

THE NARRATIVE MEMOIRS AND THE ART IN THE SCENE OF THE PSYCHOANALYTICAL RESEARCH OF SOCIAL PHENOMENA

Andréa Máris Campos Guerra^{1,2}, Orcid: <http://orcid.org/0000-0001-5327-0694>
Jacqueline de Oliveira Moreira^{1,3}, Orcid: <http://orcid.org/0000-0003-0901-4217>
Ana Carolina Dias Silva^{1,4}, Orcid: <http://orcid.org/0000-0002-5448-7622>

ABSTRACT. This text aims to present the methodological approach used in the 'Adolescent and laws' research (Fapemig, 2016-2018), affirming the movement that attempts to achieve a horizontality topology when considering all the formal, informal, aesthetic and personal knowledge involved in the process. In this context, the narrative memoirs constitute a strategy for access subjects' histories, poor young people living in violent territories. This strategy considers the psychoanalysis standpoint, allowing for considering the fiction through which the whole story is told. After collecting the narratives, the registered material was sent to artists invited to turn the listened histories into artistic and literary works. Then, during a devolutive workshop involving all actors (researchers, collective of artists and young people), the art pieces were handed to the narrators themselves. This encounter enabled listening to the young narrators and apprehending the real dimension that returned by way of the traumatic, the affirmation of the desire or repetition, indicating possible subjective and discursive resignification processes and new theoretical and methodological paths for the use of the narrative memoirs.

Keywords: The narrative memoirs; art; psychoanalysis.

NARRATIVAS MEMORIALÍSTICAS E ARTE NA CENA DA PESQUISA PSICANALÍTICA DE FENÔMENOS SOCIAIS

.RESUMO. No presente texto, deseja-se apresentar o proceder metodológico da pesquisa 'Adolescências e leis' (Fapemig, 2016-2018), afirmando o movimento que tenta alcançar uma topologia da horizontalidade ao considerar todos os saberes formais, informais, estéticos e pessoais envolvidos no processo. Nesse contexto, as narrativas memorialísticas erigem-se como estratégia de acesso à história dos sujeitos, jovens pobres moradores de territórios violentos. Essa estratégia considera a proposta da psicanálise, pois permite pensar a ficção através da qual toda história é contada. Após recolher as narrativas, o material registrado foi encaminhado para artistas convidados a transformar as histórias escutadas em obras artísticas e literárias. Em uma oficina devolutiva, envolvendo todos os atores (pesquisadores, coletivo de artistas e jovens), as obras foram entregues aos próprios narradores. Esse encontro possibilitou escutar os jovens das narrativas e capitanear pontos de real que retornaram pela via do traumático, da afirmação do desejo ou da repetição, indicando possíveis processos de resignificação

¹ Pontifícia Universidade Católica de Minas Gerais, Belo Horizonte-MG, Brazil.

² E-mail: andreamcguerra@gmail.com

³ E-mail: jackdrawin@yahoo.com.br

⁴ E-mail: acdsilva.psi@gmail.com



subjetiva e discursiva, bem como novos trajetos teóricos e metodológicos para o uso das narrativas memorialísticas

Palavras-chave: Narrativas memorialísticas; arte; psicanálise.

NARRATIVAS MEMORIALÍSTICAS Y ARTE EN LA ESCENA DE LA PESQUISA PSICOANALÍTICA DE FENÓMENOS SOCIALES

RESUMEN. En el presente texto, se desea presentar el proceder metodológico de la pesquisa ‘Adolescencias y leyes’ (Fapemig, 2016-2018), afirmando el movimiento que intenta alcanzar una topología de la horizontalidad al considerar todos los saberes formales, informales, estéticos y personales involucrados en el proceso. En ese contexto, las narrativas memorialísticas se erigen como estrategia de acceso a la historia de los sujetos, jóvenes pobres que viven en territorios violentos. Esa estrategia considera la propuesta del psicoanálisis, pues permite pensar la ficción a través de la cual toda historia es contada. Luego de recoger las narrativas, el material registrado fue enviado a artistas invitados a transformar las historias escuchadas en obras artísticas y literarias. En un taller de devolución, que involucró todos los actores (pesquisadores, colectivo de artistas y jóvenes), las obras fueron entregadas a sus propios narradores. Esse encuentro posibilitó escuchar los jóvenes de las narrativas y capitanear puntos de lo real que regresaron por la vía de lo traumático, de la afirmación del deseo o de la repetición, indicando posibles procesos de resignificación subjetiva y discursiva, bien como nuevos trayectos teóricos y metodológicos para el uso de las narrativas memorialísticas.

Palabras clave: Narrativas memorialísticas; arte; psicoanálisis.

Introduction

This work arises from a psychoanalytic study on the abandonment of crime in adolescence⁵, carried out in the period from 2016 to 2018, within the scope of a research project financed by Fapemig – Edital 01/2017 Demanda Universal. We started with life story narratives of young men in compliance with socio-educational measures that deprive their freedom (semi-freedom and internment regime), of young people living in territories with high social vulnerability levels and violent crime from Belo Horizonte and of young people working in a professional institution in that municipality. This text aims to present our methodological choices, stating a trajectory that tries to achieve a ‘horizontal topology’ concerning all the involved actors (researchers, young research subjects and invited artists), that is, to consider all formal, informal, aesthetic and personal knowledge in the difficult challenging of providing a contour to the real of life.

We recognize that the irreducibility of the singularities crosses this horizontality at stake and the symbolic perspective that makes the real horizon complex as the other in psychoanalysis unfolds himself in the figure of the similar and the symbolic function of framing reality, endowing the horizon with prisms and reflexes, as we will explain later. Therefore, besides the methodological presentation, we intend to analyze the impacts of the research process on three young people, highlighting points that emerged from the research devolutive encounter.

⁵ The project was originally registered at PlataformaBrasil under the title ‘Sujeito do desejo e lei’ (Subject of desire and law). Opinion: 1,470,642; CAAE: 53647116.5.0000.5149

Therefore, the first question that encourages us is: How to perform a psychoanalytical listening to social phenomena? Thus, to work on the subject from a psychoanalytic perspective, the researchers began to ask themselves about the possibilities and the listening devices that psychoanalysis has in the procedure for investigating unconscious processes when applied to the research of social phenomena. We turn to the Freudian proposal to access the subjects' stories, which are in the unconscious clinical listening and the clinical case construction. His method intentionally associates research and treatment. Freud operates the psychoanalytic theory construction from cases that interrogate it as a radical singularity while extracting what allows the formulation of new conceptual contributions. For Freud, the possibilities of generalizations started from careful inferences, being the singularity the limit and, at the same time, the point from which the new could come. As for the writing of the case, between fiction and reality, we conclude that it is neither a position of pure and descriptive empiricism of the case nor a fictional narrative. Instead, in his research, it is about touching the real in the case. Thus, in psychoanalysis, the truth has a structure of fiction and fixation, which relativizes the perspective of accessing a natural truth. Hence, the anchoring of the case is less by reference to the truth but more by the traumatic eruption of reality that frays the discursive tissue.

In applied research to social phenomena (Chrisóstomo, Moreira, Guerra, & Neto, 2018), the historical aspects, the empirical dimension of political phenomena, the presence of the territorydynamics when we carry out *in loco* research, the power relations between researcher and research subjects, the connection with the community, enter as symbolic and discursive elements that configure the social Other. However, paradoxically, we cannot give up the unconscious crossings of the subject's text, a singularity that cannot be transposed to another body or the collective experience. How to articulate these two poles?

At the end of the 20th century, there was an epistemic change in the social sciences, making scientific research move to a perspective in which the actors' meanings could be investigated. Thus, there is adhesion to the narrative field in the scientific community. We cite as an example Muylaert, Júnior, Gallo, Neto and Reis (2014) and Nascimento and Kind (2018). Silva and Trentini (2002) announce three essential points in constructing narratives that need to be considered in the scope of scientific research, namely: 1. Narratives are reconstructions, reeditions of past events; 2. The narrator considers the listener in the organization of his narrative; 3. The narrative construction is not limited to an individual product but to a dialogical construction, which draws from popular cultural forms in describing shared experiences.

In this context, the narratives memoirs, a tributary to the literature, seem to us a strategy of access to the subject's history that considers the proposal of psychoanalysis, that is, that allows thinking the fiction through which all history is told as invariable, in the driven sense to apprehend the nodal points that link the subject in history and in the body itself, from landmarks in language that treat the impossible of meaning of experience as a lack around which possibilities of creation and elaboration are opened. It occurs because the narrator finds in language a way to directly narrate, with subjective elements, events that always have a lack, around which possibilities of elaboration are opened. In addition, the memoir style authorizes the insertion of others in the narrative, raising from his analysis, reflections in/of the social Other, anchoring a political dimension. Thus, the narratives provided an access path to the subjective processes in facing the real, considering its unconscious and political-discursive dimensions.

After collecting the narrative memoirs, we asked ourselves about the action regarding the intense material collected. How could we touch the real of each story? Then, we had the idea of sending the recorded material to artists invited to transform the collected life stories into artistic and literary works, acting as Other from the authorial text, which produces new subjects. The artist's gaze modifies the subject of the narrative and this, in turn, changes through listening to the narrative and the artistic production related to it. In the interstice between the subjects, a new character emerges from the act of artistic creation.

We try to discuss the relations between subject and Other, in their radical difference, and the possible effects that can be produced in the social fabric and the subjectivity of young people (researchers, narrators and artists), aiming the transformation of the subjects and the discursive processes that mean them. The methodological strategy unfolded in the devolutive encounter held at the Youth Reference Center, bringing together the researcher team, the young authors of the narratives, and the artists who created the characters.⁶

Thus, the methodological strategy of the research sought to innovate in the three movements: listening to the narrative memoirs, artistic production from the narrative and encounter of the research actors in devolutive celebration. First, however, it seems necessary to underline and describe the points of tension of each movement that allowed us to move forward in listening to the subjects in the research context.

From Methodological strategies: narrating, creating and distribution

Firstperiod: Narrating

Inviting the word to take the stage and proposing, therefore, an adolescent to narrate his life story – standard procedure in this research – inverted a power relationship that arose from the adolescents' suspicion, as if the knowledge and power concentrated in the researcher were denounced by the position of the young person in the investigation. However, unfortunately, their response came in the sense of a transferential update concerning the figures who had harmed these young people, that is, the repetition of affections aroused throughout their life stories. This is what they literally denounced when they questioned what would be the return of research for them in their reality, remembering how many times researchers never returned to the field after collecting the information they sought. Thus, the suspicious relationship was the first ballast of affection presented most of the time. In our reading, it is a rebuke of the power-knowledge instituted by services and disciplines aimed at adolescents, in contrast to the power-knowledge of the young person, whose discursive armor serves as a bulkhead and shield. Therefore, our initial proposal was to let the young person take the word and not be offered the word as if it were only a researcher's privilege.

Thereby, we went to their spaces, in those in which they indicated to us - for this reason, the narratives were carried out in territory – and we asked them if they were interested in telling their life story, so that other young people could share and learn from their experience, in the research scope. The simplicity with which the young people we visited brought their stories in the narratives contrasted with those in socio-educational

⁶ The project was approved by the Ethics Committee of Minas Gerais Federal University - CAAE Opinion 53647116.5.0000.5149

centers, deprived of their freedom. In the latter case, the word did not circulate, revealing a body imprisoned in the discursive, symbolic and physical space.

In total, we talked to sixteen young people who identified themselves as male and two young people who declared themselves to be female. The narratives took place in different private spaces, such as residences, institutional contexts as social or socio-educational centers, or work environments. The reports of young people marked by the experience with crime, in its entirety, started from the writing of crime in their narratives, while young apprentices (inserted in professional institutions) brought both the mark of traumatic and updated repetition of childhood in their life stories.

It is essential to highlight that access to each of the young people who were in territory took place through previous mediation with someone from the transference and affective fields of the young person, such as the social technician who accompanied him in his measure or a colleague from the work environment, or even an official workshop in the territory where the young man resided. This previous contact opened a symbolic field of transference belonging that, in our view, was central to welcoming and raising the ballast of the narrated story. From this introduction, combined with the adolescent's prior consent, a researcher from a pair formed by the research team contacted the young person and scheduled the encounter to listen and record the narratives. In their entirety, the trajectories were told in an only encounter between the pair of interviewers and the young man, sometimes with a family member nearby. They lasted for about an hour, often for less time and rarely for more. Thus, age influenced in a mature time of elaboration of the lived, found among the young adults and a time of the current act acted in the present moment, among the adolescents.

So, we can say that similar to clinical listening lines – called Freud's 'floating listening' – the free association of young people revealed aspects of repetition or the traumatic real that flooded their life trajectories with vivid non-representation aspects. The collected material was kept in its oral record and gained analysis under two aspects: one theoretical and the other aesthetic. The theoretical analysis followed the broad lines of the research, focusing on the incidence of social structures on adolescent subjectivity, from the family, school and professionalization perspective, and also on the subjective dimension, where the bet and the risk stood out, the nominations and (diabolic) pacts embodied in the driven daily life of these adolescents. Here, however, we will focus on analyzing the ethical-aesthetic fate of the material collected, as anticipated in the description of the adopted research method.

Second period: creating

In addition to the theoretical treatment given to the analysis of the collected data, we understand an urgent need to involve researchers and those researched within the horizontal topology of scientific investigation that could establish a new subject. This ethical turn considered the strength of each discourse. In our intervention proposal, we bet that artistic creation behaves like an event, in the sense of Alain Badiou (1995). For the philosopher, thinker of psychoanalysis, to the subject emerges, he must overcome his animal condition – this movement requires something to happen. The event would be that fact outside all common laws and obliges the human-animal to invent a new way of being and acting within the situation experienced. The event is a situation of rupture that requires a new positioning and fidelity to the new order created. For Badiou (1995, p. 56), "[...] the subject is a support for fidelity, so the subject does not exist before the process, he is the result". The subject can emerge as a political, loving, artistic, scientific, psychological

event. Any occurrence can have event density and require the inventive subject to create a new form of subjectivity that echoes the voices to different corners, inviting others to change.

Then, what we did from the received, narrated and recorded life trajectories in the researchers' encounters with the young people was to deliver this audio material to artists, photographers, poets, and writers to dialogue with the living presence of those narratives. From this second encounter time, literary works were born in poetry and short stories; theater plays in sketches, photos, and new texts. The artists - we will call this diverse collective in the research - were surprised by the responsibility of touching these lives in audio revealed to them. Each one in his own way rescued the humanity present in the narratives from that point even when the language domesticates what from the living body surpasses the discourse, but never all that lost share, slipping what pulsates without the possibility of apprehension. Thus, the artistic piece approached psychoanalysis, both touching the real by its infinite and reopened borders, never fully captured by text, speech, movement, or image. Photographs, works and texts circulated among researchers and were gifted by the artists' hands themselves during the encounter with young people. The question: 'Who is the author?', in this circuit, becomes an obsolete question.

Third period: distribution

One morning, at a Youth Center in the city where the research was carried out, researchers, artists and young people finally met, managing multiple and diverse knowledge in circulation. Thanks and kindness, watchwords; presence and affection during the distribution. An official workshop, who was interviewed, took the floor after the presentation of the research. He receives a photograph. Return a *rap*. A young writer reads his text as a performance and gives it to the teenager; the other young man receives him and speaks of his most significant pain: losing a friend from school with a chronic illness. He had refused him, tired of helping. With death, he could not erase his guilt. Another round, now reading a short story. Absent young man. Poetry has read, the young man talks about his overcoming and transformation. The other teenager challenges his pain in public, remembering how co-workers talk about the favela where he lives - a place he is so proud of it. Another young man cannot understand why they are valuing him so much. He could not imagine that his life could have that value for another.

Divergent mirrors of unique but shared lives - one researcher/artist and another researcher explain the experience of listening and production. The artist's respect, admiration and care in the treatment of the history of the other, and in his performance; his task as an artist, says another, is to add strength to that material. The marked memory of the sensations at the exact moment of the artist's encounter with the story of a young man is the testimony of the cry over the pain, but above all, the love that he heard. To speak is to claim the right to exist, says an artist, who continues to say that the text he received was ready because he had an existence in front of him. A reencounter with the inspiration sums up the other artist.

In *A partilha do sensível*, Rancière (2005, p. 15, author's emphasis) develops his argument in the following terms:

A distribution of the sensible therefore establishes at one and the same time something common that is shared and exclusive parts. This apportionment of parts and positions is based on a distribution of spaces, times, and forms of activity that determines the very manner in which something in common lends itself to participation and in what way various individuals have a part in this distribution.

We can say that, politically and aesthetically, one of the effects collected by the methodology that includes devolutive to the research subjects was to enable by words and art to open up the field to take their part in the distribution of the sensible. In research involving youth and criminality, we had already found out how young people broke with the configuration of social places and police legitimacy, constituting their existence as a political act. Based on this assumption, we see how everyone was able to take part in the common, as we have seen, from points never fully captured by the symbolic.

Suppose we were confronted with subjects who responded in the transferential relationship to claim that their sound emission was not noising order in the first research moment. Instead, it was part of the symbolic count. In that case, the political-clinical experience of the narrative memoirs lead us to agree with such a claim. The third methodological period, in turn, attests to us that: “[...] artistic practices are ‘ways of doing and making’ that intervene in the general distribution of ways of doing and making as well as the relationships they maintain to modes of being and forms of visibility” (Rancière, 2005, p. 17, author’s emphasis).

In the way that Rancière (2005) points to decentralization of representative logic, based on the interface between different aesthetic supports, we can think that the supposed hierarchy that marked the subject as a suspect also vanishes in the conjunction of the supports of narratives and artistic-literary works. The entire history of the subjects becomes a “[...] political-social grandeur” (Rancière, 2005, p. 23). Regarding different artistic manifestations, Rancière (2005, p. 17, author’s emphasis) indicates:

From the Platonic point of view, the stage, which is simultaneously a locus of public activity and the exhibition space for ‘fantasies’, disturbs the clear partition of identities, activities, and spaces. The same is true of writing. By stealing away to wander aimlessly without knowing to whom to speak to or to whom not to speak to, writing destroys every legitimate foundation for the circulation of words, the relationship between the effects of language and the positions of bodies in shared space.

The subjective-political displacement enabled by the distribution of artworks with research subjects, researchers and the artists allowed the “[...] hierarchies of representation” (Rancière, 2005, p. 19) to destroy themselves, opening the way for subjective and phantasmatic responses that shuffle the identity landmarks. It mattered how one and the other took part in the shared field, as we have seen.

Thus, in the speech of those present, from the psychoanalysis lecture emerges a return to the real through the repetition, the traumatic or the desire between “[...] the movement of simulacra on the stage [...]” and the “[...] authentic movement” (Rancière, 2005, p. 18), led by the provocative experience of art in the political making of a subject. Let us see how to think about each of these ways.

A look at the effects of the three periods on three young people

The effect gathered in the workshop with the presentation of the works to the narrators themselves and their report about that encounter enabled to capture points of the real that returned through the traumatic via and the affirmation of desire or repetition, indicating possible processes of subjective and discursive resignification, as well as new theoretical and methodological paths for the use of the narrative memoirs. We selected three works and the fragments of their effects. A photograph, a script for a performance and a drawing (Figure 1, 2 and 3). Before brief reflection, we locate the works and their authors.

a) Repetition



Figura 1

From the series: Assisted Nightmare⁷.

Source: JoãoVitorCouto

As for repetition, psychoanalysis finds that “[...]what is repeated, in fact, is always something that occurs[...]‘as if by chance” (Lacan, 2008, p. 59, author’s emphasis). Lacan indicates that the subject is constantly faced with a kind of ‘stumble’ or ‘hooking’. Thus, during the devolutive workshop, a young adult who has given up on the infraction trajectory says about how the financial difficulty had made him think of looking for

⁷Caption:Series composed of 18 images, related to the research narratives mentioned here. The images, recorded between March 29 and April 15, 2018, were located by photographer JoãoVitorCouto in a sequence that portrays from birth to death, apprehending the fiction and the fixing of these stories from an ‘assisted nightmare’ - title given by the artist.

trafficking again as a way out. Precisely the encounter with a (materially) missing reality, as if by chance, arouses a response from the subject who repeats himself. There is a plus in the subject's relationship with the object, in this case, criminogenic, which has the function of repetition. When he receives a photograph of his life story, he says: 'life is a game'. The demand for novelty in the game, for adults and children, says Lacan (2008, p. 66), "[...] conceals what is the true secret of the ludic, namely, the most radical diversity constituted by repetition in itself". In this case, the hiatus of a consistently failed encounter returned as "[...] the cause of a centrifugal tracing" (Lacan, 2008, p. 66). When faced with and narrating his indecision before the infraction trajectory left behind, it is the significance of such repetition (unconscious) that escapes to the subject, which is put into perspective in the devolutive.

It seems important to emphasize that the photographer captured the dilemmas of our young man because the image in the photo shows a 'tough bind', position in which the white ball touches or approaches the corner of the table, preventing the player from hitting another ball and pockets it. An expression used in analogy for a person who has no way out. But the interesting thing is that the young man of the narrative interprets the image like a ball in the point of being pocketed. As revealed by Ranci re (2005, p. 19), art subverts hierarchies and "[...] establishes a community of readers".

b) Traumatic

Thinking through the traumatic via, it is essential to remember the centrality that the *Nachtr glichkeit* conception takes in the Freudian theory of child sexual trauma, in the moment of the seduction theory. For Freud, at first, the sexual significance of the adult's onslaught on the child would only be possible after introducing sexuality by puberty, establishing a *posteriori* temporality. Rudge (2009) reminds us that even after the discovery of child sexuality, which advanced the theory of traumatic seduction to that of fantasy, the concept of a *posteriori* continued to be central to psychoanalysis by indicating that, "[...] at every moment, the present associates itself with the past and transforms its meaning" (Rudge, 2009, p. 21). Faced with such "[...] retroactive determination" (Rudge, 2009, p. 48), we can think about the effect of the devolutive workshop for a young person, which presents his faults when introduced to his literary work, entitled *Performance* by Jean Valdez, which points, precisely to his desire. The price to pay for sustaining his desire for dancing, and the awakening of puberty, with everything he had to give up - including a caring position of a friend with special needs, come in the 'only after', to shuffle his meanings. The presence of his family's desire for a promising future also indicated the anguish of giving up his desire. We saw how the traumatic act of breaking with the Other, a symbolic place of otherness represented by family, colleagues, institutions, or even by strange fragments of thoughts, sensations, and perceptions, can also occur in the transference with the group.

Here we can glimpse the transversal dimension concerning the search for the solution of the neurotic problem, "[...] the way in which the subject in his desire is dealing with the manifestation to him of his being as such, a possible author of the cut" (Lacan, 2016, p. 461-462).

The author, Jean Valdez, as shown in Figure 2, begins the work:

You can come in. This tip is my piece of particular infinity. Please, sit down, don't be shy. You can sit anywhere but in this faded blue chair. On it, you can't. (Silence). This chair is always reserved for something that might happen.

Performance

Podem entrar, esta ponta é o meu pedaço de infinito particular. Por favor, sentem-se, não se acanhem. Podem se sentar em qualquer lugar, menos nesta cadeira azul desbotada. Ai não pode. (Silêncio). Esta cadeira é sempre reservada para algo que pode a vir acontecer. Eu vou me apresentar de modo que eu seja incompleto (pausa) ainda estou me formando. Sou isso que vocês estão vendo (pausa) até agora. Estes brinquedos espalhados são meus, sim, são o que restou da minha infância. (Silêncio). Talvez tenham restado outras coisas, algumas marcas de lágrimas, um pouco de saudade, (pausa), eu já nem sei, algumas lembranças boas. Se eu colocar uma travessão no próximo parágrafo (pausa) minha fala seria tão dramática quanto Shakespeare. E meu quarto, ah, meu quarto seria o cenário de um drama mui íntimo. Prefiro:

— Agora posso me apresentar um pouco mais (pausa), caso ache que eu tenha sido muito vago. O teatro tudo transforma. Ao teatro tudo transforma. (Silêncio). Eu gosto de palco. (Silêncio). Por quê? Ah, eu sou um dançarino. Dançar é o porquê...

Silêncio.

— Quando eu era criança, tinha apenas um amigo. Alguns brinquedos. Na minha introspecção, era o suficiente. Então minha mãe me levou à igreja...

Silêncio.

— (gritando) Mãe! Mãe! (Silêncio). (volta o tom normal) Minha mãe é uma santa. (gritando) Mãe, você me desculpa? Me desculpa, mãe! (volta ao tom normal) Ela e eu temos uma relação complicada. Já brigamos diversas vezes, me arrependo tanto. Houve um dia que até denunciar ela para a polícia, eu denunciei. (Silêncio). Foi uma briga que me ardeu a pele. (gritando) Mãe! Eu te desculpo também, mãe. (volta ao tom normal) Minha mãe sempre foi o meu maior exemplo em questões de estudo. Ela esta na segunda graduação dela. Que orgulho dessa mulher.

Silêncio.

— Como eu ia falando... Minha mãe não se dava por satisfeita, então, me levou à igreja e nesse dia teve uma apresentação de dança. Uma apresentação de dança, linda. Aquilo me encheu os olhos. (Silêncio contemplativo). Talvez esta

seja a parte mais lírica da minha história e se eu tirar os travessões no próximo parágrafo e quebrar as linhas, como numa dança quebro meu corpo, minha fala então seria um poema.

Dança, menino, na luz azul

Que da música se faz vida nova

Quebra teu corpo

Estende tua alma

E o demônio se acalma

Dança que a solidão

Caída aos teus pés

É palco, tua morada

Dança que no vazio da noite

Começa a tua longa, longa jornada.

A prosa irá nos acompanhar a todo momento, volta drama, entra poesia. Para que meu corpo seja a morada da arte. (Silêncio). Ah, sim! Meu pai. Meu pai sempre me apoiou muito. Entrei na companhia de dança, fiz aulas. Eu pude finalmente sentir meu corpo de uma forma que nunca havia sentido. E sempre que me via longe de toda aquela gente, e aquela música, estar longe até mesmo do suor, me deixava triste. Meu pai sempre me apoiou muito, sim. Seguir a dança, aonde estes passos podem levar, é um caminho árduo. Segue-se o drama:

— (mudando a voz) "Dança não dá futuro". (volta o tom da voz) Eles disseram.

Silêncio.

— O tempo já vai apressado, né? Estamos atrasados? Sempre tenho a impressão de que algo corre a minha frente (levanta-se). Podem fotografar os brinquedos, mais cedo ou mais tarde só nos restaram as sombras do passado. Uma folha seca para marcar o tempo que passou. Não, a cadeira azul, não!

Silêncio.

— Algumas coisas sempre ficam entaladas nas nossas gargantas. Das quais, no meu caso, só posso liberar em passos, em alguns passos de dança. Às vezes me pego dançando na rua, no ônibus, onde quer que a arte esteja. A dança quebra meu corpo, expõe minha alma. Me fez ser menos triste. Me fez ter mais amigos. Conheci pessoas maravilhosas. Das quais quero sempre estar perto, por isso

a cadeira azul. Caso algum amigo chegue de surpresa, uma adorável surpresa... possa ter onde se sentar. (começa a dançar).

Silêncio.

Dança por algum tempo. Entristece-se. Para. Silêncio.

— Se pudermos dizer (pausa) hoje (pausa) aos amigos de vocês o quanto gostam deles, (pausa) mudariam a forma com que vocês enxergam a vida. Há alguns anos perdi um amigo, ele me visitava todos os dias (pausa) para me abraçar. É uma luz que, (pausa) quando este palco apagar, (pausa) eu nunca me esquecerei.

Vão-se os amigos

Ficam as cadeiras azuis

Os sorrisos macabros

E o gosto amargo na boca.

O gosto d'uma palavra presa
Que hoje muito escondida
Tampa a boca de uma represa
De água salina.

Vão-se os amigos

Ficam as cadeiras num canto qualquer

Que nem depois da dança

Serve para descanso de pé.

Há muito para ser dito e tão pouco tempo nos resta. É chegada a hora da partida. Muitas histórias virão depois do fim. E é preciso ir para vivê-las. Conto-as se algum dia me for dada a oportunidade. Agora eu vou, vou fazendo o que faço de melhor. Em drama:

— Adeus meu ouvintes. Vou viver histórias no horizonte do ponto final. Vou fazendo o que faço de melhor: dançando.

Sai dançando. Cortina. Fim.

Figura 2

Performance.

Source: Jean Valdez

The image is magnificent in its articulation with the desire: the chair is reserved for something that may happen. In the sequence, we find the affirmation of the desire: “I like the stage. (Silence). Why? Ah, I’m a dancer. Dancing is the reason[...].” (Figure 2). The artist locates the confrontation of our young man with his mother at the point of sustaining his desire for dancing and touches on the traumatic death of his childhood friend. “When I was a child, I had only one friend. Some toys. In my introspection, it was enough. Then, my mom took me to church [...]”(Figure 2). The pain and guilt about the dead friend is the most poignant point that stands out at the time of distribution.

c) Desire

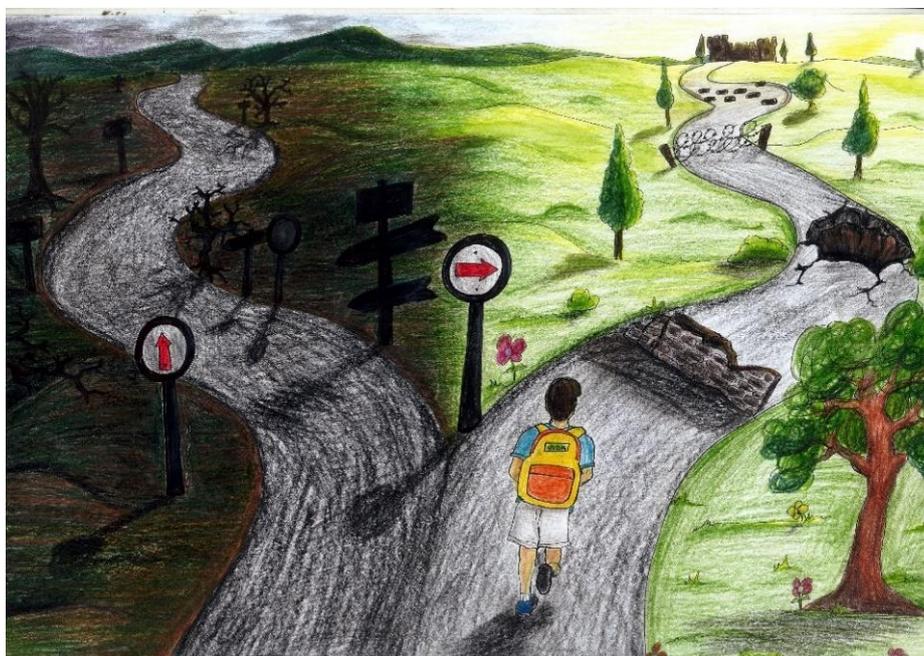


Figure 3

Life Race.

Source: Daniel Alves

Lacan (2016, p. 453) states that

[...] the desire of the other glimpsed, perceived as such, which remains there as an enigmatic kernel, until subsequently, in a deferred way, he will be able to reintegrate this moment that is experienced into a chain, which will not necessarily be a correct chain, which will in any case be the chain which generates a whole unconscious modulation.

Another young man presents a narrative marked by his mother and father's abandonment at the dawn of puberty, between 13 and 14 years old. His response to such helplessness came through work, as he has highlights since the beginning of his narrative. One can glimpse, on the phantasmic screen that supports his narrative memoirs, the reintegration of the lived, of "[...] being without resources [...]" before the Other's desire [Hilflosigkeit] (Lacan, 2016, p. 455) and from this position, he calls for the care and acceptance of the Other, due to the offer of work. For psychoanalysis, human desire constitutes a radical inadequacy to the extent that the satisfaction of vital needs goes through the call for love directed to a figure of care, founding the field of the subject's relationship with language. This young man's cry for help, in front of his friends, relatives and employers he encountered in his life, was a way of sustaining his desire. But this appeal to figures of care places the subject in a position of a specific vulnerability since it is an encounter with an answer that does not fully correspond with what is expected and with the simultaneous discovery that this encounter is impossible. Lacan (2016, p. 126) points

out that “[...] it is narcissism that offers the subject the support, the solution, the way of solving the problem of desire”.

As an operation originating from the mental apparatus that allows the subject to move between an organization of the drives and the investment of psychic energy in the world objects, narcissism is an essential way of tying with the desire. The response of this young man, who upon receiving his work - which said about choosing paths - by the artist's hands, reiterates the pride of his history in the favela's history, and reaffirms his desire to work and continue his life in his community, passes “[...] by this profound relationship with narcissisticeros”(Lacan, 2016, p. 126) in the relationship of this subject with the object, as a solution viato his position as helpless subject. Daniel Alves' drawing offers us the image of a young man on the paths of existence. We have a lifeless path, dead trees, but without obstacles. The other way is green, but the obstacles are many- this is the way to work. In the artist's view, what makes up the young man's choice is called the 'life race'. In this, however, the path of work may have been constituted tortuous, clearly enlivens this young man's existence, since he saves himself from the Other who abandons him along this path. And in this context of routes and paths, the territory where he lives emerges as a positive mark of his desiring place. Thus, when receiving his work, the young man can affirm:

I am not trying to make me a victim of society, but it is the truth. Whoever is inside knows how it is. [...] We usually see people criticizing the community a lot. [...] however, there are many nice people, and there are people who need help. And maybe, if they were here, they knew, they could follow an entirely different world. Another path [sic](Guerra, Moreira, & Oliveira, 2020).

What we can find behind the three paths presented, as the thread that guides the fantasy's braid, is “[...] the function of the tuché, of the real as encounter - the encounter insofar as it may be missed, insofar as it is essentially the missed encounter”(Lacan, 2008, p. 60).

Art shatters, in this sense, the speculative function of the other - called the self-image, from the point at which the self projects itself into the other. So, we have a kind of (re) encounter with the originating void, not circumscribed by the signifier, not speculated, not representable. And, for that very reason, a source of anguish.

The encounter with the work art allows the return of the subject in its minimal condition as an object, configuring his condition of radical heterogeneity since neither subject nor object reveals him. Disjoint subject and object in the distribution of the sensible, what remains in the scene of the encounter among author (young), work (artistic) and knowledge (scientific) are shards or pieces of real that return in three ways: (a) repetition of the signifier; (b) reviving the traumatic, reconfigured by a new web; (c) openness to desire. In this sense, it is an intervention-investigation that articulates psychoanalysis and politics in a plan that aims at the transformation of subjects, collectives, and discursive forms responsible for the maintenance of hierarchical and power relations, but that it does so from the introjected modes of satisfaction with which each subject, in his uniqueness, exercise himself on the public scene. We understand that language mediates every subject's relationship with his own body, others, and the power systems that organize the world. However, language leaves gaps for the desiring intensities that capture subjectivities in alienating or emancipatory ways as it does not represent the world in a totalizing way. Thus, starting from the unconscious determinations that go through the subjects, we believe that the methodology adopted intervenes by transforming these relationships at their different levels.

Considerações finais

'The collision with the real', always contingent, that does not obey any law, that escapes from what is necessary and from determination and disrupts significant homeostasis - has the vital function of breaking with a situation in which the self recognized itself. As such, the traumatic accident is something that drives for the change because the disruption that promotes in the symbolic and imaginary tissue of the self pushes the subject to a new arrangement 'in which the construction of a narrative has a fundamental role' (Rudge, 2009, p. 66, emphasis added).

The first period of the research (Guerra, Moreira, Oliveira, & Lima, 2017) of recording the narrative memoirs not only testifies but also relocates the importance of the narrative in the context of the research of social phenomena. Besides, it also shows how its construction may disrupt the symbolic chain assumed by the subject or even open pathways for resignification that could not be left to the mercy of an encounter between researchers and subjects. The research itself, configuring itself as a collision in the real, has replaced the methodological paths, introducing two new periods in which art and social phenomena meet in an attempt to enable subjective, cultural and political-social resignifications.

Translated into our methodological experience, we can say that the uniqueness of the narratives can be distributed based on aesthetic, political and subjective criteria that identified points of transformation and subjective replacement. Thus, we understand that in the treatment direction, based on the fundamental rule of the subject's psychoanalytic experience the freest possible discourse (Vale & Castro, 2013), art seems to put into operation reductions that would allow the subject to perceive himself as desiring, in creative apprehension of his fictions, fixations and fantasies. Portraying gaps as points of return and repetition, through art, seems to provide the emergence of versions of a new story, consistently given the narrator's perspective and his reading in the composed scene.

From a methodological point of view, we were touched by a driven flow that begins with our desire to research, goes on to the provocative encounter with the other, who gifts us with his history, advances even more with the richness of the aesthetic contour and is realized in distributing the sensible among all the actors. All movements enabled to subvert the traditional vertical topology of scientific research. As they are based on a rigid structure of knowledge-power, the low plasticity of vertical studies gives way to the transforming force of horizontal topology that includes all the disjoint and supplementary knowledge present in the scene. We know that research sometimes presents itself to maintain the researcher's production and does not establish real exchanges with the researched. According to Maffesoli and Icle (2011), the research needs to review its dogmatic conception and listen to the drive in social life. In the words of the author:

Then, the hypothesis is to consider that in the 19th century, when society, at heart, was more static, the idea of a conceptual approach was legitimate and necessary. Currently, as we live in an elusive moment, the best is to use more flexible instruments. That is, in short, my hypothesis. Scientific or academic research can no longer be restricted to a conception, a dogmatic conception based only on a simplified conception of research. In other words, something that would be, once again, very systematic, very conceptual. On the contrary, research must listen to social life (Maffesoli & Icle, 2011, p. 522).

We try to listen to social life with the narrative memoirs and artistic creation and the moment of distribution. Of course, we cannot affirm the effects on all subjects present in

the act of distribution, but we can confirm the effect of change on us, researchers, in the way of conceiving the research.

And so, warned by a young adult present in the third methodological period narrated here, from his experience as a researched object, we were able to reflect on the verticality in conducting the research: “[...] it was only come to us, and your kingdom, nothing”[sic](Guerra et al., 2020). For him, as well as for those who were present, this posture could not be tolerated. This warning produced a new positioning in the research action. Therefore, we think it is important to invite young people to the scientific events to present the results; two of the young people attended.

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