



## The Theme Of Fear In Yashar Kemal's *Yağmurcuk Kusu* And William Golding's *The Lord Of The Flies*

Yaşar Kemal'in *Yağmurcuk Kuşu* Ve William Golding'in *The Lord Of The Flies* Eserlerinde Korku Teması

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### ABSTRACT

It would not be wrong to say that fear is an indispensable and universal theme among novelists as it is one of the leading elements of a person's life. This may be the reason Yashar Kemal uses this theme frequently in his works, especially in *Salman the Solitary* which is the first book of his trilogy *Little Nobody*. Yashar Kemal, in some way, equalizes fear from great to small by using children's perceptions of fear, and splendidly reveals how it shapes one's life. The reader witnesses death anxiety, altruistic fear (fear for others you value) or fear for the self, fear of the unknown (person or places) and so forth in this book. Kemal achieves to have the reader experience the story as if in a nightmare, yet it is a reality linked to Kemal's life. This makes the novel more fearful since it is no longer a fiction, but an autobiography. The same theme with some distinctive perspectives can be seen in William Golding's *The Lord of the Flies*. In this novel, fear and children are treated as one subject as the reader is transported to a child's inner world; one which is both similar yet different to an adults. Both writers use the theme of fear to show that it can create illusions and make a person mad and obsessed enough to commit murder. Therefore, in this paper, fear and its role on children will be analyzed, with special emphasis on the murderous characters Salman, Roger, and Jack.

**Key Words:** Altruistic Fear, Traumatic Events, Inner Fear Towards Violence.

### ÖZET

Korkunun insan yaşamının en önemli unsurlarından biri olarak roman yazarlarının evrensel ve olmazsa olmaz temalarından biri olduğunu söylemek yanlış olmaz. Yaşar Kemal'in "Kimsecik" üçlemesinin ilk kitabı olan "Yağmurcuk Kuşu" başta olmak üzere eserlerinde sıklıkla bu konuya yer vermesinin nedeni bu olabilir. Yaşar Kemal, çocukların korku algılarını kullanarak korkuyu bir şekilde büyükten küçüğe eşitle ve hayatı nasıl da şekillendirdiğini görkemli bir şekilde ortaya koyar. Okuyucu, kitapta ölüm kaygısı, özgeci korku (yakınlar için duyulan korku) ya da kendisi için duyulan korku, bilinmeyene (kişi ya da mekân) dair korku vb. korkulara tanık olur. Yaşar Kemal, okuyucunun hikâyeyi bir kâbustaymışçasına deneyimlemesini sağlar, kaldı ki bu Yaşar Kemal'in hayatıyla bağlantılı bir gerçektir. Bu, romanı artık bir kurgu değil, bir otobiyografi olduğu için daha korkutucu hale getirir. Bazı farklı bakış açılarıyla birlikte aynı tema, William Golding'in "The Lord of the Flies" (Sineklerin Tanrısı) adlı eserinde de görülebilir. Bu romanda, okuyucu bir çocuğun iç dünyasına taşınırken yetişkinlerden hem farklı hem benzer olarak, tek bir konu olarak ele alınır. Her iki yazar da korku temasını, yanılısına yaratabildiği ve bir kişiyi cinayet işleyecek kadar takıntılı ve deli hale getirebileceğini göstermek için kullanır. Bu yüzden, bu makalede katil ruhlu karakterler Salman, Roger ve Jack'e özel olarak vurgu yapılmak suretiyle korku ve korkunun çocuklar üzerindeki rolü incelenecektir.

**Anahtar Kelimeler:** Özgeci Korku, Travmatik Olaylar, Şiddete Karşı İçsel Korku.

### 1. INTRODUCTION

Yashar Kemal contextualizes fear in *Yağmurcuk Kuşu* with children who experience fear innocently and deeply. By exploring the inner workings of the child mind, Kemal shows how fear both shapes and controls emotions and life throughout development. Kemal explains his rationale for using children as antagonists and protagonists in his works in an interview by saying: "I should tell you that children are my blind side which is undoubtedly the only way to explain why they are prioritized in my works. Yes, I love them a lot because their attitudes towards nature are always emotional. They have an endless ability of love and mirth, but also fear" (Gürsel 2000).

Although Yashar Kemal narrates a children's world and gives various stories from the characters' lives in the novel, the story is primarily about the murder of a father. So, Kemal first

draws attention to Mustafa's world and then Salman's. "*Certainly, the novel permits Yashar Kemal to explore a whole universe, not only of his own childhood, but that of the other children, and the alienation and pain of Salman himself, who in personal terms is Yashar Kemal's own enemy*" (Allison 2005: 104). These two characters are very important because they are the binary oppositions of the novel. Salman is the most striking person in the book since Salman means death to Mustafa. He is Mustafa's greatest fear and vice versa.

William Golding has a different perspective of children than Yashar Kemal. In one of his interviews, he says that "*my thesis, I believe, would be this, that you could have taken any bunch of boys from any country and stuck them on an island and you would have ended up with mayhem*" (Golding-Baker 1982: 136). While Kemal uses children as an infinite source of joy and fear, Golding engages them to display the evil inside the human. Even though they are children, if they are put in an isolated place, they will exhibit the same evil attitudes that adults have towards each other. Jack, who is afraid of something that he does not know, and Roger, who is full of jealousy and wants to be in charge, are two aggressive boys that make use of the "littluns' fear" in order to take control over the tribe.

To delve further into why the children in both novels develop aggression, the inner workings of their minds should be examined. Fear has an immense impact on advancing a child's psychology. It affects the child's "*social, educational, and emotional functioning*" (Reynolds-Field vd. 2014: 995). According to S. Rachmann, there are three ways in which children adopt fear: "*direct conditioning during a traumatic event, vicarious learning (learning through observing others), and the transmission of information*" (Reynolds-Field-vd. 2014: 995). Considering these ways, Jack, Roger, and Salman adopted fear as a result of traumatic events in their lives. The plane crash in *The Lord of the Flies* and the death of his mother in *Yağmurcuk Kuşu* are the respective starting points for these children to develop an inner fear towards violence. Additionally, Nedim Gürsel indicates that "*Childhood is not only an obligatory section in life from birth to puberty; it is also (and specially) a time when a person comprehends themselves and the world*" (Gürsel 2000).

## **2. SALMAN'S PSYCHOPATIC MANNERS, and/or an EXTERNALIZING INDIVIDUALITY**

Yashar Kemal opens *Yağmurcuk Kuşu* with a night-time game of hide and seek played by Mustafa and his joyful friends. Even though there are common spooky places in the village of Cukurova – like the hole where Tall Osman was killed and pulled to pieces by vultures and a pomegranate tree that bleeds and laments every night – peasant children continue to play hide and seek at night. Fear among children is witnessed best in this scene. While Bald Mistik, Cinoğlan, and the others play the game, Mustafa and Bird Memet do their best to hide themselves. They even dare to go near those unspeakable places, but not near Salman. When they see Salman, they get so scared that they try to escape his gaze. "*As if they were caught by the storm, they forgot everything, got possessed by the horrifying fear; they were running from the tree to the hole, from the hole to Salman, from Salman to the tree, by writhing in pain, by hiding, quailing like a cat, to Salman to the tree, to the vultures of the hole, without being seen by the jinns of the hole*" (Kemal 2003: 18).

And then, the reader sees the real fear of a child when Mustafa wants to go home but cannot do it alone. "*'I am so scared Memet,' said Mustafa, 'I am scared to death. He is going to kill no one, but me'. 'Me too, Caterpillar too, Bald Mistik too, everyone else too...' shouted Memet. 'He will kill me more,' said Mustafa*" (Kemal 2003: 24). Horror among the children is derived from the presence of Salman. Because Salman never hesitates to assault the boys, they are frightened by his very presence. The illusions seen while escaping Salman are evidence that their psychology has become so affected by this situation that they start to believe in the things they imagine. This is an event that will affect these peasant children, especially Mustafa, in the following years of their lives.

Salman, who was directly conditioned by a traumatic event when he was a baby boy, suffers from the complication of his emotions. It might be said that he became abnormal because of what he had experienced during war time, which may have set up a substructure for mental illness, psychopathic manners, and/or an externalizing individuality. Jack and Roger can be counted in the same position. The plane crash caused them to become so frightened that they become very violent because they want to hide their fear as well. It is their fear that holds them back from committing a crime and then leads them to do so. They lose their mentality and end up becoming murderers, tyrants and dictators. Thus, three of these conditions can be seen in Salman's, Jack's and Roger's behaviors throughout each novel, and because of these, it can be said that they developed mental illnesses, psychopathic personalities and/or externalized individuality.

Salman's sadism possibly stems from his fear of losing his father. This fear makes him so violent that he wants to attack every living creature around him. This violent intention starts with Mustafa's birth. Mustafa's arrival ruins everything in Salman's life. Salman believes that he will no longer be the first choice in Ismail Agha's life after Mustafa because when he vanished for a long time, *"nobody noticed that he was gone"* (Kemal 2003: 166). *"He was now with bugs, birds and swallows"* (Kemal 2003: 149). So, he wants to prove himself necessary to Ismail Agha. Salman's power show-off in the book can be explained in this way too. When Mustafa is just two or three years old, Salman uses fear to get attention or revenge from Ismail Agha and the others. He does not show his fear to anyone, but he tries to affect Mustafa negatively to corrupt Mustafa's psychology and happiness. After the first time he attempts to barbarize Mustafa and Ismail Agha's peace by breaking the partridge's neck, the ambition to get his revenge will never leave Salman again. Salman notices Ismail Agha and Mustafa watching him play with the partridge. Even though he did not want to kill the partridge as it was the only creature who loved and obeyed him, Salman felt a brief joy in seeing the reaction of the others as he pulled off the partridge's head. *"When the transparent and grown eyes of Mustafa and the frost smile of Ismail Agha swim before Salman's eyes, a wild, mad, swiftly joy fulfills him"* (Kemal 2003: 169). Thus, from that moment on, Mustafa became a captive to Salman. He becomes snobbish and cruel towards the little boy. Although he was frightened of him, Mustafa could not say "no" to Salman *"He tortured him slyly. He knew that the child was disgusted by grasshoppers, snails, and frogs, so he piled up the snails that he broke their shells, the hand-sized grasshoppers that he left headless and wingless, and the frogs that he put on the straws he sharpened"* (Kemal 2003: 177). It is also possible to say that fear leads to jealousy, and jealousy leads to the fear of losing his father Ismail Agha because of Ismail's real son, Mustafa.

Yashar Kemal also draws attention to Salman's obsessive love for Ismail Agha. He is afraid of being left alone, without him. Salman is not able to repress this fear of abandonment and repeatedly thinks *"What if he does not love him, and tells Salman to get out of his sight? Even this thought draws him to a dark and infinite cliff's bottom"* (Kemal 2003: 386). *"What if his father gets sad, what if he misunderstands Salman? His everything and all is his father. Salman trembles from top to toe whenever he thinks what if his father dies one day"* (Kemal 2003: 385). Ismail Agha is Salman's adoptive, so it is quite normal to have anxiety about losing him. However, this fear makes Salman commit patricide by the end of the novel, which resolves his fear of losing his father. Ismail Agha is not aware of his adoptive son's potential for aggression and violence. Salman arms himself to protect his father; however, arming himself is more self-protection: *"It is a way of keeping other people at bay"* (Canpolat 2012). He remembers fragments of memories about his mother's death and the crimes he committed as a child in the child army. He knows that he is alone and nobody, but his adoptive father will protect him if anything happens to him. This is also another reason for his fear of losing his father. He once lost a loving and protective parent, now he cannot stand the idea of losing another.

### 2.1. Fear in the *Yagmurcuk Kuşu*

Another issue about fear in the novel is being the other. It is possible to explain Salman's action in the novel (attacking the village, killing his father, and generally being aggressive) as based on other people's discriminative approach to him. All in the same breath, the solitude, singleness and distinctions that Salman has have caused him to otherize himself and start a grudge against those who marginalized him. Salman has never recovered completely from the psychological damage he suffered during the war. Even though he seems a very healthy child in appearance after being taken care of by Ismail Agha and his family, he has actually been a very aggressive and antisocial person following the difficult years in his childhood. He learned to be wild in childhood to survive because from the very moment he was left alone, he sought safety with a wolf pack and then a vicious child army. He had no opportunity to learn what it meant to be good or civilized. Because of this, he was feared by all in the village and seen as an aggressive person. Salman knows that he is different from everyone else in the village. Despite the good intentions of his adoptive family and the peasants in the village, he never becomes a better person. In fact, his aggressive attitude comes from the fake good intention of the others. In a psychology article, Salman's condition is explained as micro-aggressions which "*are distinct from more traditional and overt forms of discrimination in that otherwise well-intentioned individuals can deliver them unconsciously, unaware of their potential harmful effects*" (Gonzales-Davidoff vd. 2015: 1). That feeling that other people have caused him to feel like something is wrong with him made him continue to be wild when he became an adult.

Additionally, Salman is alienated by the peasants when they learn of his actions in the barn with the horse. This event distinguishes him further from the others because normally, if Salman were one of the other men in the village, he would just be condemned for what he did. However, he becomes a deviant in the eyes of the villagers. Since he is armed and the son of Ismail Agha, the peasants could not externalize directly. Instead, he is otherized and made into a figure to fear, which in turn is another way to be externalized. Salman, known as a fearless warrior, was also afraid. He tried to hide his fear by appearing to be callous since he was ill-tempered. While "*every child was afraid of him (Salman), his raising head like that and his harsh stance*" (Kemal 2003: 149), Salman was afraid of everything, too.

*"The peasants, Zero, Pero, especially Hasan scare him. They will throw him to the water. Everybody will throw him to the water. Only the father, Ismail Agha, protects him. He does not let anyone, even Mustafa, touch him. Salman is even afraid of his own partridge. He has always been tense, and creepy. He is scared to death of everything, nights, eagles, bees, especially spiders. He immediately becomes pale whenever he sees a spider coming out somewhere"* (Kemal 2003: 164).

However, he is discriminated against and psychologically left alone. Thus, his death anxiety, altruistic fear, and the fear of other people push him to be aggressive. This condition is explained in developmental psychology as psychopathic personality:

*"Psychopathic individuals are characterized by a combination of disinhibited traits (i.e., impulsivity, irresponsibility), a chronic antisocial lifestyle, and a variety of interpersonal and affective symptoms (i.e., callousness, glibness, superficial charm, shallow emotions) that entails great costs to society as well as for affected individuals (e.g., incarceration)"* (Baskin-Sommers vd. 2014: 1).

Salman's character also can be explained as an externalizing individual since he was not actually glib or had shallow emotions. He is indeed a very emotional person who both hates and envies others. His behaviors towards Mustafa and animals can be categorized as micro aggressive manners, which are in fact indicators of mental illness. Microaggressions have been defined as "*everyday verbal, nonverbal, and environmental slights, snubs, or insults, whether intentional or unintentional, that communicate hostile, derogatory, or negative messages to target persons based*



*solely upon their marginalized group membership*” (Gonzales-Davidoff vd. 2015: 1). Obviously, this is Salman’s way of hiding his own fear from the others. Salman wants to be seen as fearless, but he is a very scared boy as well.

### 3. FEAR IN THE LORD OF THE FLIES

Fear creates similar or worse impacts on the children in William Golding’s *The Lord of the Flies* as well. In Golding’s novel, fear of not being found and dying alone on the island are the leading emotions among the boys. Like Salman, the boys are afraid and their aggressiveness comes from the fear that changes children’s mental health. Jack and Roger are the characters put forward by Golding because they symbolize brutality, bloodlust, and savagery. Jack especially resembles Salman in that they both enjoy hurting others. Roger is the same; however, he also lusts for power. Salman only wants his father’s love, which means gaining power for him. In fact, children’s fears cause them to become brutal and violent. What they want comes from their phobias. They are trapped in their inner world and the only way to get rid of this feeling is to show they are strong enough to carry on by themselves. Thus, they consciously or unconsciously decide to kill the super ego – Simon and Piggy on the island, Ismail Agha in the village of Cukurova. As a result, they kill the fear and their innocence and become pure evil.

Golding applies fear and silence to children as a united theme in his book. While in *Yağmurcuk Kuşu* the reader observes that children try to overcome fear together as evidenced by the dialogue between Mustafa and Memet, Golding shows fear as a separator among children. Beyond that, fear is the cause of aggressiveness just as it is for Salman. The more scared the children become on the island, the more violently they react. They even go so far as to commit murder. By killing Simon and Piggy, Jack and Roger disregard intellectuality, wisdom, goodness, and ethics in a society. Like Salman killing his father, their attitude is anarchistic, an uprising to the old order and civilization, since these murders are based on fear which makes children commit undreamed of actions.

In both novels, silence and speech are other important themes that might be seen separate from fear, yet very much connected to each other. In *Yağmurcuk Kuşu*, the positive effect of talking with other people is seen when the reader observes that Mustafa shares his feelings with his best friend Bird Memet. This puts Mustafa in a more civilized position. The same thing happens in *The Lord of the Flies*. Ralph, Piggy, and Simon are important characters that prefer verbal communication to stay together and protect the little boy on the island. The characters reject talking, start acting in silence and gradually become animalized and savage. Finally, they turn into humans that act with their fears and instincts. Likewise, as Salman becomes more self-enclosed, he never talks about himself. Until the end of the story, the reader barely hears Salman talking. Thus, the quieter he is, the sneakier he becomes. It is the same with Jack. He quits talking and starts hunting and fighting in the forest. He paints his face black, red and yellow to show his warrior side. He adopts an aggressive manner and chooses savagery. He feels that this is the only way he can cover his own fears from everyone including himself.

#### 3.1. Instinctive Fears

Death anxiety and fear of losing power are two instinctive fears that are active in humans. Like Yashar Kemal, Golding benefits from real world stories in his book as well. Roger, who gains leadership from Ralph, does not want to lose this power. Jack and he are the leaders of the tribe because they promise protection and food:

*“The novel, according to Kristin Olsen, concentrates on describing “the desire for power, [...] the fear of other people, anger and jealousy” .The power relations in the novel reflect Golding’s own “experience of the war, [...] the use of the atomic bombs on Japan, in the postwar revelations of the Holocaust and the horrors of Stalinist Russia” (Baker, “Fables”*

315), in particular the battle between fascism and democracy, seen in World War II and the battle between dictatorship and democracy during the Cold War, which had just begun” (Bruns 2009: 1).

The fear of starvation prevents the children on the island from thinking logically. They leave mentality and humanity aside and choose a primitive lifestyle because Jack says, “*I gave you food, and my hunters will protect you from the beast. Who will join my tribe?*” (Golding 1954: 215). When they first landed on the island, they had a democratic group because they believed that if democracy existed, there would be safety and no fear. However, as they start to feel hunger and fear, Jack and Roger take advantage of their situation and offer them protection and food. Fear of starvation and death anxiety have the little boys choose the evil side. And the elections end up with the answers: “*‘Who’ll join my tribe?’ ‘I will’. ‘Me’. ‘I will’*” (Golding 1954: 216).

Another of Golding’s important themes linked to fear is that of the negative consequences of your actions. This is what initially prevents Roger from committing any crimes. “*Yet there was a space round Henry, perhaps six yards in diameter, into which he dares not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law. Roger’s arm was conditioned by a civilization that knew nothing of him and was in ruins*” (Golding 1954: 87). Even though there is no adult on the island, Roger cannot do any harm to Henry. However, his conditioned attitudes are temporary as he and the other boys realize that there is no right and wrong on the island. It is only them and this idea causes the children not to act wisely. Their mental health is sacrificed to fear and the joy of freedom.

The most important symbol for fear in Golding’s novel is the beast imagery that reifies the boys’ fears. Before the beast, they were afraid of something that did not exist. After Jack creates the idea of the beast, the boys start to be scared of it. In fact, Jack himself feels fear as well, but does not want to show it to the others to maintain his power position. He benefits from the littluns fears and carries on his dictatorship over them. He “*uses its existence to make the other boys willing followers of his commands. — Fear is the source of Jack’s power*” (Bruns 2009: 7). However, he never overcomes his own fear, unlike the littluns, because he cannot convince himself that there is nothing to be afraid of. Like Salman in *Yağmurcuk Kuşu*, he never talks about his own fright. Yet, “*he is the one being a beast by building up a reign of terror. His behavior has to be regarded as the evil in every mankind, the ‘beasty side’*” (Bruns 2009: 7). Jack and the other boys do not know about the beast. Only Simon realizes that “*there is a beast, but it’s only us*” (Baker 1965: 78). The little boys in particular believe in the beast although none of them has ever seen it. They imagine it but have no clue how it actually looks like. The truth is that the evil inside them makes them the beast itself.

#### 4. CONCLUSION

In both novels, there are similar and different characters. Salman is a combination of Roger and Jack. None of them confess to their fears in front of the others. Jack and Salman cannot even express their own feelings to themselves, which drives them to become the terror, the beast themselves. Losing mentality prevents the boys from behaving logically and turns them into aggressive and violent individuals. Although there are some reasons why Golding’s children kill Piggy and Simon, there is not a specific reason for Salman killing Ismail Agha. Was it because of jealousy, or the humiliation that Salman felt when Ismail Agha kicked him out of the house because he had attacked the village with his guns? Both novels include characters who murder others because of fear, mainly because they believe that they can actually kill the fear itself. Fear of others and the unknown do indeed kill their humanity. The reader witnesses the main characters of Salman in *Yağmurcuk Kuşu*, and Jack and Roger in *Lord of the Flies*, gradually animalize themselves because of fear. They become more silent and solitary, and as a result, they develop aggression which makes them externalized and psychopathic individuals. Salman in *Yağmurcuk Kuşu*, and

Roger and Jack in *The Lord of the Flies* are controlled by their fears. Even though they are the ones who scare the others; this just comes from their own fear. Thus, this emotion awakens brutality, sadism, and wilderness in them. As a result, they stop communicating with the others, set their own rules, and kill the characters (Ismail Agha in *Yağmurcuk Kuşu*, Simon and Piggy in *The Lord of the Flies*) that represent order, intelligence, mercy, and humanity.

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