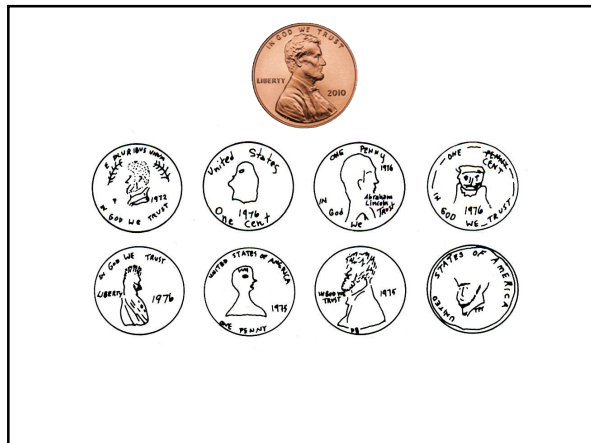


Lažna sjećanja



Rekonstruktivna priroda pamćenja

- odnosi se na rekonstrukciju epizodičkog sjećanja
- vođena shemom koja mijenja i iskrivljava kodiranje i reprezentaciju informacije
- rekonstrukcija se odvija kroz
 - gubljenje detalja,
 - prilagođavanje/usklađivanje info. s očekivanjima
 - usklađivanjem detalja

Rekonstruktivna priroda pamćenja

- "Prisjećanje" = vrlo rekonstruktivno
 - eng. *recollection*
- "Sjećanje" se stvara od dijelova događaja koji su doista pohranjeni u pamćenju i
 - Zaključaka donesenih u vrijeme događaja
 - Zaključaka donesenih između događaja i prisjećanja
 - Zaključaka donesenih u vrijeme dosjećanja

kada smo to već mogli primijetiti?

1. sheme
2. Bartlett
3. „perilica rublja” (Braxton, 1972)

1. Sheme

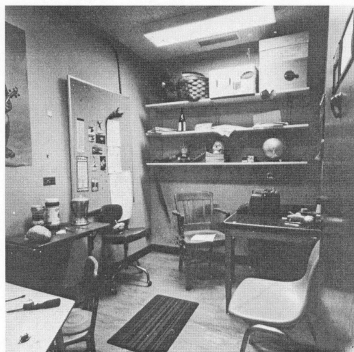


Figure 7.1. Office scene used in a study of reconstructive retrieval. SOURCE: Adapted from Brewer and Treyns (1981).

2. Bartlett

Box 7.1
THE "WAR OF THE GHOSTS" STORY USED BY BARTLETT

One night two young men from Eglac went down to the river to hunt seals, and while they were there it became foggy and calm. Then they heard war cries, and they thought, "Maybe this is a war party." They escaped to the shore and hid behind a log. Now canoes came up, and they heard the noise of paddles and saw one canoe coming up to them. There were five men in the canoe, and they said, "What do you think? We wish to take you along. We are going up the river to make war on the people."

One of the young men said, "I have no arrows."

"Arrows are in the canoe," they said.

"I will not go along, I might be killed. My relatives do not know where I have gone. But you," he said, turning to the other, "may go with them."

So one of the young men went, but the other returned home.

And the warriors went on up the river to a town on the other side of Kalama. The people came down to the water, and they began to fight, and many were killed. But the young man heard one of the warriors say, "Quick, let us go home, that Indian has been hit." Now he thought, "Oh, they are ghosts." He did not feel sick, but they said he had been shot.

So the canoes went back to Eglac, and the young man went ashore to his house and made a fire. And he told everybody and said, "Behold, I accompanied the ghosts, and we went to fight. Many of our fellows were killed, and many of those who attacked us were killed. They said I was hit, and I did not feel sick."

He told it all, and then he became quiet. When the sun rose, he fell down. Something black came out of his mouth. His face became contorted. The people jumped up and cried.

He was dead.

SOURCE: Bartlett (1932).

(a) RECALL OF THE "WAR OF THE GHOSTS" BY A MNEMONIST (S.) 1 YEAR AFTER HEARING THE STORY

One day two young men from Eglac went down to the river to hunt seals. While there, it suddenly became very foggy and quiet, and they became scared and rowed ashore and hid behind a log. Soon they heard the sound of paddles in the water and canoes approaching. One of the canoes, with five men in it, paddled ashore, and one of the men said, "What do you think? Let us go up-river and make war against the people."

"I cannot go with you," said one of the young men. "My relatives do not know where I have gone. Besides, I might get killed. But he," said he, turning to the other young man, "will go with you." So one of the young men returned to his village, and the other went up-river with the war party.

"They went to a point beyond Kalama, and the people came down to the river to fight them, and they fought. Soon the young man heard someone say, "This Indian has been wounded." "Maybe they are ghosts," he thought, because he felt perfectly okay. The war party suggested leaving, and they left, and the young man went back to his village.

"There he lit a fire in front of his abode, sat down to await the sunrise, and told his story to the villagers. "I went with a war party to make war with the people. There was fierce fighting, and many were killed, and many were wounded. They said I was wounded, but I did not feel a thing. Maybe they were ghosts."

"He had told it all, and when the sun came up, he gave a little cry. Something black came out of his mouth. He fell over. He was dead.

(b) RECALL BY AN UNDERGRADUATE STUDENT 15 MINUTES AFTER HEARING THE STORY

"Two men went down to the water to fish for seals. It became calm and foggy. They heard noises, so they went to shore and hid behind a log. They heard the sound of paddles and saw a canoe coming closer. The canoe had five men in it, and they asked the two men to come fight with them. The man first said he had no arrows, but the men in the canoe said there were plenty in the canoe. Next he said he could not go because his relatives did not know where he was, but he told the other man he could go. So the other man went with them to fight, and the first man went home. When they got to the village, the people came down to the water to fight. Then the man heard the Indians say to hurry up and leave because he had been shot. He thought they were fighting ghosts, and he told the village he was in the presence of ghosts because they had shot him and he did not feel sick. When he finished his story, he became silent. The next morning, he fell over. Something black came out of his mouth. The people watched him as he died.

SOURCE: Bartlett (1932).

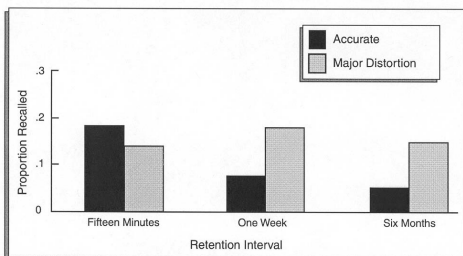


Figure 7.2. Proportions of text propositions recalled of the War of the Ghosts after varying retention intervals. SOURCE: Adapted from Bergman and Roediger (1999).

3. perilica rublja

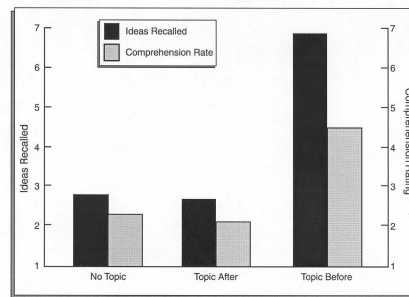


Figure 7.3. Recall and comprehension of the "washing clothes" story. SOURCE: Adapted from Bransford and Johnson (1972).

neki od izvora pogreške
zbog kojih dolazi do LS

distorzije kodiranja
pogrešno motrenje izvora

....

1. Distorzije kodiranja

- **selekcija:**
 - selektivno kodiranje informacija koje odgovaraju prethodnom znanju
- **interpretacija:**
 - zaključci i prijedlozi se stvaraju kako bi se nov materijal uskladio s aktiviranim shemama
- **integracija:**
 - kombiniranje karakteristika različitih događaja u jedinstvenu reprezentaciju pamćenja

2. Pogrešno motrenje izvora poruke

- Johson, M. (eng. *source monitoring*)
- odnosi se na evaluativni proces kojim se mentalna iskustva pripisuju unutarnjim (misli, osjećaji, zamišljaji) ili vanjskim (percipiranim) izvorima
- razlikovanje unutarnjih od vanjskih izvora je ključno za izbjegavanje LS na događaje
 - Schacter – pogrešno pripisivanje

Lažna sjećanja

- **verbalna LS** se događaju kada se pamti lista semantički povezanih riječi (**DRM**)
 - često se lažno sjećamo riječi visoke asocijativne snage u odnosu na riječi na listi
- **greške spajanja**
 - nastaju kada se pogrešno dosjeti dijela riječi i krivo ju se poveže s drugom riječi
- **konfabulacija**
 - uključuje lažno dosjećanje (narciju) autobiografskih događaja i česta je kod patoloških stanja konfuzije

GREŠKE SPAJANJA

Study	Binding Success	Binding Failure	Recall
decade	decade		decade
fiction		fic_	fickle) Conjunction error
island	island		island
meeting	meeting		meeting
buckle		_kle	
police	police		police

Figure 7.7. Conjunction errors of memory.

Možemo li stvoriti lažna sjećanja na neke autobiografske događaje?

- Hyman – ugrađena sjećanja (studentima)
- Ceci – sugestibilnost kod djece
- Loftus - "lost in a shopping mall"
- Pezdek – sheme i lažna sjećanja



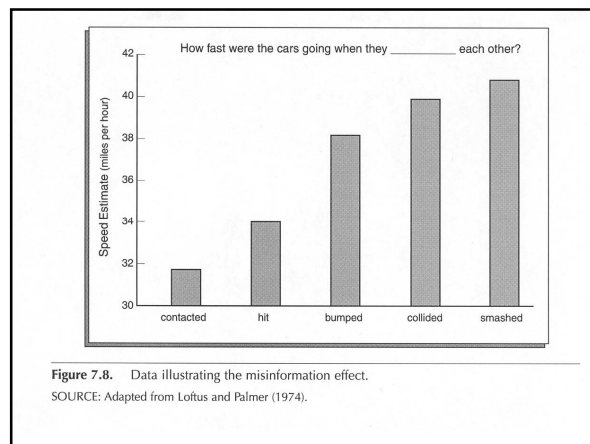


Vjerodostojnost svjedočenja

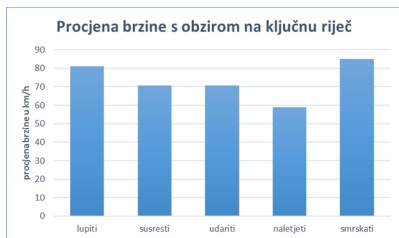
- ### Svjedočenje
- Kako na svjedočanstvo utječe rekonstruktivna priroda pamćenja?
 - čak i kad su svjedoci sigurni u točnost svojih svjedočenja, LS mogu dovesti do distorzija
 - otprilike 8500 pogrešnih presuda samo u SAD-u
 - od čega preko 1/2 uzrokovano netočnim svjedočenjem

- ### Uzroci krivog svjedočenja
- selektivno kodiranje zbog perceptivnih faktora (slaba vidljivost, brzi i neočekivani događaji)
 - periferni detalji, ne središnje/ključne karakteristike, gube se pod emocionalnim stresom

- ### Uzroci krivog svjedočenja
- kriva info. u formi pitanja postavljenog svjedoku nakon događaja može iskriviti prepoznavanje i dosjećanje
 - npr. upitani nakon prometne nesreće, glagol koji opisuje sudar određuje procjenu brzine
 - utjecaj pogrešne info. može biti velik
 - slabo kodirani detalji se lažno prepoznaju u 80% slučajeva (npr. je li to bio stop znak ili znak prednosti prolaza)

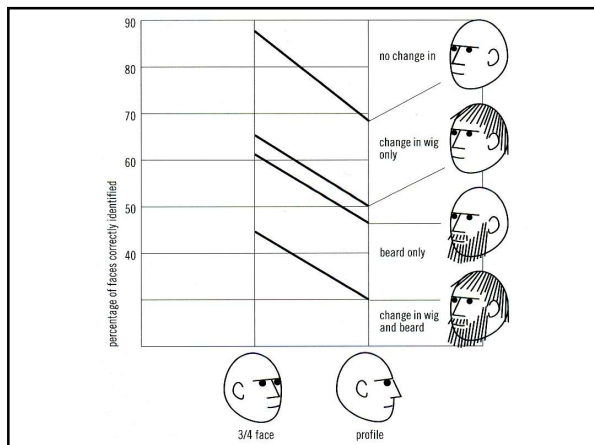


Prosječna procjena brzine automobila ovisno o glagolu korištenom u pitanju (N= 44)

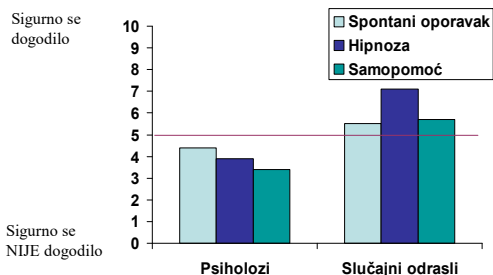


Uzroci krivog svjedočenja

- lica se dobro pamte (specijalizirani modul)
 - no usmjerenost na oružje dovodi do selektivnog kodiranja
- line-up mora uključivati "mamce" slične osumnjičenom
 - kako bi se izbjeglo lažno prepoznavanje
- bolje je sekvencijalno od simultanog prepoznavanja
- problem inter-rasne i inter-etničke identifikacije lica



Koliko porota razumije?



Van Wallendael, 1999

Lažna priznanja u laboratoriju

- Kassir: studenti sudionici optuženi da su uzrokovali prestanak rada kompjutera
- Svih 75 sudionika u početku poricali optužbu
- Kad je suradnik rekao da je vidio sudionika i što je napravio da dovede do prestanka rada kompjutera, **SVI** sudionici su potpisali priznanje i **2/3** je povjerovalo da su to doista učinili

Smjernice za rad:

- **Frankland & Cohen (1999)**
- Naglasili kako nema sumnje da se seksualno zlostavljanje događa i da su oporavljena sjećanja u nekim slučajevima doista sjećanja na stvarne događaje koji su se dogodili.
- Psiholozi bi trebali izbjegavati aktivno traženje sjećanja na zlostavljanje i biti svjesni opasnosti sugestije
- Utvrđeno je kako pamćenje može biti "istinito ili lažno, ili djelomično istinito, tematski istinito ili metaforički istinito ili može biti izvedeno iz fantazije ili sna".



Privedite osumnjičene!

- **Pravilo 1: Tko "slaže" osumnjičene u red**
 - Osoba koja slaže lineup ili pokazuje fotografije ne smije znati tko je osumnjičen
- **Pravilo 2: Upute za gledanje**
 - Svjedocima treba eksplicitno reći da u lineup-u možda nema osumnjičenih, te da ne trebaju pod svaku cijenu nekoga identificirati. Također, treba im reći da osoba koja provodi lineup ne zna tko je osumnjičen.
- **Pravilo 3: Struktura lineup-a ili prikaza fotografija**
 - Osumnjičeni se ne treba isticati u lineup-u, niti biti drugačiji od ostalih, na osnovi prethodnih opisa ili drugih faktora koji bi mogli privući dodatnu pažnju na njega.