preston, 2004 cited by Güler-Gümüş, 2018, p.384).

The scale is grouped with 5 schema areas and consists of a total of 18 sub-dimensions belonging to these areas. The scores obtained from this scale, which uses a 6-point Likert-type scoring (1 = completely wrong for me and 6 = describes me perfectly), vary between 5 and 30 for each scheme.

iii. *Obsessive Beliefs Questionnaire*

In the study, the Obsessive Beliefs Questionnaire Short Form was used to determine obsessive beliefs in adults. The original version was first created by the Obsessive-Compulsive Cognitive Study Group (1997) as 87 items, then it was reduced to 44 items. The scale's adaptation to Turkish, reliability and validity studies were carried out by Yorulmaz, Güngör and Gökdağ. In the scale, participants are expected to answer the questions according to a 7-point Likert-type rating (10 =I strongly disagree and 7= I completely agree). It is stated that the reliability and validity of this scale, which has 3 sub-dimensions as responsibility-threat perception, importance-control of thoughts, and perfectionism-certainty, have been supported in many studies (Yorulmaz et al., 2019, p.192). In a study, it was reported that the internal consistency of the Obsessive Beliefs Scale was 0.95 and the 30-day test-retest correlation was r=0.79 (Boysan et al., 2010).

iv. *International Personality Inventory Short Form*

Based on the "Five factor personality theory" developed by Costa and McCrae, the Turkish adaptation of the short version of the International personality inventory developed by Goldberg in 1999 was carried out by Yöyen in 2016 and brought to our country. As a result of the validity and reliability studies, the cronbach's alpha for the internal consistency coefficients of the subscales of the scale ranged from 0.64 to 0.75, while this ratio was 0.82 for the whole scale; the scale's content validity ratio (CVR) The factor loadings of the confirmatory factor analyzes of the scale were between 0.448 and 0.656 for the extraversion sub-

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dimension; 0.408 to 0.606 for emotional balance sub-dimension; 0.387 to 0.629 for the sub-dimension of responsibility; 0.339 to 0.698 for the aperture sub-dimension; 0.290 to 0.589 for the compatibility sub-dimension; for the hostility sub-dimension, it ranges from 0.466 to 0.690.

While there were 50 items in the original scale, 10 items were removed from the scale in the validity, reliability and adaptation study because of their low factor loads. Thus, the scale was reduced to a total of 40 questions; It has five bipolar dimensions: extraversion-introversion, agreeableness-antagonism, responsibility, emotional instability (neuroticism), openness to experience and closedness to experience (Yöyen-Güneri, 2016).

d) Data Collection

The data collection study to be used for the research was carried out in December 2020. Socio-demographic information form, Young Schema Scale Short Form-3, Obsessive Beliefs Questionnaire and International Personality Inventory Short Form were printed on paper and Google form versions were created, selected by simple random method, and distributed to adults between the ages of 18-45 in order to apply the data collection tools to the participants. In about 2 months, 326 data were obtained. In order for the participants to give sincere and correct answers in the collection of data, it was not obligatory to give their identity information to the participants. All of the participants were informed about this study and the purpose of the research, and they were informed that the sincere and correct answers given in this research they participated in increased the validity and reliability of the research.

e) Data Analysis

After the data were transferred to the SPSS 25 program, the analyzes were started. The normality test, which is the first step of the analysis, was applied and when the skewness and kurtosis values of the variables were examined, it was seen that the relevant values were between -2 and +2. According to George and Mallery (2010), skewness and kurtosis values are between -2 and +2; According to Groeneveld and Meeden (1984), Moors (1986), Hopkins and Weeks (1990), and De Carlo (1997), it was determined that these values were in the range of -3 to +3 to be sufficient for a normal distribution.

III. Results

a) Obsessive Beliefs Questionnaire, International Personality Inventory Short Form, Correlation Analysis Findings of the Young Schema Scale

Table 1: Findings of the Analysis of the Relationship Between the Young Schema Scale and the Obsessive Beliefs Questionnaire

	Responsibility Hazard Expectation	Perfectionism/ Certainty	Caring Considering Control of Thoughts
Emotional Deprivation	.269**	.182**	.230**
Social Isolation/ Mistrust	.241**	.273**	.183**
Defectiveness/ Shame	.184**	0.087	.234**
Emotional Inhibition	.111*	.115*	.197**
Enmeshment/Dependence	.222**	0.076	.264**
Abandonment	.248**	.206**	.274**
Vulnerability to Harm or Illness	.312**	.207**	.295**
Failure to achieve	.157**	0.012	.149**
Negativity/ Pessimism	.334**	.216**	.234**
Entitlement/Self-Discipline	.187**	.258**	.138*
Self- Sacrifice	.381**	.281**	.323**
Punitiveness	.449**	.378**	.341**
Unrelenting Standards	.223**	.382**	.227**
Approval-Seeking	.237**	.295**	.120*

***p<0.01, *p<0.05 Test used: Pearson Correlation Test*

When we analyzed the findings, we found a weak and positive relationship between Emotional Deprivation and Responsibility Danger Expectation *(r=.269, p<0.01)* scores, and a weak and positive relationship between Emotional Deprivation and Perfectionism/Certification *(r=.182, p<0.01)* scores. There is a weak and positive correlation between the scores of Emotional Deprivation and Caring/Attention to control of thoughts *(r=.230, p<0.01)*.

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There is weak and positive relationship between Social Isolation/Mistrust and Responsibility Danger Expectation *(r=.241, p<0.01)* scores, weak and positive relationship between Social Isolation/Mistrust and Perfectionism/Certification *(r=.273, p<0.01)* scores relationship, there is a weak and positive correlation between the scores of Social Isolation/Mistrust and Caring/Caring for Control of Thoughts *(r=.183, p<0.01).*

There is a weak and positive relationship between Defectiveness and Responsibility Hazard Expectation *(r=.184, p<0.01)* scores, and a weak and positive relationship between Defectiveness and Caring/Importance of Control of Thoughts *(r=.234, p<0.01)* scores.

There is weak and positive relationship between Emotional Inhibition and Expectation of Responsibility Danger *(r=.111, p<0.01)* scores, weak and positive relationship between Emotional Inhibition and Perfectionism/Certitude *(r=.115, p<0.01)* scores, Emotional Inhibition there is a weak and positive correlation between the scores of Caring for Caring/ Caring for Control of Thoughts *(r=.197, p<0.01).*

There is a weak and positive relationship between Enmeshment/Dependence and Responsibility Danger Expectation *(r=.222, p<0.01)* scores, Enmeshment/Dependence and Caring/Caring for Thought Control *(r=.264, p<0.01)* scores there is a weak and positive relationship.

There is a weak and positive relationship between Abandonment and Responsibility Hazard Expectation *(r=.248, p<0.01)* scores, weak and positive relationship between Abandonment and Perfectionism/ Certainty *(r=.206, p<0.01)* scores, there is a weak and positive correlation between Abandonment and Caring for Caring/Caring scores *(r=.274, p<0.01)*.

There is a moderate and positive relationship between Vulnerability to Harm or Illness and Responsibility Expectation of Danger *(r=.312, p<0.01)* scores, there is a weak and positive relationship between Vulnerability to Harm or Illness and Perfectionism/Certainty *(r=.207, p<0.01)* scores, there is a weak and positive correlation between the scores of Vulnerability to Harm or Illness and Caring/Caring for Control of Thoughts *(r=.295, p<0.01).*

There is a weak and positive relationship between Failure and Responsibility Hazard Expectation *(r=.157, p<0.01)* scores, and there is a weak and positive relationship between Failure and Caring/ Importance of Control of Thoughts *(r=.149, p<0.01)* scores.

There is a moderate and positive relationship between Pessimism and Responsibility Danger Expectation *(r=.334, p<0.01)* scores, there is a weak and positive relationship between Pessimism and Perfectionism/Certainty *(r=.216, p<0.01)* scores, there is a weak and positive correlation between the Pessimism and Caring / Caring for Control of Thoughts *(r=.234, p<0.01)* scores.

There is a weak and positive relationship between Entitlement/Insufficient Self-Control and Responsibility Danger Expectation *(r=.187, p<0.01)* scores, there is a weak and positive relationship between Entitlement/Insufficient Self-Control and Perfectionism/ Certainty *(r=.258, p<0.01)* scores there is a weak and positive correlation between Entitlement/ Insufficient Self-Control and Caring/Caring for Control of Thoughts *(r=.138, p<0.01)* scores.

There is a moderate and positive relationship between Self-Sacrifice and Responsibility Danger Expectation *(r=.381, p<0.01)* scores, there is a weak and positive relationship between Self-Sacrifice and Perfectionism/ Certainty *(r=.281, p<0.01)* scores, there is a moderate and positive correlation between the scores of Self-Sacrifice and Caring /Caring for Control of Thoughts *(r=.323, p<0.01).*

There is a moderate and positive relationship between Punitiveness and Responsibility Hazard Expectation *(r=.449, p<0.01)* scores, there is a moderate and positive relationship between Punitiveness and Perfectionism/Precision *(r=.378, p<0.01)* scores, there is a moderate and positive correlation between the scores of Punitiveness and Caring/Caring for Control of Thoughts *(r=.341, p<0.01).*

There is a weak and positive relationship between Unrelenting Standards and Responsibility Hazard Expectation *(r=.223, p<0.01)* scores, there is a moderate and positive relationship between Unrelenting Standards and Perfectionism/ Certainty *(r=.382, p<0.01)* scores, there is a weak and positive correlation between the scores of Unrelenting Standards and Caring/Caring for Control of Thoughts *(r=.227, p<0.01)*.

There is a weak and positive relationship between Approval Seeking and Responsibility Hazard Expectation *(r=.237, p<0.01)* scores, there is a weak and positive relationship between Approval Seeking and Perfectionism/ Certainty *(r=.295, p<0.01)* scores, there is a weak and positive relationship between the scores of Approval Seeking and Caring/Caring for Control of Thoughts *(r=.120, p<0.01).*

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Table 2: Findings of the Analysis of the Relationship between the International Personality Inventory and the Obsessive Beliefs Questionnaire

	Responsibility/Expectation of Danger	Perfectionism/ Certainty	Caring/ Caring for Control of Thoughts
Extraversion	-0.069	0.023	-.137*
Introversion	.138*	0.049	.241**
Agreeableness	0.054	0.046	-0.061
Antagonism	.179**	.169**	.215**
Responsibility	.252**	.407**	.173**
Lack of direction	0.025	-0.073	0.023
Neuroticism	.399**	.291**	.304**
Openness to experience	.115*	.256**	-0.051
Closedness to experience	0.008	-0.024	.170**

***p<0.01, *p<0.05 Test used: Pearson Correlation Test*

When we analyze the findings, there is a weak and negative correlation between Extraversion and Caring/Caring for Control of Thoughts *(r=-.137, p<0.01)* scores.

There is a weak and positive relationship between Introversion and Responsibility Danger Expectation *(r=.138, p<0.01)* scores, there is a weak and positive relationship between Introversion and Caring/Caring for Thought Control *(r=.241, p<0.01)* scores.

There is a weak and positive relationship between Antagonism and Responsibility Danger Expectation *(r=.179, p<0.01)* scores, there is a weak and positive relationship between Antagonism and Perfectionism/ Certainty *(r=.169, p<0.01)* scores, there is a weak and positive correlation between the scores of Hostility and Caring/Caring for Thought Control *(r=.215, p<0.01)*.

There is a weak and positive relationship between Responsibility and Responsibility Danger Expectation *(r=.252, p<0.01)* scores, there is a moderate and positive relationship between Responsibility and Perfectionism/ Certainty *(r=.407, p<0.01)* scores, there is a weak and positive correlation between the Responsibility and Caring/Caring for Thought Control *(r=.173, p<0.01)* scores.

There is a moderate and positive relationship between Neuroticism and Responsibility Danger Expectation *(r =.399, p<0.01)* scores, there is a weak and positive relationship between Neuroticism and Perfectionism/Certainty *(r =.291, p<0.01)* scores, there is a moderate and positive correlation between the Neuroticism and Caring/Caring for Thought Control *(r =.304, p<0.01)*.

There is a weak and positive relationship between Openness to Experience and Responsibility to Danger Expectation *(r=.115, p<0.01)* scores, and there is a weak and positive relationship between Openness to Experience and Perfectionism/ Certainty *(r=.256, p<0.01)* scores.

There is a weak and positive correlation between Closedness to Experince and Caring/Caring for Control of Thoughts *(r=.170, p<0.01)* scores.

Table 3: Findings of the Analysis of the Relationship between the Young Schema Scale and the International Personality Inventory

	Extraversion	Introversion	Agreeable ness	Antagonism	Res ponsibility	Lack of direction	Neuroticism	Openess to experience	Closedness to experience
Emotional Deprivation	-.164**	.214**	-0.069	.178**	0.049	0.076	.186**	-0.047	.153**
Social Isolation/ Mistrust	-.150**	.195**	-.154**	.194**	0.043	.158**	.347**	0.040	0.001
Defectiveness	-.251**	.402**	-.396**	.342**	-.156**	.275**	.227**	-.327**	.321**
Emotional Inhibition	-.382**	.375**	-.334**	.296**	-.157**	.137*	.129*	-.193**	.231**
Enmeshment/Dependence	-.279**	.306**	-.262**	.218**	-.251**	.210**	.263**	-.252**	.201**
Abandonment	-0.103	.222**	-0.072	0.106	0.005	0.056	.299**	-0.012	0.072
Vulnerability to Harm or Illness	-0.106	.177**	-.133*	.189**	-0.005	.151**	.341**	-0.066	0.039
Failure	-.287**	.326**	-.159**	.154**	-.199**	.233**	.294**	-.256**	.169**
Negativity/Pessimism	-.222**	.294**	-0.062	.184**	-0.083	.219**	.494**	-0.090	0.089

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Entitlement / Insufficient Self-Control	.121*	-0.064	-0.041	0.097	0.016	0.066	0.104	.190**	-0.052
Self- Sacrifice	0.010	0.016	.144**	-0.097	0.091	0.016	.186**	0.058	-0.011
Punitiveness	0.011	0.032	.116*	0.046	.124*	0.022	.304**	0.092	-0.002
Unrelenting Standards	0.017	-0.020	-.118*	0.085	.171**	-0.012	.117*	.110*	0.023
Approval-Seeking	0.035	-0.058	.187**	-.138*	0.081	-0.006	.221**	.143**	-.125*

***p<0.01, *p<0.05 Test used: Pearson Correlation Test*

When we analyzed the findings, we found a weak and negative relationship between Emotional Deprivation and Extraversion *(r=-.164, p<0.01)* scores, and a weak and positive relationship between Emotional Deprivation and Introversion *(r=.214, p<0.01)* scores, there is a weak and positive relationship between Emotional Deprivation and Antagonism *(r=.178, p<0.01)* scores, there is a weak and positive relationship between Emotional Deprivation and Neuroticism *(r=.186, p<0.01)* scores and there is a weak and positive correlation between the Emotional Deprivation and Closedness to experience *(r=.153, p<0.01)* scores.

There is a weak and negative relationship between Social Isolation/ Mistrust and Extraversion *(r=-.150, p<0.01)* scores, there is a weak and positive relationship between Social Isolation/ Mistrust and Introversion *(r=.195, p<0.01)* scores, there is a weak and negative relationship between Social Isolation/ Mistrust and Agreeableness *(r=-.154, p<0.01)* scores, there is a weak and positive relationship between Social Isolation/ Mistrust and Antagonism *(r=.194, p<0.01)* scores, and there is a weak and positive relationship between Social Isolation/Mistrust and Lack of direction (r=.158, p<0.01) scores, there is a moderate and positive relationship between Social Isolation/ Mistrust and Neuroticism *(r=.347, p<0.01)* scores.

There is a weak and negative relationship between Defectiveness and Extraversion *(r=-.251, p<0.01)* scores, there is a moderate and positive relationship between Defectiveness and Introversion *(r=.402, p<0.01)* scores, there is a moderate and negative correlation between Defectiveness and Agreeableness *(r=-.396, p<0.01)* scores, there is a moderate and positive relationship between Defectiveness and Antagonism *(r=.342, p<0.01)* scores, there is a weak and negative correlation between Defectiveness and Responsibility *(r=-.156, p<0.01)* scores, there is weak and positive relationship between Defectiveness and Lack of direction *(r=.275, p<0.01)* scores, there is a weak and positive relationship between Defectiveness and Neuroticism *(r=.227, p<0.01)* scores, there is a moderate and negative relationship between Defectiveness and Openness to experience *(r=-.327, p<0.01)* scores, and there is a moderate and positive relationship between Defectiveness and Closedness to experience *(r=.321, p<0.01)* scores.

There is a moderate and negative relationship between Emotional Inhibition and Extraversion *(r=-.382, p<0.01)*, there is a moderate and positive relationship between Emotional Inhibition and Introversion *(r=.375, p<0.01)* scores, there is a moderate and negative relationship between Emotional Inhibition and Agreeableness *(r=-.334, p<0.01)* scores, there is a weak and positive relationship between Emotional Inhibition and Antagonism *(r=.296, p<0.01)* scores, there is a weak and negative relationship between Emotional Inhibition and Responsibility *(r=-.157, p<0.01)* scores, there is a weak and positive relationship between Emotional Inhibition and Lack of direction *(r=.137, p<0.01)* scores, there is a weak and positive relationship between Emotional Inhibition and Neuroticism *(r=.129, p<0.01)* scores, there is a weak and negative relationship between Emotional Inhibition and Openess to experience *(r=-.193, p<0.01)* scores, and there is a weak and positive relationship between Emotional Inhibition and Closedness to experience *(r=.231, p<0.01)*.

There is a weak and negative relationship between Enmeshment/ Dependence and Extraversion *(r=-.279, p<0.01)*, there is a moderate and positive relationship between Enmeshment/Dependence and Introversion *(r=.306, p<0.01)*, there is weak and negative relationship between Enmeshment/ Dependence and Agreeableness *(r=-.262, p<0.01)*, there is a weak and positive relationship between Enmeshment/ Dependence and Antagonism *(r=.218, p<0.01)*, there is a weak and negative relationship between Enmeshment/ Dependence and Responsibility *(r=-.251, p<0.01)* scores, there is a weak and positive relationship between the scores of Enmeshment/ Dependence and Lack of direction *(r=.210, p<0.01)*, there is a weak and positive relationship between Enmeshment/Dependence and Neuroticism *(r=.263, p<0.01)*, there is a weak and negative relationship Enmeshment/Dependence and Openness to experince *(r=-.252, p<0.01)* scores, and there is a weak and positive relationship between Enmeshment/ Dependence and Closedness to experience *(r=.201, p<0.01)* scores.

There is a weak and positive relationship between Abandonment and Introversion *(r=.222, p<0.01)* scores, and there is a weak and positive relationship between Abandonment and Neuroticism *(r=.299, p<0.01)* scores.

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There is a weak and positive relationship between Vulnerability to Harm or Illness and Introversion (r=.177, p<0.01) scores, there is a weak and negative relationship between Vulnerability to Harm or Illness and Agreeableness (r=-.133, p<0.01), there is a weak and positive relationship between Vulnerability to Harm or Illness and Antagonism (r=.189, p<0.01) scores, there is a weak and positive relationship between Vulnerability to Harm or Illness and Lack of direction (r=.151, p<0.01), and there is a modarete and positive relationship between Vulnerability to Harm or Illness and Neuroticism (r=.341, p<0.01) scores.

There is a weak and negative relationship between Failure and Extraversion (r=-.287, p<0.01) scores, moderate and positive relationship between Failure and Introversion (r=.326, p<0.01) scores, weak and negative relationship between Failure and Agreeableness (r=-.159, p<0.01) scores, weak and positive relationship between Failure and Antagonism (r=.154, p<0.01) scores, weak and negative relationship between Failure and Responsibility (r=-.199, p<0.01) scores, weak and positive relationship between Failure and Lack of direction (r=.233, p<0.01) scores, weak and positive relationship between Failure and Neuroticism (r=.294, p<0.01) scores, weak and negative relationship between Failure and Openness to experience (r=-.256, p<0.01) scores, and there is a weak and positive relationship between Failure and Closedness to experince (r=.169, p<0.01) scores.

There is a weak and negative relationship between Pessimism and Extraversion *(r=-.222, p<0.01)* scores, there is a weak and positive relationship between Pessimism and Introversion *(r=.294, p<0.01)* scores, there is a weak and positive relationship between Pessimism and Antagonism *(r=.184, p<0.01)* scores, there is a weak and positive relationship between Pessimism and Lack of Direction *(r=.219, p<0.01)* scores, there is a moderate and positive relationship between Pessimism and Neuroticism *(r=.494, p<0.01)* scores.

There is a weak and positive relationship between Entitlement/Insufficient Self-Control and Extraversion *(r=.121, p<0.01)* scores, there is a weak and negative relationship between Entitlement/ Insufficient Self-Control and Openness to Experience *(r=-.190, p<0.01)* scores.

There is a weak and positive relationship between Self-Sacrifice and Agreeableness *(r=.144, p<0.01)* scores, and a weak and positive relationship between Self-Sacrifice and Neuroticism *(r=.186, p<0.01)* scores.

There is a weak and positive relationship between Punitiveness and Agreeableness *(r=.116, p<0.01)* scores, there is a weak and positive relationship between Punitiveness and Responsibility *(r=.124, p<0.01)* scores and there is a moderate and positive relationship between Punitiveness and Neuroticism *(r=.304, p<0.01)* scores.

There is a weak and negative relationship between Unrelenting Standards and Agreeableness *(r=-.118, p<0.01)* scores, there is a weak and positive relationship between Unrelenting Standards and Responsibility *(r=.171, p<0.01)* scores, there is a weak and positive relationship between Unrelenting Standards and Neuroticism *(r=.117, p<0.01)* scores, and there is a weak and positive relationship between the Unrelenting Standards and Openness to Experience *(r=.110, p<0.01)* scores.

There is a weak and positive correlation between Approval Seeking and Agreeableness *(r=.187, p<0.01)* scores, there is a weak and negative relationship between Approval Seeking and Antagonism *(r=-.138, p<0.01)* scores, there is a weak and positive relationship between Approval Seeking and Neuroticism *(r=.221, p<0.01)* scores, there is a weak and positive relationship between Approval Seeking and Openness to Experience *(r=.143, p<0.01)*, there is a weak and negative correlation between Approval Seeking and Closedness to experience *(r=-.125, p<0.01)*.

IV. Discussion and Conclusion

When the results of the study were examined, a moderate and positive relationship was found between the Vulnerability to Harm or Illness schema and the scores of Responsibility/Danger Expectation, and a weak and positive relationship was found between the scores of Perfectionism/Certainty and giving importance to the control of thoughts. When a literature review is made, the most common schemas appear as Vulnerability to Harm or Illness, subjugation and defectiveness (Angın & Kızılgeçit, 2020, p.97). In another study, it is said that the tendency of an individual with an Vulnerability to Harm or Illness schema to exhibit anxiety disorder behaviors is higher than the tendency to reveal signs of depression (Akbaş, 2021, pp.100-101). In one study, the mediating effect of cognitive insecurity was observed in the connection of impaired autonomy schema domain and obsessions. (Velibaşoğlu, 2014, p.57). Another finding obtained in the research is; The pessimism schema and all sub-dimensions of obsessive beliefs affect each other positively. In a similar study, compared to individuals with low OCD symptom levels, the pessimism averages of individuals with high symptom levels were found to be at a high level of impact and significantly high. (Yazıcı, 2018, p.58). In this study, a moderate and positive relationship was found between self-sacrifice and the expectation of responsibility/danger, giving importance/considering the control of thoughts, and a weak and positive relationship between self-sacrifice and perfectionism scores. In a study conducted by Yazıcı (2018, p.59), it was found that the self-sacrifice averages of individuals with high Obsessive Compulsive Disorder symptom levels were

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moderately significantly higher than those with low symptoms. n another study that supports this study with the results found; individuals diagnosed with Obsessive Compulsive Disorder scores on the Beck Depression Scale, impaired autonomy and performance, disconnection/rejection, defectiveness, impaired limits, enmeshment/dependence, abandonment, failure, pessimism, vulnerability to harm or illness , emotional deprivation in the Young Schema Scale-Short Form 3, emotional inhibition, social isolation/mistrust, and unrelenting standards schemas were found to be positively and significantly correlated. (Kizilağaç, 2018, pp.53-54).

People who are overly balanced emotionally show characteristics such as being non-anxious, reliable, tolerant, empathetic and balanced. People who are emotionally unstable also; they have features such as looking at the bad side of events, anxious, not reassuring, withdrawn and angry (Çavuşoğlu & Yalçın, 2018, p.55). In the study, a moderate and positive relationship was found between emotional instability and the scores of responsibility/danger expectation and giving importance to control of thoughts, and a weak and positive relationship was found between emotional instability and perfectionism/certainty scores. In a study, it was found that there was a negative, significant and low level relationship between emotional stability sub-dimension and compulsions (Anlı, Türkoğlu, Sağır, 2019, p.30). In the study, there was a weak and positive relationship between openness to experience and responsibility/danger expectation and perfectionism/ certainty scores, while a weak and positive relationship was found between closedness to experience and giving importance to control of thoughts scores. From this point of view, it can be interpreted that individuals who are closed to development attach importance to controlling their thoughts.

Another finding in the study is; a moderate and positive relationship was found between the scores of defectiveness schema introversion, antagonism, and closedness to experience, and a moderate and negative relationship between defectiveness and agreeableness, and openness to experience scores. In a similar study, it was found that early maladaptive schemas were negatively related to compatibility (Ehsan & Bahramizadeh, 2011, p.547). Considering the relationship between defectiveness schema and agreeableness, contrary to the findings of this study, it is more likely that these sub-dimensions are positively related rather than negatively related. People with the defectiveness schema are expected to be more adaptable to the external environment. In another study, when the relationship between loneliness and Young Schema Scale schema areas is examined, it is said that there is a very high relationship with the disconnection schema domain (Demirli Yıldız, 2018, p.88).

In the study, a moderate and negative relationship was found between Emotional Inhibition and Extraversion, and Agreeableness scores, and a moderate and positive relationship between Suppression of Emotions and Introversion scores. The emotional inhibition schema refers to the intense suppression of spontaneous action, feeling, or communication in order to avoid to be accused of shameful acts by others, the loss of control of their motives, or embarrassment (Rafaeli vd. 2019, s.33). Based on this and the findings, it can be said that as feelings are suppressed, introversion will increase and extraversion will decrease. Another result of the research is; there is a weak and positive relationship between unrelenting standards and the scores of responsibility, neuroticism, and openness to development. From this point of view, it can be deduced that people with perfectionism will take more responsibility, experience an imbalance in the sense of feeling to reach perfection and be openness to experience.

As a result, it was found that there is a relationship between early maladaptive schemas and obsessive beliefs, a relationship between early maladaptive schemas and personality traits, and a relationship between obsessive beliefs and personality traits.

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- Ideas
- Findings
- Writings
- Diagrams
- Graphs
- Illustrations
- Lectures

- Printed material
- Graphic representations
- Computer programs
- Electronic material
- Any other original work

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2. Drafting the paper and revising it critically regarding important academic content.
3. Final approval of the version of the paper to be published.

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Unless specified in the notification, the Editorial Board's decision on publication of the paper is final and cannot be appealed before making the major change in the manuscript.

Acknowledgments

Contributors to the research other than authors credited should be mentioned in Acknowledgments. The source of funding for the research can be included. Suppliers of resources may be mentioned along with their addresses.

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Global Journals is in partnership with various universities, laboratories, and other institutions worldwide in the research domain. Authors are requested to disclose their source of funding during every stage of their research, such as making analysis, performing laboratory operations, computing data, and using institutional resources, from writing an article to its submission. This will also help authors to get reimbursements by requesting an open access publication letter from Global Journals and submitting to the respective funding source.

Preparing your Manuscript

Authors can submit papers and articles in an acceptable file format: MS Word (doc, docx), LaTeX (.tex, .zip or .rar including all of your files), Adobe PDF (.pdf), rich text format (.rtf), simple text document (.txt), Open Document Text (.odt), and Apple Pages (.pages). Our professional layout editors will format the entire paper according to our official guidelines. This is one of the highlights of publishing with Global Journals—authors should not be concerned about the formatting of their paper. Global Journals accepts articles and manuscripts in every major language, be it Spanish, Chinese, Japanese, Portuguese, Russian, French, German, Dutch, Italian, Greek, or any other national language, but the title, subtitle, and abstract should be in English. This will facilitate indexing and the pre-peer review process.

The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.

Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11'", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

a) A title which should be relevant to the theme of the paper.
b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
d) An introduction, giving fundamental background objectives.
e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
f) Results which should be presented concisely by well-designed tables and figures.
g) Suitable statistical data should also be given.
h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
j) There should be brief acknowledgments.
k) There ought to be references in the conventional format. Global Journals recommends APA format.

Authors should carefully consider the preparation of papers to ensure that they communicate effectively. Papers are much more likely to be accepted if they are carefully designed and laid out, contain few or no errors, are summarizing, and follow instructions. They will also be published with much fewer delays than those that require much technical and editorial correction.

The Editorial Board reserves the right to make literary corrections and suggestions to improve brevity.

Format Structure

It is necessary that authors take care in submitting a manuscript that is written in simple language and adheres to published guidelines.

All manuscripts submitted to Global Journals should include:

Title

The title page must carry an informative title that reflects the content, a running title (less than 45 characters together with spaces), names of the authors and co-authors, and the place(s) where the work was carried out.

Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Keywords

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, “What words would a source have to include to be truly valuable in a research paper?” Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

Numerical Methods

Numerical methods used should be transparent and, where appropriate, supported by references.

Abbreviations

Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

Formulas and equations

Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.

Figures

Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

Preparation of Eletronic Figures for Publication

Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

For scanned images, the scanning resolution at final image size ought to be as follows to ensure good reproduction: line art: >650 dpi; halftones (including gel photographs): >350 dpi; figures containing both halftone and line images: >650 dpi.

Color charges: Authors are advised to pay the full cost for the reproduction of their color artwork. Hence, please note that if there is color artwork in your manuscript when it is accepted for publication, we would require you to complete and return a Color Work Agreement form before your paper can be published. Also, you can email your editor to remove the color fee after acceptance of the paper.

Tips for writing a good quality Social Science Research Paper

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

5. Use the internet for help: An excellent start for your paper is using Google. It is a wondrous search engine, where you can have your doubts resolved. You may also read some answers for the frequent question of how to write your research paper or find a model research paper. You can download books from the internet. If you have all the required books, place importance on reading, selecting, and analyzing the specified information. Then sketch out your research paper. Use big pictures: You may use encyclopedias like Wikipedia to get pictures with the best resolution. At Global Journals, you should strictly follow here.



6. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right? It is a good habit which helps to not lose your continuity. You should always use bookmarks while searching on the internet also, which will make your search easier.

7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.

20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

.

Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear: Adhere to recommended page limits.



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Mistakes to avoid:

- Insertion of a title at the foot of a page with subsequent text on the next page.
- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

Title page:

Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

Procedures (methods and materials):

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

The Administration Rules

Administration Rules to Be Strictly Followed before Submitting Your Research Paper to Global Journals Inc.

Please read the following rules and regulations carefully before submitting your research paper to Global Journals Inc. to avoid rejection.

Segment draft and final research paper: You have to strictly follow the template of a research paper, failing which your paper may get rejected. You are expected to write each part of the paper wholly on your own. The peer reviewers need to identify your own perspective of the concepts in your own terms. Please do not extract straight from any other source, and do not rephrase someone else's analysis. Do not allow anyone else to proofread your manuscript.

Written material: You may discuss this with your guides and key sources. Do not copy anyone else's paper, even if this is only imitation, otherwise it will be rejected on the grounds of plagiarism, which is illegal. Various methods to avoid plagiarism are strictly applied by us to every paper, and, if found guilty, you may be blacklisted, which could affect your career adversely. To guard yourself and others from possible illegal use, please do not permit anyone to use or even read your paper and file.

Criterion for Grading a Research Paper (Compilation) by Global Journals

Please note that following table is only a Grading of "Paper Compilation" and not on "Performed/Stated Research" whose grading solely depends on Individual Assigned Peer Reviewer and Editorial Board Member. These can be available only on request and after decision of Paper. This report will be the property of Global Journals

Topics	Grades		
	A-B	**C-D**	**E-F**
Abstract	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
Introduction	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
Methods and Procedures	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
Result	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
Discussion	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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