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## **PATHOLOGICAL STREAMING AND SHOTS – CONTENTS ANALYSIS FROM THE POINT OF VIEW OF SOCIAL PEDAGOGY**

*Pathological streaming is not a completely new phenomenon on the Polish Internet; however, within the last few years it has become highly popular among children and youth. The pathological content of streaming and shots has been confirmed by only few researchers of the phenomenon. The author made an attempt to analyse the contents of selected videos, and based thereon considers them to be really dangerous, harmful and threatening particularly to the youngest recipients. It seems that the most effective weapon against the children's and youth's contact with pathocontent is the interest in their affairs on the part of adults (mainly parents and teachers), care for proper mutual relations and making the children sensitive to the hazards present on the Internet.*

**Keywords:** *pathological streaming, shots, pathocontent, hazard, children, youth.*

**Introduction.** Internet has become a standard part of life for a contemporary person. It is hard to imagine the lack of access to the web<sup>1</sup>. It is a valuable source of information, a useful tool for communication, banking, purchasing and innumerable other practical purposes. Undoubtedly, it is one of the major human inventions. It has, however, its dark side. It may bring about addictions, open access to dangerous sites, applications or people. It is the Internet where crimes are committed, forbidden content is disseminated, hatred language is spread, and risky behaviour is encouraged. The hazard involves mainly children and youth, who are not always aware of the danger<sup>2</sup>. An example of the phenomena may be the so-called «pathostreaming» (pathological streaming). The research proves (as referred to further herein) that over recent years, pathostreaming has been highly popular among children and youth. Only a cursory analysis of the subject-matter thereof may surely support the statement that such streaming promotes pathological and dangerous content. Scientific research (experimental tests and systematic case studies) has not offered an exact and reliable explanation of the phenomenon so far. Most of the conclusions, currently drawn by the observers of the phenomenon,

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<sup>1</sup> Young people born post 1983 in particular are called “digital natives” to represent that they have been growing up in a reality soaked with new technologies. They know no world without the Internet or computers (see: Jędrzejko, Morańska, 2014, p. 9).

<sup>2</sup> An average teenager spends over 4 hours a day on the Internet. There is a growing anxiety among them that they miss something important if not online. It is the FOMO (*Fear of Missing Out*) effect (FOMO, no date).

are only hypotheses (Najdek, Węgrzyn, 2019, pp. 19–20). Scientific papers on pathostreaming are not yet available. So far, articles by the following authors have been published in scientific journals: P. Siedlanowski, M. Najdek, R. Węgrzyn, A. Kmiecik-Goławska, M. Popiołek, D. Bek, M. Wojtyna, S. Pawłowska. The «Dajemy Dzieciom Siłę» [We Give Strength to Children] Foundation, in cooperation with the Commissioner for Human Rights, published a report on the results of a research of pathological contents on the Internet. It was the first scientific attempt to diagnose the problem, its specifics and impact on the young recipients, as well as legal interpretation. Still, the scarce number of publications have not yet fully described the pathological streaming phenomenon<sup>3</sup>. There is, however, a lot of space devoted to the subject on the very Internet. Specialists in psychiatry, psychology, education, therapy, prophylactics, news, radio and TV journalists (e.g. Uwaga [Be aware], TVN) mention the problem and signal the harmful nature of the broadcast contents. The author wished to research the problem mainly due to its large scale on the Internet, the high popularity of pathological streaming among children and youth, insufficiency of scientific research and the urging need to prevent and eliminate the hazardous pathological content. In the article, she discusses the pathostreaming phenomenon as well as existing attempts to describe and analyse the contents of the selected pieces of pathological streaming, formulate general conclusions and proposals of prophylactic actions.

**Theoretical background.** Pathological streaming is not a completely new phenomenon<sup>4</sup>. Nevertheless – as perceived by P. Siedlanowski – the saturation of the pathostreaming content with pathology, extremely negative images and attitudes, inclines us to believe that it used to be absent in Poland and makes it somehow new. «Emphasised is a certain exclusive nature of the phenomenon, as present – in such intensity and form – only in Poland, as well as the fact that most of the recipients are under 15 years of age» (Siedlanowski, 2018a, pp. 47–52). Its harmfulness raises alarms on the part of therapists, educators, psychologists and social researchers<sup>5</sup>. They underline the fact that in Poland the phenomenon has been developing on a common scale (Rzecznik Praw Obywatelskich, 2018).

Since 2017, the pathostreaming phenomenon, which originated in the environment of the so called «Let's Players», is being mentioned more and more frequently in Poland. Let's Players are people who record the way they play computer games and comment on it. Some players decide to stream live reports (Kępką, 2019, p. 10). In 2018 the first professional website appeared, which ordered the Polish pathological streaming ([www.patostream.pl](http://www.patostream.pl)) (Siedlanowski, 2018a, p. 51). The sites which offer such type of «entertainment» (profiled solely with regard to pathological streaming) include as well: Stream.me, Stream.cz, Mixer.com, Streamerzy.pl, Bandicam.com (Najdek, Węgrzyn, 2019, p. 19), LiveShot.pl.

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<sup>3</sup> Due to an insufficient number of scientific papers devoted to pathological streaming, the author availed of Internet sources (mainly articles and documents).

<sup>4</sup> Controversial contents may be found on the Internet for quite a long time already. Just to mention wrestling which has been transmitted for many years in the USA. It is treated seriously by some, while some others name it a fake sport, a spectacle where no holds are barred. Initially, it was treated as a form of art, where fights were a test of strength of the competitors, whereas the need for a spectacular performance caused the fighters to commence to unfair fight and end up with regular punch-ups. Similarly, as in pathological streaming, no principles count, and the number of views increases proportionally to controversial behaviours of the fighters, which translates into the money gained.

<sup>5</sup> Harmful content on the Internet is defined as «materials which may bring about negative emotions in a recipient or promote hazardous behaviours» (Cited after: Polak, 2014, pp. 96–100).

Pathological streaming has got the name of «pathocontent». The word originated on the initiative of the Commissioner for Human Rights entitled «The Commissioner's for Human Rights Round Table for Combating Pathocontent on the Internet». The word was defined as «vulgar, humiliating, full of physical and verbal violence, frequently recorded by people intoxicated with alcohol or other narcotic drugs, disrespectful for the legal and social coexistence principles, which has a corruptive effect on the viewers» (Wojtasik, 2019, p. 7). The pathological content on the Internet has the form of «streaming», which basically means digital broadcasting (a stream of information), or «shots», being fragments of broadcasts. The traces of streaming remain in the form of shots, or copies, print screens. «The recipients of the broadcast record the 'titbits' and upload them to their channels. In that way they are further disseminated in thousands of hits» (Siedlanowski, 2018a, pp. 49, 50)<sup>6</sup>. Shots may reach a greater number of recipients. The «Dajemy Dzieciom Siłę» Foundation defined «pathocontent» as «content presented on the Internet in the form of online broadcasting (streaming), fragments of broadcasts (shots), films, photos or other forms of communication, in which the sender or a group of senders present behaviours breaching the social standards, which bring about a corruptive effect on the viewers, including such behaviours as: physical, mental or sexual abuse, carousal, humiliation, drug taking, and others» (Wojtasik, 2019, p. 7). Several years ago, R.A. Davis introduced a new term into scientific terminology: «pathological Internet use» (Davis, 2001, pp. 187–195). Pathostreaming being amateur films with pathological content (e.g. drinking oneself to a stupor, verbal abuse, brawls, fights, humiliation, setting others on fire, vomiting, relieving oneself into a bucket during live broadcast) (Siedlanowski, 2018b, p. 128) may absolutely be included in the category of behaviours referred to by Davis.

It must be added that pathostreaming means live broadcasting (in real time) on the servers enabling video streaming (e.g. YouTube, Twitch) (see: Korus, Hudzik, 2018), and this is a profitable source of income for the authors. They receive money from the streaming platform but also from their audience. The streaming screen is full of many additional windows which display text (e.g. prompts to subscribe the channel), nicks of the persons who made the largest contributions, comments of the viewers who may interact with the pathostreamers. These may also be voiced with the use of speech synthesizers (Kępka, 2019, pp. 11, 12)<sup>7</sup>.

Pathostreaming features not the authors only, but also the members of their family, partners, friends. The more scandalous, obscene or pathological the material is, the larger number of viewers may be attracted, which ensures more money to the pathostreamers (in the form of tips called «donejts» [donations]). It happens that the viewers require certain behaviour on the part of the pathostreamers, following

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<sup>6</sup>Not only pathological streaming includes pathological content, the latter may be found also in other forms of communication. Included may be, for example, vulgar songs by the controversially looking rapper Paweł Mikułajew otherwise known as Popek (tattooed eyeballs, other tattoos, gold teeth and a large scar on the face as a result of scarification, i.e. skin cutting procedure). Plain evidence for the popularity of the rapper is the case of Aleksandra Sadowska, who following her idol tattooed her eyeballs, which has resulted in her gradual loss of sight. Another example of pathological contents may be vulgar reminiscences of group sex with the members of the Rae Sremmurd band by Marta Linkiewicz, who describes herself as a pathostreamer and pathoinfluencer. The Internet accounts of those people are watched by nearly a million people. In July 2019, Linkiewicz recorded a vulgar song called «Wesoły autokar» [Funny bus], which (within 5 months) was watched by over eleven million people (see: Figaszewska, 2017; Cypis/Marta Linkiewicz, *Wesoły autokar*, 2019).

<sup>7</sup>YouTube pays 45% of the rate to the streaming authors. YouTubers about their incomes. The differences in amounts are huge (Youtuberzy o swoich zarobkach, 2017).

the rule: I pay and I require (Siedlanowski, 2018a, pp. 50–51). Moreover, pathostreamers organise meetings with their fans. During the meetings, they provoke or beat random people or pay their fans for performing controversial activities (Kim są patostreamerzy, 2018; *Grube akcje*, date missing, access on: 12 January 2020). Sometimes, pathostreamers make raids on other streamers, by mobilising their viewers to enter other channels and post offensive comments. Merging by pathostreamers into groups and joint transmissions have become a method to improve audience figures (the examples of the two largest actions of that type are: «YouTube Shore» of 2018 and «Patoshore» of 2019). This is not the only way to popularity. Pathostreamers avail of the activities of the so called «shooters», who cut out short shots from the long hours of streaming, record them on their own channels and, thus, promote them, increasing their availability (Kępka, 2019, pp. 12–14). The popular Polish streamers include: Daniel Zwierzyński – «Daniel Magical» and Marcin Krasucki – «Rafonix» (both originating from Let's Players). Both men started from «drunk streaming» which presented alcohol drinking (sometimes to the edge of a stupor). They have been dealing with pathological streaming since 2015, broadcasting a great range of socially unacceptable, controversial behaviours (Kępka, 2019, p. 10). Further named may be: Sylwester Tkocz – «Bystrzak», Rafał Kowalczyk – «Rafatus», Piotr Witczak otherwise known as «Bonus BGC», Rafał Pabisiak «Tajfun» and Adrian Salamon known as «Medusa». Extremely scandalous broadcasts have also been performed by a very vulgar and aggressive Grzegorz Górny – «Gural», who was caught by the police for punishable threats, persuading to undress in front of a camera and offering sex to a 13-year-old girl, among other things. A temporary ban for publishing video on the Internet was imposed on him, however, the ban has already been withdrawn. Finally, the investigation against Gural was discontinued (see: Kowalski, 2019). Some other pathostreamers went to prison for acting against law (see: Baran, 2019; Wierciński, 2019). Pathostreamers attempt to be present also outside of the web, for example at MMA galas. Three editions of Fame MMA in the period between June 2018 and May 2019 were attended, among others, by: Daniel Magical, Rafonix, Guzik, Bystrzak (Kępka, 2019, p. 15), and Medusa.

The efforts taken in order to mitigate the socially harmful activities of pathostreamers have not resulted in reducing the popularity of their videos<sup>8</sup>. They are still treated as «celebrity events» (Protokół czwartego posiedzenia Senackiego Zespołu Bezpieczeństwa Dzieci i Młodzieży w Świecie Wirtualnym [Minutes from the fourth meeting of the Upper Chamber Parliamentary Team for the Safety of Children and Youths in the Virtual World], 2019) and enjoy a great interest among children and youth.

Children and youth as the recipients of pathostreaming and shots. Undoubtedly, children and youth use the Internet a lot. They constitute the age group who are exposed to the harmful pathological contents the most. The characteristic features of the young Internet users include: lack of maturity (biological, mental, social and cultural); interest in getting to know and understand the world; tendency to uncritical and devoid of deeper reflection reception of web content; ease with which they cross the limit between a fiction and the real world; gullibility and openness in online contacts; focus on contents perception, sometimes irresponsible creation of virtual reality (e.g. by posting inadequate videos, change

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<sup>8</sup> The research was carried out by Puzzle Research to the order of the «Dajemy Dzieciom Siłę» Foundation in cooperation with the Commissioner for Human Rights, supported by Orange Polska (see: Makaruk, 2019, p. 18).

of identity in the web); missing awareness of threats and hazards related to improper use of the Internet. A child or a young man may become a victim of psychological manipulation, abuse or Internet crime. The supporting circumstances may be identified as follows: commencement (particularly by a child) of an adventure with the web and being fascinated with it; ignorance of Internet rules; active use of computers; search for acceptance, interest in their person, sometimes a feeling, but also new sensations; mutiny against the standards and principles binding at home, at school, or in the closest social surroundings, etc.; a tendency to isolating and spending time on their own; anonymity of the Internet users, need to impress others with the extent of their being active in social media, group pressure<sup>9</sup>, combining pathological streaming with financial profits, and the attempt to gain «fame». Very generally, we may put up a hypothesis that children and youth may become the potential victims of pathocontent, including pathological streaming. Although not much research has been carried out in that area, the data presented below seem to confirm it.

For the purpose of researching the problem of pathological streaming among youth, in March 2019, P. Siedlanowski carried out a survey at a primary and junior secondary school in Siedlce, with 220 students. Based thereon, the author concluded that «[...] the problem is already known to the students in class 5 and older, although it happened that the age of ‘pathological streaming initiation’ was lower (mainly owing to elder siblings). Of course, young people declare their distancing from the phenomenon, but the knowledge of details, nicks, etc. leaves no doubt: they perfectly know the problem. Pathostreaming has a great power of attraction. They participate in it as recipients. The research did not prove that it was an interactive participation (posting comments and sending tips) but that may not be excluded (Siedlanowski, 2018a, p. 50). Additionally, the author perceives the lack of knowledge and interest among the parents with the contents watched on the Internet by their children. This is an example of a mother of a 15-year-old-girl: «They watch ‘something’, so as not to be bored during the holiday, and they don’t bother me» (Siedlanowski, 2018a, p. 52). A parent with such a dismissive approach gives consent to an uncontrolled use of the Internet, including the reception of pathological content.

On 30 May 2019, at the office of the Commissioner for Human Rights, during the conference entitled «Patotreści w internecie – niebezpieczna codzienność naszych dzieci» [Pathocontent on the Internet – hazardous daily life of our children], the results of the research (so far the most extensive in Poland) carried out in March and April 2019 among 400 Polish teenagers (aged between 13 and 15) were discussed. The qualitative research was of explorative nature (determination of the specifics of pathological content on the Internet). Based on the replies of the respondents, a questionnaire for quantitative survey was prepared (in order to learn the scale and the motives of the respondents’ contacts with the pathocontent and their attitude thereto). It appeared that 37% of the respondents had contact with pathological contents within the last 12 months, as much as 75% watched it out of interest 5 times a month, on the average, whereas younger teenagers made it more frequently than their older peers. In 53% of cases the respondents were notified by other people. The most popular were shots (73% of viewers), further pathostreaming (45%) and pathological content posts (40%). Teenagers usually referred to the videos as being disliked (47%) nevertheless, they shared them with others (33%), commented the shots on YouTube (28%), they were the members

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<sup>9</sup> More about that in the article by the author (Daszykowska, 2007, pp. 97-104).

of the group run by the pathological content author on Facebook (21%), were active during streaming (18%), made donations (5%) and subscribed the channel (3%). Worth attention is the fact that watching pathological content was a worrying experience for 88% of the respondents, and the content was perceived as harmful (87%), which should be forbidden on the Internet (82%). Every fifth respondent 'liked watching' pathological contents, and as much as 38% perceived such uploading as a good way of earning money. More than a half of the teenagers (55%) talked to their parents about the pathological contents, less people talked to their teachers, psychologists or school educational staff (Raport: patotreści w internecie oglądało 37% nastolatków [Report: Pathological contents on the Internet were watched by 37% of teenagers] 2019).

The scale of acquaintance with the pathostreaming phenomenon is particularly shocking because it refers to teenagers. Pathological streaming and shots may be found on the Internet without any problem. Some of them have been blocked, as their authors infringed the rules of using the service or breached the law (e.g. Gural's channel on YouTube). Curious is the fact of enormous popularity of such contents among children and youth. The fact has been confirmed not only by the cited research results, but also the number of subscriptions and video sharing cases (particularly shots) with the other Internet users. On the other hand, the number of negative comments under the videos is not translated into the lower viewing figures for such materials. Contact with pathological streaming has become a popular 'leisure activity' for many young people. And whereas entertainment is to bring a sort of a difference into human life, detachment from daily routines, it is to provide mainly positive (inspirational) experiences, feelings and sensations. Behaviour entailing any contact with pathological content (including watching pathostreamers) may be called risky activities on the Internet, or – as claims J. Pyżalski – activities undertaken by the youth online, which pose a hazard to themselves or other people (Pyżalski, 2013, p. 100)<sup>10</sup>. The hazard may be related to the loss of certain assets (such as, for example, health, dignity, freedom or money), acquiring developmental disorders (emotional instability, addiction to pathological contents, extended aggression directed to others, self-destruction, acceptance of pathology as a standard, contempt to others, cognitive limitations, inclusion of vulgar words in the language, distortion of the perceived image of the world and the people, internalisation of pathological behaviour models), becoming a potential victim of a real danger (e.g. sexual abuse), etc.

**Results and discussion.** Description and analysis of the contents of selected pathological streaming and shots. The author attempted to analyse the contents of the selected pathostreaming and shots, to provide a more exact image and explain the pathology thereof. «Content analysis is an empirical, systematic, and inter-subjective description of content and formal features of media communication. It refers to reflecting the social reality thanks to the analysis of the visible characteristics of texts and analysis of contexts in which they occur. It contains, therefore, two dimensions: firstly, the descriptive dimension consisting in describing what there is, and the explanatory dimension, consisting of investigation of the reasons therefore. Content analysis – whatever angle we view it from – always consists of collecting empirical data and, as opposed to interviews and observations, its subject is material communication in the form of texts,

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<sup>10</sup> The scale of risky behaviours adopted by children and youth online is presented in the results of the Poland-wide teenagers survey (see: NASK Państwowy Instytut Badawczy [National Research Institute], 2017).

messages and signs» (Michalczyk, 2009, p. 97). It may be carried out in reference to a form of visual communication (important from the point of view of the problem researched) and the form of video and multimedia recording, which includes streaming. With regard to the social pedagogy nature of the research, the author attempted a sort of valuation and assessment analysis of the subject-matter contents of pathological streaming and shots, which contributes to the qualitative nature of the research. «This refers to assessing both the actors and the subjects, their positive, neutral and negative attitudes, i.e. searching for relationships between actors and subjects, and values. Such relationships are not always present» (Michalczyk, 2009, p. 98). An additional issue, which must be explained here, is word-for-word citations, which the authors have included into the article. B. Petric considers that scientists provide word-for-word citations when they wish, for example, to «[...] prove higher objectivity by reporting the words of an authority, or to distance themselves to the cited contents, show their attitudes towards the contents, or diminish their liability for the presented contents» (Petric, 2012, p. 103). The author analysed the contents of ten selected videos<sup>11</sup> and decided to use exact citation of the utterances of their heroes due to three reasons: problem with paraphrasing the (vulgar, crude, and insolent) language of the authors, the need to be objective (as far as possible) in describing the films, and the necessity of presenting the authentic, 'specific' language of the authors of pathostreaming and shots. At the same time, due to the shockingly high frequency of vulgar and unsophisticated language on the part of the pathostreamers, she recorded only the first letters of the words instead of citing them in whole. Due to the limited scope of the article, a broader description and analysis of only some of them is presented, whereas the conclusions cover the whole material.

The first pathostreaming analysed was: *Rafatus – nowa platforma patostreamy* (over 21,000 viewers) (*Rafatus – nowa platforma patostreamy*, 23 stycznia 2018). The film presents a young man with visible small scars on his forehead, who smokes an e-cigarette sitting in front of a computer. His behaviour (clumsy movement, shaky body, 'feverish' eyes, gibbering, raised voice) may indicate that he might have taken a psychoactive drug. He discusses the origin of a platform for «my type of streamers», and heralds that there (understood to be the pathological streamers platform) they are going to «rozj... kur... system» [smash the system]. The man also says that YouTube banned him on his main channel, and adds: «gdyby nie mój menadżer, coś wam powiem, ja bym kur... skoczył, mieszkam na 10 piętrze» [was it not for my manager I would have f... jumped out, I live on the 10th floor] (he would probably do it due to the said reason), and then adds:

<sup>11</sup> *Daniel Magical, Patostreamy w telewizji* [Pathological streaming on TV]. (23 September 2018, 28 s), Co Jest Ciężkie [What's cut]; *Goha i Jace, Awantura, Sprzatanie, Donejty, Daniel Magical daniel magical magical* [Goha and Jace, a row, cleaning, donations] (21 October 2019, 5 min 3 s), *Patologiczna Kinematografia* [Pathological cinematography]; *Goha ogląda jak Jace ją zdradza!!! Goha wyjaśnia Jace! Mega Dymy!!* [Goha watches Jace betraying her. Goha goes on at Jace. Cosmic row] *Daniel Magical*. (11 July 2018, 2 min 21 s), *WMTV shots*; *Gural ostro o swoim ojcu szokk* [Gural talks harshly about his father. Shock]. (2 November 2019, 6 min 55 s), *GITSHOTY*; *Gural, Kolęda na streamie!* [Streaming carols] (10 January 2018, 12 min 10 s), *ShotY! Łobody!*; *Jace namiętnie całuje Ankę! \*goha zazdrosna!\** [Jace kisses Anka passionately. Goha jealous] – *DanielMagical*. (7 July 2018, 1 min 30 s), *Speed Shoty*; *Medusa- matka i głupi syn!* [Mother and stupid son] (14 May 2017, 8 min 33 s), *SHOTOMANIAK*; *MEGA DYMY!* [Cosmic row] *Janek rzuca dzbanem o ścianę. [Janek smashes a jug against a wall]* *Patostream* [Pathological streaming] (13 January 2018, 1 min 40 s); *Powrót Rafatusa na salony, Mega patostreamy powracają* [Rafatus return into society. A great come-back of pathological streaming]. (20 May 2018, 1 min 33 s), *Archi Shoty*; *Rafatus – nowa platforma patostreamy* [New pathological streaming platform]. (23 January 2018, 2 min 5 s), *RafatusTV*.

«teraz jest dobrze» [now it's ok]. His speech is full of vulgar words, mainly: «kur...» and «rozj...». His behaviour is vulgar, and it may seem that he is really happy from the creation of a platform for pathostreamers, where he will be able to show what he is capable of. There is a pop window on the screen with the text (original wording): RAFATUS ENTERTAINMENT, TINYURL.COM/RAFATUS, and below a message: «MORDY? NIESPODZIANKE MAM PRZYGOTOWANĄ DLA WAS! MOŻNA ZE MNĄ POIMPREZOWAĆ, DOJADE PRZYWITAM SIĘ NAWET ZROBIE ŚWIECE, KWESTIA DOGADANIA SIĘ O SCZEGÓŁY PROSZĘ PISAĆ E-MAIL [Gobs! I have a surprise for you. You may party with me, I will visit, say hello or even do a s... Just to arrange, write a e-mail (address illegible)». The additional window displays a message: KONKURS NA WYJAZD DO WIDZA [a viewer visit competition] 1055.02 zł/2500zł (42%). In the middle of the screen there is a text: «Jonatan Gruszka9999 mp aaagaz się ulatnia zaraz pier... (...) 1.02 PLN» [gas is leaking, its going to go off]. The conduct of the film author who recites the monologue, may not be considered to be socially accepted. The above is confirmed by frequent vulgar words, raised voice, dazzling the audience with the pride in his popularity and pathology, as well as the vision of his future and further 'successes' on the pathological streaming platform. He tries to contact the viewers for income purposes, declares arrival to any place, and doing anything in exchange of a certain amount of money. The financial motif is present in another shot with him in the main role.

His extreme self-confidence and demoralisation are expressed in his utterances in the shot: *Powrót Rafatusa na salony, Mega patostreamy powracają* (2018). Two people: a young man in front of a computer with a glass in his hand and a young woman (in the background) probably drinking alcohol. We can deduct it from their behaviour. Mainly the woman cannot keep her balance even in a sitting position. Rafatus «tu jest prawdziwa patologia z tradycjami kur...» [we have a real f... pathology with a long tradition here], and continues his utterance: «dziękuję tobie widzu za bardzo pozytywną opinię, pijemy twoje zdrowie oczywiście (...). Patologia na najwyższym poziomie, jestem top kur... numer jeden patologii internetowej w Polsce» [thank you viewer for a very positive opinion, we drink your health, of course (...). Pathology on the highest level. I am the f... number one of Internet pathology in Poland]. The man announces the project «spróbuję wszystkich narkotyków» [I will take all drugs], «Rafatus bez drugstreamów to nie jest ten sam Rafatus» [R. without drug streaming is not the same R.]. «Wy kur... z wykopu przelewać mi pieniądze, jutro można będzie donejty wysyłać» [You f... asses, transfer your money, tomorrow you will be able to send donations] and he keeps drinking alcohol. The image is popular with 8,500 hits and 1,940 subscriptions. The shot is also shocking with the number of vulgar words, the subject is pathology again – the author boasts that he is the number one of Internet pathology in Poland, and he is going to prove that by taking «all drugs» – he seems self-confident and convinced of the legitimacy of his arguments.

Gural is one of the most popular pathostreamers. The author of the «Co Jest Cięte» channel presents several pathostreaming shots, one of them made by Grzegorz Górny<sup>12</sup>. The film has more than 8 thousand hits. The video features two people – a young man and a young woman. Gural refers in a vulgar manner to the smiling girl: «Będziesz kur... jeb... laczkiem pier..., będziesz dawała d..., żeby tylko Ci starczyło do jedenastego. I zamknij ten ryj kur... i uśmiezek chory.

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<sup>12</sup> That stream and Gural's channel were blocked, therefore, the author availed of the material on the channel named "Co Jest Cięte" (see: *Daniel Magical, Patostreamy w telewizji*, 2018).



Naprawdę, życzę Ci kur...z całego serca wszystkiego najgorzej na te święta, żebyś kur... nie dożyła do świąt, żebyś zdechła, rozumiesz?» [You will be... you will be whoring around, just enough till the eleventh. Shut up and stop that f... smile. I wish you f... the worst for the holiday with all my heart, that you don't live till the holiday, that you die, get it?]. The girl says something, still being calm and smiling (the utterance is illegible). The man continues: «(...) słuchaj, życzę ci żebyś zdechła, bo jesteś szmatą i życzę Ci, że jak kiedyś będziesz szła po ulicy, żeby ktoś cię chwycił, jakiś psychopata, żeby cię zgwałcił i poderznął ci gardło, rozumiesz? Żeby cię zabił, spier... stąd» [Listen, I wish you to be dead, because you are a whore, and I wish you that some psychopath catches you on the street and rapes you and cuts your throat, get it?] It is really hard to analyse such speech<sup>13</sup>. The insolence of the author saying the words, the vulgarity, the coarse language and mainly the pathological nature of the contents of the utterance, where he wishes the girl a rape and death, is a clear example of trespassing the legal, ethical and moral standards accepted in a society. Sitting in front of the computer screen, Gural is perfectly aware of the thousands of people watching him. He is not anonymous but still is not afraid to direct the shameful words to the young girl.

Daniel Magical is an author of pathostreaming, where he presents the life of his family. Three shots made present some stormy pathological history of the relationship of his mother («Goha») and her partner («Jaca»).

The heroes of the first shot (*Jaca namiętnie całuje Ankę! \*goha zazdrosna!\**, 2018) – with nearly 230,000 hits – are four men drinking alcohol, with the fifth one entering the room. From behind of one of the man rises a woman who has been lying till now. The people in the room are swearing. Daniel Magical encourages one of his companions: «Jaca bierz się za nią» [go get her], he says to a man sitting next to him, «pokaż, że masz jaja» [show her that you have balls], the latter starts to kiss the woman making the other men happy.

The story continues in another video (14,000 hits), in which Goha watches her partner betraying her (*Goha ogląda jak Jaca ją zdradza!!! Goha wyjaśnia Jace! Mega Dymy!!*, 2018). The shot presents a broadcast with Daniel Magical and another man present in the room. In the background, you can see Jaca with his back to the camera, squatting. In the room (probably in the kitchen) there are things scattered on the floor. After watching the scene where her partner kisses another woman, Goha, swearing, goes to the room where her partner is present. She says: «słuchaj szmato jeb... (...) cała Polska to oglądała. Ty kur...pier...» [Listen, f... scumbag, the whole Poland is watching that. You f...]. The man tries to say some things (illegibly), you can hear vulgar words. «Odjeb... Ty, ja się nie całowałam» [F... off. I have not kissed her], continues the woman. On the screen you can also see the other man smoking a cigarette and drinking from a bottle.

The 'actors' in the third shot (*Goha i Jaca, Awantura, Sprzatanie, Donejty*, 2019) are three people: two young men (one of them is Daniel Magical sitting in front of a computer, and another one is a man lying on a sofa) and a woman (Daniel Magical's mother), who speaks illegibly and wobbles. Attention is drawn to her hoarse voice and slovenly appearance (messed up hair, crumpled blouse). The room is messy, apart from the screen and desk you can see a sofa, an armchair, a tiled stove, dirty ladder standing next to it, and a laundry drying rack with messy clothes on it. There is a bucket and scattered things on the floor. The walls in the room are dirty. The son (using the name Goha) encourages the mother to fall asleep in

<sup>13</sup> Gural is famous for his vulgar words. An example is a shot where he talks about his father calling him a 'prick' (*Gural ostro o swoim ojcu szokk*, 2019).

the armchair, asking the viewers whether they would like to see her dozing off? The woman refuses, then throws something in front of her. Both men comfort her when she starts crying due to the betrayal of her partner. The mother mumbles to her son with her hoarse voice: «jak ja bym kur... mu rozj...., to by mnie zabił. Zabiłby mnie, żywcem» [If I would f... him, he would have killed me. He would have killed me at once]. She also addresses the viewers in a raised voice: «Wali mnie to, czy oglądacie czy nie, ale zostałam zdradzona, to mnie już nie interesuje, może i mam załamane, koniec, nie dyskutuję» [I f... don't care whether you watch it or not, but I have been betrayed, and I am not interested any more, perhaps I am broken, that's the end, I don't discuss it]. Goha livens up and shouts: «tak odjeb...to ja odjeb..., ale tak jej odjeb... kur..., że ta kur...w d... ruch...zdechnie! Nie ma nic tu w tym domu do gadania. Ja to wam udowodnię» [I will f... her so that she will f... die. She has nothing to say in this house. I will prove it]. Then she turns back and says: «Przylazł, przylazł, gnida jest w kuchni» [He has come, that louse, he's in the kitchen] (speaking about her partner). There follows a vulgar exchange of opinions regarding the betrayal. On the screen there appears a text (original wording): «ślimak: Pani Gosiu. Niech mu Pani sprawdzi teraz ptaka. Jak jest czerwony to znaczy że był w parku. Dlatego tak z Sonią chodzi. Anka. Dominika. Dorotka. Anka. Dominika. Dorotka. Anka. I inne jego su...3PLN» [Mararet, check his prick now. If it is red, it means he has been to the park. This is why he follows Sonia, Anka, Dominika, Dorotka..., and other such whores]. You can hear the woman, the man who entered the flat, speech synthesizer, and then Daniel Magical shouts out loud: «I ch...jutro będzie Paweł, zamknie Pawła w d..., że aż będzie pluł krwią i rzygał pod siebie. Jego sprawa du...to se du... Jest ryzyko, jest zabawa i ch...» [And f..., tomorrow Paweł will come, he will close Paweł in (...) so that he will spit blood and vomit on himself. It is his matter to f..., so he f... There's a risk and there is f... fun]. The man who has been lying so far starts to smoke a cigarette and wobbles. The woman, rolling a cigarette, informs that she goes to bed, but she will be up in an hour and she won't be answerable for her actions.

The shots by Daniel Magical are an example of pathology in a family, which is transmitted online for money. The image of the rooms from which the streaming is made (filth, mess, broken furniture), the appearance (dirty clothes, visible lack of hygiene), and mainly arrogant, challenging behaviour of the participants (intoxication or getting intoxicated, fights, mutual insulting, provoking, ridiculing, threatening, etc.) are a serious threat particularly to the young recipients who interact with the authors of the broadcast, as for example «Spłoszona Ania» [Embarrassed Ania], whose post appears on the screen during the third shot by Daniel Magical: «Goha nie rycz. Jaka i tak ma cię w d... bo woli mnie. Taki twój los. [Goha don't cry. Jaka still f... you because he likes me. That's your fate] 3pLN» – the words are said by a speech synthesizer (*Goha i Jaka, Awantura, Sprzatanie, Donejty*, 2019). Another example may be Janek – a hero of another pathological streaming – who smashes a jug at the request of a viewer – «Adrian»: «(...) rozwal dzbanek o ścianę to dam 50 zł (...)» [smash that jug against the wall and I'll pay 50 zlotys] (*MEGA DYMY! Janek rzuca dzbanem o ścianę. Patostream*, 2018).

The films analysed above are of short duration, varying from a dozen of seconds to several minutes, but the saturation with pathological content hits the recipient from the first moment. The main moderators are, on the one hand, the aforesaid pathostreamers who usually sit at the computer screen and encourage the other participants to act in a controversial way (Podlewska, 2019, pp. 31–32, 39) and, on the other hand, the recipients to subscribe the channel and pay donations. The scene of the broadcast (rooms at homes/flats) is mostly neglected and filthy,

apart from Gural's flat, although a door damaged probably by smashing may be seen (see: *Gural, Kołęda na streamie!*, 2018). The contents presented in the videos are mainly pathological and 'salacious' (vulgar, shameless, indecent, sometimes obscene). They are soaked with extremely pathological language and similar behaviour of the 'heroes'. The message of pathological streaming and shots breaches the socially accepted system of values and standards, for example as regards the culture, language and behaviour of the 'actors', their appearance (hygiene and clothes), as well as their dwellings (order, aesthetics – mainly in Daniel Magical's films) and the way of earning money. The 'heroes' of pathological streaming show violence, ignorance against the weak, lack of respect for their parents (e.g. Daniel Magical exploits his alcoholic mother to improve viewing figures of his pathostreaming; Gural refers to his father in a vulgar way), they utter punishable threats (e.g. „Zaj...cię» [I will f... kill you]), they boast of no or low level of education (Gural) and the level of their pathology (Rafatus), they ridicule others (see: *Medusa- matka i głupi syn!*, 2017), etc. The discussed videos create a pathological image of a family, living without the need for education and work, with a possibility of getting money easily staying at home (through pathological streaming) and also attaining fame. In most of the films the life of their actors revolves around alcohol, sometimes drugs, fights and rows are common, they often operate on the edge of the law, sometimes breach the law (as in the shot in which Gural threatens a girl, the episode for which he is subject to criminal liability).

From the previous consideration there may be one general conclusion drawn: pathological streaming and shots comprise harmful or even dangerous contents. The contact of children and youth with pathocontent is a great threat to their proper development and upbringing. Unfortunately, they may internalise improper models based thereon.

Similar conclusions have been drawn by the authors of the following publication: *Patotřeści w internecie. Raport o problemie*, who state that: «Teenagers copy the behaviours they watch in the materials of the Internet creators, including the method of communication, dressing, making-up, hygiene, actions, interactions with others. And although in the case of most broadcasters, the mechanism may be treated as a new quality of our times, in the case of pathostreamers, the contents may stir particular anxiety. Especially as perceived by young people, crossing barriers, violence and vulgarity are growingly connected with financial profits, reach and fame. [...] Pathological content presents physical, mental and sexual abuse, promotes taking psychoactive substances, glorifies humiliation and disrespect for others. The demoralising effect of such materials is unquestionable. It is hard to foresee the long-term consequences of viewing the contents by children» (Dziemidowicz, Nawarenko, 2019, p. 25).

Despite blocking many of the pathological streaming channels on YouTube, the popular shots are still available on the channels of other authors. This is confirmed by a huge number of the video hits and subscriptions. The problem is complicated and urgent, especially when we take into consideration the spread of pathological content on the Internet and their alleged serious consequences for the youngest recipients.

**Conclusions.** The Internet has become a space where anyone may freely become known. Attaining popularity and gaining money on broadcasting pathological content online has become real. The vastness of material and the pace of its spreading prevent current and effective control thereof. Pathostreamers upload videos full of pathology without any limitations. The more controversial the material is the more money they may gain. Based on the analysis of the selected pathological

streaming and shots, the contents may be undoubtedly considered as threatening for children and youth, as they are the largest group of such contents recipients.

An important step in preventing and eliminating the existing online pathological contents is announcement by the Supreme Court that Internet is a public space (see the Supreme Court decision of 17 April 2018, IV KK 296/17. Public space within the meaning of Article 141 of the Code of Petty Offences. Internet as a public space, 2018). The content published online, although physically present on the hard discs of computers, if it is available on a website accessible by anyone without limitations, becomes a public space. Anyone who uploads indecent content may be subject to penalty under Article 141 of the Code of Petty Offences (Supreme Court: cassation by the Commissioner for Human Rights – none, Internet is a ‘public space’, 2018). The Ministry of Digitalisation announced combating pathological streaming by way of appointing a special task force for combating pathostreamers and cyber-violence, which is going to prepare adequate legal regulations (see: Polska Agencja Prasowa, 2019). The Child Rights Ombudsman, the representatives of state institutions, media, Internet portals and telecommunication operators, within the «Nie zgub dziecka w sieci» campaign, signed a joint declaration for the security of children and youth on the Internet, where they confirmed undertaking actions in the following areas: legal – mainly as refers to elimination of the possibility of earning money on the propagation of harmful contents; organisational – by promoting valuable contents and propagation of technical solutions which will improve children’s and youth’s safety online; technical – as regards improvement of communication among the providers of contents and services on the Internet and the entities engaged in prevention and combating illegal contents, for the purpose of immediate informing about the hazards and developing effective tools for reacting to the hazards present online (Ministry of Digitalisation, 2019). Yet, the greatest role in making the children and youth sensitive to pathocontent is played by the parents and teachers. Education seems to be the most effective weapon against reaching for any harmful Internet content by the youngest. In addition, we could mention the factors which constitute the concept of a proper bringing up: parents’ sincere interest in the affairs of their children and the ways they spend time on the computer; supporting and developing proper interpersonal relations and bonds between parents and children; spending leisure time together; cultivating interest to constructive forms of recreation; demonstrating understanding and support; building the feeling of self-esteem in children; listening to them and their absolute acceptance. It is worth remembering that children and youth record, send and comment on the contents of pathostreaming and shots not only in front of the home computers but also among their courtyard and school peers. Therefore, education and care for the nature and quality of interpersonal contacts with the peers become an important task for the teachers.

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## Резюме

Дашиковська-Тобіаш Ядвіга

### ПАТОСТРІМІНГ: КОНТЕНТ-АНАЛІЗ З ПОГЛЯДУ СОЦІАЛЬНОЇ ПЕДАГОГІКИ

**Постановка проблеми.** Патострімінг (патологічна трансляція) в Інтернеті є складним та актуальним явищем через швидкі темпи розповсюдження патологічного контенту та його серйозні наслідки для наймолодших реципієнтів. Проблему сприйняли Міністерство національної освіти, Міністерство цифровізації та Міністерство охорони здоров'я. Для стримування патологічного потокового зв'язку в Інтернеті було введено законодавче регулювання. З метою ефективного захисту дітей та молоді необхідні масштабні профілактичні заходи, переважно через освіту.

**Мета.** Обговорення проблеми патострімінгу на основі джерел та матеріалів, а також опис й аналіз змісту вказаної патології та формулювання загальних висновків.

**Методи.** Критичний аналіз наявної літератури в гуманітарних науках підтвердив нестачу наукових досліджень (експериментальних досліджень та систематичних кейсів), які б точно і достовірно представили явище патострімінгу. Більшість висновків, сформульованих в окремих дослідженнях, є лише гіпотезами (Najdek, Węgrzyn, 2019). Окрім кількох наукових статей (серед яких: Siedlanowski, 2018a, 2018b; Najdek, Węgrzyn, 2019; Polak, 2019), наукові праці, присвячені цій темі, відсутні. Єдиний такий документ, який ширше документує результати досліджень патологічного віщання в Інтернеті, – це Фонд «Dajemy Dzieciom Siłę» [Ми надаємо дітям сили] у співпраці з Уповноваженим з прав людини (Patotreści w internecie. Raport o problemie, 2019). Аналіз контенту (оцінний та оцінювальний аналіз) спирався на випадково вибрані патологічні потоки та знімки (з урахуванням видимих характеристик змісту та контекстів, у яких він функціонує), та містив опис і пояснення. Детальне дослідження підтвердило шкідливий характер контенту, який подається в межах патологічної трансляції. У ньому домінує фізичне та словесне насильство, психічне (і сексуальне) зловживання, сприяння вживанню психоактивних речовин, приниження учасників. «Жива» трансляція (завдяки застосованій техніці) викликає значний інтерес серед реципієнтів – дітей та молоді.

**Результати.** У статті відображено шкідливий характер патологічного потоку для реципієнтів, особливо дітей та молоді, які найбільш сприйнятливі до такої форми трансляції та вмісту. Водночас, це відображає гостру потребу повернути увагу батьків до проблеми патологічного контенту в Інтернеті та включення проблеми до профілактичних програм у школах усіх рівнів.

**Дискусія та висновки.** Сучасний стан теоретичних знань та наукових досліджень щодо патологічних інтернет-трансляцій не є вичерпним. Проблемою зацікавились експерти. З недавнього часу польський уряд запроваджує правові рішення у вигляді обмежень щодо трансляції патологічного контенту в Інтернеті та посилює санкції за таку діяльність. Однак таких кроків недостатньо, якщо не забезпечено належним чином освіту



дітей та молоді, переважно на рівні сім'ї та школи. Такі дії видаються оптимальним профілактичним рішенням за умови належної підготовки батьків та вчителів.

**Ключові слова:** патострімінг, знімки, патологічний контент, небезпека, діти, молодь, освіта.

## **Abstract**

**Daszykowska-Tobiasz Jadwiga**

### **PATHOLOGICAL STREAMING AND SHOTS – CONTENTS ANALYSIS FROM THE POINT OF VIEW OF SOCIAL PEDAGOGY**

**Background.** Pathological streaming on the Internet is a difficult and urgent phenomenon owing to the fast pace of pathological content spreading and serious consequences to the youngest recipients. The problem has been perceived by the Ministry of National Education, the Ministry of Digitalisation, and the Ministry of Health. Legal regulations have been introduced to eliminate online pathological streaming. For the purpose of effective children and youths protection, extended prophylactic actions are needed, mainly through education.

**Purpose.** Discussion of pathological streaming problem based on sources and materials, as well as description and analysis of the contents of the selected pathostreaming, and formulation of general conclusions.

**Methods.** Critical analysis of the available literature in social sciences has proven shortage of scientific research (experimental research and systematic case studies), which would exactly and reliably present the pathological streaming phenomenon. Most of the conclusions formulated by the scarce researches of the phenomenon are only hypotheses (Najdek, Węgrzyn, 2019). Apart from a few scientific articles (including: Siedlanowski, 2018a, 2018b; Najdek, Węgrzyn, 2019; Polak 2019), scientific works devoted to that subject are missing. The only such paper which documents in a broader manner the results of research regarding pathostreaming on the Internet is that of the «Dajemy Dzieciom Siłę» [We Give Strength to Children] Foundation in cooperation with the Commissioner for Human Rights (*Patotreści w internecie. Raport o problemie* [Pathocontent on the Internet. Problem report], 2019). Contents analysis (valuation and assessment analysis) referred to the randomly selected pathological streaming and shots (in consideration of the visible characteristics of the content and contexts in which it functions), and comprised a description and an explanation. The qualitative research confirmed the harmful nature of the content broadcast within pathological streaming. Dominating were: physical and verbal violence, mental (and sexual) abuse, promoting of psychoactive substances taking, glorification of pathological streaming participants humiliation. The 'live' streaming (thanks to the techniques applied), met a great interest among the recipients – children and youths.

**Results.** The article reflects the harmful nature of pathological streaming for the recipients, particularly children and youths, which are most susceptible to such form of broadcast and contents. At the same time, it reflects a strong need to bring parents attention the problem of pathological content on the Internet, and inclusion of the problem in the prophylactic programmes at schools on all levels.

**Discussion and conclusions.** The current status of theoretical knowledge and scientific research on the pathological streaming phenomenon is not exhaustive. The problem has been perceived by experts. Since lately, the Polish government has been introducing legal solutions in the form of limitations in broadcasting pathological content on the Internet and increasing sanctions for such activities. However, the steps are not sufficient if education of children and youths is not provided, mainly on the level of family and school. Such actions seem to be an optimal prophylactic solution, providing parents and teachers are properly prepared.

**Keywords:** pathological streaming, shots, pathocontent, hazard, children, youths, education.

**Відомості про автора**

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