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Nature in Metaphors as a Manifestation of the Creativity of 9-Year-Old Students. Research Reports

*Przyroda w metaforach jako przejaw kreatywności
uczniów w wieku 9 lat. Raporty z badań*

SUMMARY

The purpose of this article is to show nature in the metaphorical statements of 9-year-old students. Narrative and narrative interview were used as research methods. The presented research results are only a part of a larger research project carried out for the purposes of the doctoral dissertation entitled: "Experiencing Aesthetic Values in Contact with Nature of Students Completing Early School Education". The metaphors created by the child are a sign of creativity, rich imagination, and freedom of using the language. The metaphor is somehow a symbol of the "transition" between the real world and the child's individual imaginary world. The article presents fragments of the narratives of the surveyed students showing their metaphorical possibilities, used to describe nature and natural experiences.

Keywords: nature; child; creation; creativity; metaphor

INTRODUCTION

Recently, nature has been the subject of research of representatives of many scientific disciplines. Sociologists (Sztompka 2002; Giddens 2004; Beck 2002), psychologists (Houghton, Worroll 2017; Kulik 2014), educators (Parczewska 2013, 2017, 2018; Jaszczyk, Kochaniak 2006; Budniak 2009) as well as writers, journalists and

naturalists (Young, Haas, McGown 2010; Louv 2014, 2016; Åkeson 2018; Thoreau 2018) write more and more often about the relationship of a child with nature and its salutary impact on the psychophysical well-being of a young man. A multitude of studies treating nature in the category of “life scenes” or “playgrounds”¹ indicates the closeness of nature in the child’s life. In nature, the young explorer plays, learns and develops by experiencing what is at his fingertips. Overwhelmed by the desire to continually move and satisfy cognitive curiosity, the child seems to be more alive and more experiencing nature. Galina Tarasenko (2011, p. 99) describes them as the owner of the “third eye”², while Wasyl Suchomliński (1978, p. 123) describing the specific and intimate relationship of the child with the natural world, indicates the harmony and balance achieved by the child in frequent and close encounters with nature. Intrigued by Richard Louv’s (2014, p. 15) statement: “(...) for modern children, nature is closer to abstraction than reality”, I decided to check how much truth is in this assumption. In addition, to my positive surprise during the research process, it turned out that nature is described by children in the language of metaphor. Thanks to that I had the opportunity to learn a new and fresh way in which nature appears in the eyes of the surveyed 9-year-old students.

NATURE IN A CHILD’S LIFE

Man from the beginning of his existence coexists with nature. For him, nature is an oasis of calm, a free and invaluable remedy for everyday ills, and, at the same time, it is the reason for development and the only possible environment for a harmonious life. Why, then, is it so easy for man to do it harm, leading to destructive effects affecting the future of next generations? I cannot answer this question at this time. However, this response must be sought indisputably to halt the irresponsible and foolish policy of man towards Earth. It is worth looking at the relationship of a modern child with nature and the position it occupies in the life of a young person.

Parents have great importance in shaping the child’s relationship with nature. In the era of rapid technology development, chronic lack of free time and constant rush towards a better life, adults sometimes forget about what is really important and helpful in the harmonious development of a young person – nature. The constant fear of parents about the optimal air temperature, the panic fear of contact of the child with dirt and dust, and even the fear of mosquito bites are just some of the behaviors of us – adults – which can effectively discourage young nature explorer from further contact with

¹ Teresa Parczewska presents nature interpreted as a “playground” in the article *W stronę przyrody: o norweskich praktykach edukacji na zewnątrz* (2017).

² The metaphorical expression “third eye” can be interpreted as more attentive and vigilant observation of natural reality by a young person.

the natural surroundings. The consequences of the described actions are not positive and are widely reflected in the subsequent years of the child's life, leading to a "disease" defined by Louv (2014, p. 125) as "nature deficit syndrome". In addition, as indicated by Louv (2014, p. 206), another factor contributing to a child's deficit of contact with nature may be boredom. According to the author, boredom is: "a sick cousin of fear. Passive, full of excuses, pushes children away from nature – or draws them to it" (Louv 2014, p. 206). Boredom is a state of depression, discouragement from activity, failure to take action, a consequence of human passivity. Boredom in a child-nature relationship needs an adult who should try to understand what the child feels and what it needs at the moment and who should help the child to discover the relationship between boredom and creativity. The power of imagination, dreams and fantasies overcomes the state of lethargy and depression (Louv 2014, p. 209). The child begins his creative adventure in nature: playing, telling stories, talking to trees, rocks, casting mysterious spells on the clouds roaming the blue sky. Commercialism and consumerism occurring in the modern world on a large scale make people insensitive to what is available for free. Man believes that usually a free item has no value, so you should not be interested in it. The same happens in the relationship between man and nature. An adult often gives up encounters with nature and such behavior "infects" his children according to the principle that the example goes from the top. As a consequence, nature is often next to or away from the child. That child, being full of curiosity, fear and anxiety, does not reach for what is most valuable and needed, limiting itself to what is easy, close, and useless. However, as Tarasenko (2011, p. 100) notes: "The modern family understands more and more deeply that raising a child in isolation from nature makes no sense. A humanist-oriented personality is shaped only in harmony with the natural environment". Alicja Komorowska-Zielony (1988, p. 134) adds: "It is forgotten that, after all, achieving fullness of humanity will be possible only if we achieve harmony with ourselves, with the whole world that surrounds us (...). The process of humanity will only take place under the conditions of a sense of full solidarity between man and the world".

It should be remembered that people close to the child teach them altruism, empathy, responsibility, sensitivity, reasonable use of the gifts of nature or respect for it. Sometimes, parents can also consciously or unconsciously knock their child off the arms of the best and most natural babysitter, criminalizing nature in the eyes of a child and marginalizing its importance for human physical and mental health. The effects of such behavior are complex and negative. These include, among others: aversion to nature or the objective treatment of animals and plants. Childhood seems like the right time to develop sensitivity, love and care for Mother Earth in children of preschool and early school age. The child then feels solidarity with the natural environment and responsibility for it. The direct nature of this relationship may perhaps create strong and long-lasting emotional ties with Mother Earth (Buchcic 2014, p. 30). It can be assumed that environmental factors also determine the nature of the relationship between a child and nature. I think that it is certainly easier to establish

and maintain a valuable relationship for children who have direct contact with nature on a daily basis, who can enjoy its flavors, aromas, texture and colorfulness. Where there is no closeness, intimacy of confessions and sharing everyday life, it is difficult to talk about a real and fruitful relationship, enriching subjects of interaction in a sense of security, respect and fulfillment. Louv (2016, p. 298) mentions another important consequence of a child's relationship with nature for the psychophysical well-being of a young person: "If a child (...) finds a unique place surrounded by nature, it can bring him relief and much more for decades".

The attitude of responsibility and respect towards Mother Earth is expressed in a critical interpretation of nature's problems and purposeful actions aimed at improving its current situation. The main cause of the crisis in nature is man himself, which is indicated by the authors of studies in the field of ecology, sociology and natural science, including Krzysztof Kopeć (2008, pp. 60–72) and Louv (2014, pp. 167–168). Wiesław Stawiński (1988, p. 72) writes: "Arrogant attitude of people towards nature in connection with the basic deficiencies in ecological and zoological knowledge leads to misunderstanding of the complexity of processes occurring in nature and disregarding its rights and destructive exploitation (...)".

The need for intensified holistic activities in environmental education is essential in the era of the consumerist lifestyle, improving economic conditions of households, the media and mass culture propagating the slogan: "better to have than to be", which define children's thinking about nature in the utilitarian or consumer category. The issue of the child's relationship with nature was the subject of Tarasenko's research (2011, p. 103). The author aimed to examine the aesthetic attitude of children to nature. Research shows that respondents living in the countryside notice the benefits of nature, which improves their comfort and quality of life. At the same time, they treat nature as a "good thing", something that you can get benefits from³.

As Louv notes (2014, p. 51), the child's contemporary contact with nature is loosening. One of the reasons for the weakening of relations may be the constantly decreasing area of green spaces. The consequences of this state of affairs are described by Louv (2014, p. 52): "Today's children play outside less often and shorter, they are less distant from home, have fewer and less diverse companions of fun". It can therefore be assumed that a child deprived of contact with nature is doomed to weakening social relations, reducing the frequency and intensity of camaraderie and friendly relations.

Ingrid Paško and Paulina Zimak (2012, p. 171) note: "In developing cognitive activity of students and their personality in the mental, moral, social and emotional sphere, an important task is performed by early school nature education". The school's tasks include providing conditions for learning about the heterogeneity of nature,

³ This perspective of understanding nature is close to the technical and economic definition of the natural world by Kassenberg and Marek (1988, pp. 35–55). The authors believe that nature has been reduced to a profit generator increasing the income of the country.

trying to understand the common relationships between organisms living in nature, and learning about the rules that govern nature. Lack of direct contact of the child with nature in school conditions deprives him of the possibility of proper preparation for life in harmony with himself, members of society, the world of nature.

A child's relationship with nature is based on the truth of what he sees, hears and feels. Nature does not cheat on children. Hence, with its sharpness, mystery, severity and, above all, truthfulness, it encourages them to learn and deeply explore. The end of these considerations should be a quote taken from the book *Ostatnie dziecko lasu* by Louv (2014, p. 297). We read there: "All children need nature; not only those whose parents appreciate it (...) not only those who have a specific set of skills. All children and future generations have the right to a future full of nature, as well as the opportunity to take on the responsibilities that accompany this right".

CREATIVITY AND METAPHOR, I.E. ABOUT WHAT IS NEW, SEEN AND UNSEEN, AND OFTEN UNDERESTIMATED

The issue of creation and creativity has become the subject of many studies in recent years. The publications related to creative activity by Tomasz Kocowski (1991), Aleksander Tokarz (2005), Stanisław Popek (1978, 2003, 2004), Joanna Lusek (2002) or Urszula Szuścik (2006) gained popularity. The readers are also interested in items discussing the factors conditioning human creative development. I am thinking of publications by Aleksander Nalaskowski (1998), Józefa Sołowiej (1987) and Edward Nęcka (1992, 1999, 2012).

Trying to define creativity is a difficult task. The problematic nature of this issue is evidenced by the fact that it is identified in many studies with creation, which is a mistake. In the literature, you can also find items that accentuate multiple aspects of the phenomenon of creativity depending on the methodological approach or adopted theoretical orientation.

Bearing in mind the subject of these considerations, one should focus on the relation between creation and creativity, which, as I mentioned above, are not identical concepts. Monika Adamska-Staroń, Małgorzata Piasecka, and Beata Łukasik (2007, pp. 43–44) interpret creation as: the activity of God, the artist's activity as well as the activity of a man who through his behavior and activity strives to introduce newness. Creation can also be interpreted on a macro scale, treating it in relation to the entire human culture, science, technology or politics, as the authors of the said study do (2007, p. 44). The fruitful effects of creation are products which are new and valued by society. Popek (1984, p. 113) adds that creation is a "continuous process of searching for three categories of values". He means three groups of values interpreted as universally adopted and acceptable: good, truth and beauty.

In addition, numerous features of people described as creators can be found in studies. Abraham Maslow (after: Adamska-Staroń et al. 2007) describes them as having a unique way of perceiving and talking about the surrounding reality. Creators can adopt a phenomenological perspective, describing a situation, phenomenon or event in a specific and unique way, including “all relevant and irrelevant details” in the description. An interesting theory of creation closely related to child development is presented by Hanna Krauze-Sikorska (2014, p. 75) and Teresa Amabile (1994, pp. 950–967), also distinguishing the characteristic components of creative activity:

- ability to concentrate long periods of time,
- sacrifice,
- perseverance,
- the ability to take risks,
- the willingness to acquire and experience newness,
- internal motivation to act,
- no pressure from the outside,
- child subjectivity,
- originality of the action taken⁴.

Creativity in the elaboration entitled *Od kreatywności do innowacyjności*⁵ is defined as: “the human ability to generate new and valuable products (things, ideas, methods, etc.) as often as possible. As a character trait, creativity refers to the personality of a person or his actions, not to the properties of products or institutions”. In the interpretation of the concept presented, creativity can be synonymous with a creative attitude understood as an innate ability reflected in the various behaviors of the creator.

Creativity – in accordance with Maciej Karwowski’s (2009, pp. 22–23) deliberations – belongs only to the person, not to his work. A good example is the comparison of the creation of a child of a few years and an artist whose works are known and appreciated all over the world. Analyzing the child’s work we will tell about his creativity (ingenuity, originality), while having in mind the well-known artist and his works, then we will describe them as creation. In addition, it should be remembered, according to the pedagogy of creation and humanistic psychology, that usually every creator has the features of a creative person, while there are probably people in the community who are creative, but they do not come out with new and original products that are widely approved by society.

In the context of creativity, you cannot forget about metaphors. This topic is extensive and probably impossible to be described in detail in this study. Attempts to define

⁴ Carl Rogers includes the external factors conditioning creative attitude: psychological security and psychological freedom manifested in the independence of man – the artist from external choices.

⁵ The publication by Dagna Gmitrowicz and Joanna Jędrzejczak was carried out with the co-financing of the European Commission, under the “Youth in Action” program accomplished in 2007–2013. The publication is available at <http://czytelnia.frse.org.pl/media/pajp-vii-kysznenosc.pdf> (access: 31.07.2019).

the definition of a concept are, however, troublesome, because they involve a diverse interpretation of the concept in terms of object, phenomenon or complex process.

For many years metaphors were interpreted as the aesthetic qualities of the product, treating them as an additional value increasing the aesthetic quality of the work. Andrew Ortony (1993, p. 118) in the work *Metaphor and Thought* writes:

(...) [metaphor – K.K.P.] is something irrelevant, a deviant and a parasite on the “normal” use of language (...). Metaphors are characteristic of rhetorical disputes, but not scientific dissertations. They are elusive in meaning, irrelevant frills, suitable for politicians and poets, but not for scientists, because the purpose of science is to provide an adequate (literal) description of physical reality.

The presented description of the metaphor omits its main and most important meaning, about which researchers write in the category of an effective tool for learning and interpreting the surrounding reality (Lakoff, Johnson 1988; Muszyńska 1999). Metaphor can also be interpreted as a result of the synthesis of mind and imagination, expanding the boundaries of human understanding and cognition. The metaphor – as pointed out by Adamska-Staroń et al. (2007, p. 61) gives great interpretation possibilities, “opening the work to many possible meanings”.

Contrary to popular belief, children begin to create metaphors very early. This is happening since the young man begins to articulate his thoughts. In addition, Ellen Winner (1979, pp. 491–496) adds that the metaphorical creativity of a child is significantly visible in a play situation, i.e. voluntary and conscious activity, when “the play situation requires transformation of the object”. The metaphorical creativity of a child is not always met with the approval of adults, who, hearing new and previously unknown verbal combinations, interpret them in the category of speech errors, classifying themselves for quick elimination. The young metaphor creator, who met with a wave of criticism, tries to say “correctly” so as to satisfy adult harsh critics, avoids new and original phrases. Sometimes child’s immediate surroundings: parents, other family members and teachers look favorably at his creative verbal activity and interpret it in the category of high language competence and creativity (Kubicka 1982, p. 76). The approval of metaphorical expressions created by children encourages young people to original language activity. The metaphor creator receives a signal from the environment that what he says is important.

RESEARCH METHODS

In scientific research, the method of narrative and narrative interview was used, which is quite commonly used in philosophy, psychology, sociology, pedagogy or anthropology. As noted by Katarzyna Stemplewska-Żakowicz (2005, p. 17), narrative

helps to understand the environment of the examined person, because due to its naturalness resulting from the fact of spontaneous narratives in child's speech, it is one of the main forms of interpersonal communication. The respondent, creating narratives, shares memories, gives the experienced events individual meanings and senses characterized by uniqueness and originality. As Parczewska (2012, p. 90) explains, it is possible to identify, except the verbal layer, the mimic and gestational sphere from narrative and narrative interview, which are necessary for the interpretation of emotions experienced by narrators during the examination and when the described event happened in the life of the child. For the purposes of the research project, I have been recording children's narratives with a video camera⁶. Narrative interviews were conducted individually. During the interviews I used the following questions:

1. What do you think about nature? How is it like?
2. Tell us about your feelings about nature.
3. What is nature for you?

In addition, I asked the surveyed students supporting questions that had not been planned before and which I did not include in this study due to their highly individualized nature. The article also contains statements of narrators whose names were changed to ensure their full anonymity.

RESEARCH GOALS AND RESEARCH PROBLEMS

The aim of scientific research conducted for the purposes of the doctoral dissertation was an attempt to learn and understand the individual meanings and senses given to nature by the surveyed students. I formulated the following research problems, to which I was looking for the answer by analyzing and interpreting narrative interviews:

- I. What experiences in contact with nature do children leaving early school have?
 - 1.1. How do students leaving early school perceive nature?
 - 1.2. What meanings and senses do respondents give to nature?
 - 1.3. What moral values do the surveyed students ending early school education experience in contact with nature?
 - 1.4. What do students say about nature and how do they talk about it?⁷

⁶ I received permission to register the research using a video camera both from the school principal and from parents who agreed to the child's participation in the research project.

⁷ In the doctoral dissertation, I also tried to get answers to research questions that I did not include in the main text of the article. I formulated them as follows: II. What aesthetic values do students, who finish early school education, experience in dealing with nature? 2.1. What kind of aesthetic values do children finishing early school education experience in dealing with nature?; 2.2. What preferences and aesthetic values in contact with nature are revealed by students leaving early school?; 2.3. What emotions accompany respondents when interacting with nature?

The presented questions mark the field of analysis of the obtained research material. For the purpose of this article, I will focus on the research goal regarding the essence of nature and method of describing nature by respondents (point 1.4). The obtained answers allow to describe the kind of experiences of surveyed children in contact with nature and show the creativity of these students manifested in creating metaphors describing the world of nature.

RESEARCH AREA AND SELECTION OF PARTICIPANTS FOR THE STUDY

The research was conducted from November 2017 to February 2018. The narratives of children aged 9 and 10 were analyzed and interpreted. When choosing school facilities for research, I was guided by the only criterion – the nature of the environment in which the school is located: city, village. The group of participants consisted of 27 students: 13 from the urban environment and 14 from the rural one. The number of narrative interviews subjected to further analysis was determined by the saturation of the sample. According to Sławomir Pasikowski (2015, p. 34), sample saturation is the main determinant of the value of qualitative research. The situation presenting the repeatability of the collected information and the lack of new information during the analysis of subsequent interviews is a clear signal of theoretical saturation of the sample.

NATURE IN METAPHORS – RESULTS OF OWN RESEARCH

The surveyed 9-year-old students, describing their natural experiences and giving individual meanings and senses to nature, use the language of metaphor. When interpreting metaphors, it can be assumed that the original understanding of words is not the only one and the same for all interpreters. Original word combinations let you find new associations and new meanings for what you have already known. The process of interpersonal communication saturated with metaphors indicates their universality, about which Karl Bühler wrote in his work *Theory of Language*. The author reads: “If anyone begins to look at a linguistic phenomenon, colloquially called a metaphor, it will soon appear to him that human speech is made of metaphors alone, like the Black Forest from trees” (Bühler 2004, p. 363). My narrators describe nature as a guide, doctor and friend. Below I present examples of the narratives of the surveyed children.

a) Guide: *Nature gives us a lot to walk and think*

According to my narrators, nature is a guide and at the same time a good teacher. It is an infinite source of knowledge and experience, a place to study, discover and have fun. It is thanks to observations and experiments that the child is able to learn and understand the environment in which man lives (Buchcic 2014, p. 29). Nature is a wise guide

that guides young people through the world of species heterogeneity, while leaving the freedom of action and learning to the young explorer. Learning from nature and in the natural world stimulates intellectual and physical activity. Children for whom nature is a “sensory experience” (Sebba 1991, pp. 395–422; Parczewska 2017, p. 183), are more likely to walk, ride bikes, have fun using natural materials and nature objects.

According to Wojtek, nature gives us the opportunity to think and act, as the fragments of narrative indicate:

B.: What do you think about nature, what is it like?

W.: It is very pretty, that well, nature gives a lot to walk, think, that gives fresh air and that it is, and that nature is a kind of home for all of us.

W.: (...) When we didn't know a kind of flower, then nature will show us. You can think a lot in it. (...) I often teach my brother there (...) I often help him there about flowers what they are.

For a child, nature becomes a guide, outlining the laws and truths of life, indicating the right attitudes, behavior patterns, preferences, affecting the development of personality and the perception of others. By appointing nature as a guide, the child opens to new and fascinating experiences that create the child's knowledge, his ecological and emotional awareness.

b) Doctor: *My mom lets me out and I feel better right away*

Research shows that for some of my narrators, nature appears to be a physician of body and soul. In addition, nature creates an exceptionally good place to relax after a long and difficult day at school, providing a space that fills man with good energy to act even in critical situations (chronic disease). The first well-known rule of medics is: first of all, do no harm. Going to the doctor, we want to be sure that he will show professionalism, so he will conduct a thorough interview, examine the patient in accordance with the principles of medical ethics, and finally he will be able to accurately diagnose the disease. You do not have to queue up for a “natural doctor”, that is nature, you do not have to pay for an appointment, buy medicines, report what is currently going on in the patient's body and soul. In case of an exceptional doctor – nature – all you have to do is come and the road is not long. Nature offers a lot of good to the sick, tired and mortified with everyday problems.

Below are excerpts from the statements of the surveyed students:

Wojtek (village): Nature is such a doctor. When I feel bad, my mom lets me out and I feel better right away because I have this asthma as I said.

Irmina (city): There is a tree next to the school. Sometimes I go to it and when I get tired after school, I put my backpack next to me and I sit down by the tree and I rest. I talk, I tell stories

and the tree listens. No, I am not told anything and then I feel good. He may even be such a doctor.

c) Friend: *You don't hurt a friend*

By analyzing interviews with 9-year-old students, I discovered that nature is a good friend to some of them. It is well known that you do not hurt a friend, but a helping hand is always stretched out to him. A friendly relationship triggers the need to give good. A person who does good feels better: his self-esteem increases, and the gray of everyday life turns into rainbow colors. Good, unity of will and reciprocity play important roles in the friend-friend relationship. According to Karol Wojtyła (2001, p. 14):

It is known that one can strive for the other person to get the same good that I want. Of course, they must know my purpose and recognize it as a good, they must also make it their goal. Then, a special bond arises between me and the person: the bond of the common good and the common goal that unites us. This special bond is not limited to the fact that together we strive for the common good, but it unites acting people "from the inside" (...). This good is also the goal that these two people choose.

Voices appeared among the narrators, treating nature as a human friend. I will cite some examples of the narrative:

Krystian (city): It is forbidden to break branches very much and it is forbidden to make a bonfire, it is known that the forest will be set on fire. You must not even throw away the glass. A friend doesn't hurt you. You don't hurt a friend.

Małgosia (city): She is such a friend who can help you. My grandmother makes sore throat medicines from these leaves.

The analysis and interpretation of narrative interviews with 9-year-old students from various environments (village, city) allowed me to discover metaphors created and used by children to describe the natural reality that is part of their life. The circle of meanings given to surrounding natural reality by using metaphorical expressions is so unique that it is impossible to put it and present it accurately in one study. In summary, it should be noted that the metaphors of nature by my narrators can be interpreted differently and each recipient has the right to do so. My understanding of the metaphors of the students surveyed is a subjective model closely related to the authors of individual metaphors. Because of direct contact with narrators and observing them in the situation of interview, I interpreted the senses and meanings of metaphorical expressions as described above.

CONCLUSIONS

The school, as an institution organizing the didactic and educational process, should provide the student with a rich and diverse environment. The nature closest to the child releases and develops creative competences. The multitude of stimuli sensitizes them to what appears to be trivial and unimportant, but which creates a complex system of experiences and emotions of the child. Metaphors as a result of children's creative thinking arise when a child feels psycho-physical well-being, a sense of satisfaction, harmony and unity with the outside world. The same happens with my narrators. They create metaphors in nature and about nature because they feel good and safe there. The close relationship between metaphorical creativity and the space for creating metaphors – nature – probably requires further research and analysis.

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STRESZCZENIE

Celem artykułu było ukazanie przyrody w wypowiedziach metaforycznych uczniów w wieku 9 lat. Jako metody badawcze zastosowano narracje oraz wywiad narracyjny. Prezentowane wyniki badań są częścią większego projektu badawczego przeprowadzonego na potrzeby rozprawy doktorskiej pt. „Doświadczenie wartości estetycznych w kontakcie z przyrodą uczniów kończących edukację wczesnoszkolną”. Metafory tworzone przez dziecko są przejawem kreatywności, bogatej wyobraźni i swobody posługiwania się językiem. Metafora jest niejako symbolem „przejścia” między światem rzeczywistym a indywidualnym światem wyobraźni dziecka. W artykule przedstawiono fragmenty narracji badanych uczniów ukazujące ich możliwości metaforyczne wykorzystane do opisu przyrody i doświadczeń przyrodniczych.

Słowa kluczowe: przyroda; dziecko; twórczość; kreatywność; metafora