

The Bond between Psychoanalysis, Education, Cinema and Adolescent Experience

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ABSTRACT – The Bond between Psychoanalysis, Education, Cinema and Adolescent Experience. In this article, we reflect on some methodological effects for the intervention research with adolescents that come from the encounter between Psychoanalysis, Education and Cinema. In order to do that, we start from the experience *Cine na Escola*. It is a device through which we offer cinema sessions with the opening of a space for the circulation of words to the adolescents of a public school, located in a region with high rates of violence and vulnerability in our city. Articulating the discussion with Giorgio Agamben's concept of profanation, we propose *to profane* the utilitarian use of the cinema, evoking the dimension of the new in the adolescent passage.

Keywords: Psychoanalysis. Education. Cinema. Adolescence. Profanation.

RESUMO – O Enlace entre Psicanálise, Educação, Cinema e a Experiência Adolescente. Neste artigo, refletimos sobre alguns efeitos metodológicos para a pesquisa-intervenção com adolescentes que advêm do encontro entre Psicanálise, Educação e Cinema. Para isso, partimos da experiência que tivemos com o *Cine na Escola*, dispositivo através do qual ofertamos sessões de cinema em conjugação com a abertura de um espaço de circulação da palavra aos adolescentes de uma escola pública de nossa cidade situada em uma região com altos índices de violência e vulnerabilidade. Articulando a discussão ao conceito de profanação de Giorgio Agamben, propomos *profanar* o uso utilitário do cinema, evocando a dimensão do novo na passagem adolescente.

Palavras-chave: Psicanálise. Educação. Cinema. Adolescência. Profanação.

Introduction

Starting from reflections produced in the interface between Psychoanalysis and Cinema, we intend to extract some methodological effects for the intervention research with adolescents in the Education field in a dialogue with Psychoanalysis. We introduce the experience we had with the listening of young people in a public school situated in a region with high levels of violence and vulnerability of our city.

Product of an outreach research¹ developed by us in the period from 2013 to 2014, the so-called *Cine na Escola* [Cinema in the School] was based on the offering of cinema sessions with the opening of a space for the word circulation. Since the beginning, our desire was not only to use the cinema as a trigger of talking, but also as a way to create conditions for, from the bond of the teenagers' personal stories with the cinema fiction, the emergence of the dimension of other nuances and new looks regarding the world and their lives.

During approximately six months, the *Cine na Escola* was weekly offered, being supervised by two scholarship students-researchers – undergraduates who are members of the research group² and who, under supervision of the researcher proposing the outreach-research, accomplished the fieldwork with the teenagers socially considered as *outsiders*. As research direction, we had the goal of discussing with the youth what was being produced *in* and *from* the encounters between them, the imagetic narratives and the listening of the researchers. When profaning the utilitarian, schooling and didactic use of the cinema, we bet in the opening to the unusual that could emerge from this, inviting the teenagers to glide from the productions full of certainties towards plural senses.

We chose the cinema precisely because it is said that it established one of the most intense cultural experience since the beginning of the 20th century. The filmic narratives, in the same way as other narratives of the social bond, have been taking multiple perspectives to the subjects, regarding the concepts and values of each culture and each social era. Besides that, the development of the whole technical apparatus of cinema has enabled, through the imagetic richness and technology, the expression of questions and reflections in extraordinary scopes. Both for the field of Education and Psychoanalysis, the cinematographic language has been characterized as an esthetic and cultural experience with extreme plurality.

Concerning the adolescence, we believe that the use of movies related to what is being put in question in this time of passage can configure a powerful device of intervention in the borders of mental health and of education (Gurski; Strzykalski, 2018b). The creation of a space of listening and intervention with teenagers who, besides having limited access to cultural assets, among them the cinema, quite often lack spaces to speak about themselves and the questions that worry them, seemed to us a powerful way to make a hole in the often strict daily routine of the school institution. It is like, on behalf of transmission of the

knowledge of contents, grounded in the scientific certainties, the school would be not recognizing the importance that could emerge from the offer of spaces that welcome the not -knowing of its students, opening space to the singular narratives.

What matters to us is this dimension of not knowing, of the gaps and cracks of the language, as, according to Lacan (1985), the structure of the unconscious is of the hiatus, of the breach, of the interval between what does not exist and what is about to exist, therefore a concept that characterizes something pre-ontological. In this diapason, it is not about to be or not to be, but of a lack-of-being. This dimension of the lack shows itself radically to the *speakeings*, subjects that, on one hand, find themselves wrapped by a drive body that consistently demands satisfaction and on the other, do not have, in the language, an ideal object able to connect to the drive and fully pacify the malaise derived from the impossibility to drain the generated tension.

To problematize this issue of a structural and structuring lack of the subject, we resource to the notion that the subject is missing in relation to the structure of the unconscious and its signifiers. In his *11th Seminary*, Lacan (1985) starts from the premise that the unconscious is structured as a language. He assumes the subject of the Freudian unconscious in terms of signifier – which, *per se*, is only an empty place, essentially lack-of-being. Because of that, the subject cannot be nominated or defined by means of a signifier disarticulated from the unconscious chain, being only represented at the level of what a signifier represents to another signifier. This articulation in language is what guarantees to him, yet in an evanescent way, certain imaginary and symbolic consistence.

Thus, essentially, we have the subject of the unconscious as a subject without qualities (Elia, 2000). It is when having the flesh marked by the signifiers offered by the language that he establishes an imaginary density from the identifications that constitutes him, making himself able to answer, for instance, which is his place in the world – exactly the biggest challenge the teenagers face. Thereby, the subject spends life trying to cover the fact of always having something that escapes to the signifier – the lack placed between what he thinks about himself and his unconscious psychic that is not a quality, but form, form of hiatus, of an irreducible emptiness.

We know that the teenagers³ who participated in *Cine na Escola* experience every day and in different ways the expression of violence and social vulnerability in that territory where they live and study. One of these expressions, maybe more subtle but not less harmful, that the frequent shootings and the truculent police approaches the adolescents told us, refers to what Debieux (2016) calls of discursive destitution. That side of destitution would be experienced by those who end up assuming certain social discourses as the discourse of the Other, promoting, therefore, the erasure of the possibility of making polysemy in face of a type of hermetic tightness of the subject to certain signifiers that are assigned to him. This is problematic because, as we have seen, there

is always a point of undefinition of the subject that no ultimate signifier is able to handle. At school, it seems to us that this has been expressed, for instance, through the *wasted* relation between adolescence and the use of illegal substances.

During the *Cine na Escola*, we heard that when the school institution found that a student was using cannabis, the signifiers *student* and *teenager* gave place to *junk* and *dangerous*. It is not about us thinking that the school should allow the use of illegal substances, but rather that it could allow the use of the word, opening space for the students to speak about that topic openly and without retaliation, calling them to situate what function the drug has had for them besides being only an *evil to be eradicated*.

Thus, it is about thinking the insertion of movies in the school actually as an Other⁴, that is, another place of transmission, another way of transmission that bets both in the plurality of the discourses and the knowledge of the teenagers' experience. This is so because one of the most important notions concerning the possible dialogues of Education with the Cinema and with Psychoanalysis refers, precisely, to the dimension that experiences can decant from the lived experience (Benjamin, 1994b; Gurski, 2012; Gurski; Strzykalski, 2018b).

The flaunted education crisis and the youth malaise resulting from it can be related to what we have called impoverishment of the dimension of experience and its transmission. Thus, departing from these concepts, as well as from the operability of cinema as a way of producing experience, the investigation approached in this article seeks to reflect to what extent a space of films presentation, added to interventions trying to assure the word circulation, can be a device able to produce effects for the densification of the experience in the adolescent passage, being able to set itself as an intervention device in child and youth mental health.

The Bond between Psychoanalysis, Cinema and Education

“Shut your eyes and see” (Joyce, 2005, p. 44). It is in James Joyce's *Ulysses* that the character claims being necessary to close the eyes to capture reality. Psychoanalysis recognizes an explicit difference between seeing (biological function) and look – object of the scopic drive, which addresses the dimension of Desire, of what is unknown for the subject who sees. According to Quinet (2002, p. 10),

[...] in Psychoanalysis, the eye contains, beyond vision, the libidinal activity. Where the ancient have the concept of visual radius and fire of the look, Psychoanalysis discovered the libido of seeing and the object looking as a manifestation of sexual life. It is there, where the vision was, that Freud discovers the drive.

Such encounter with the unknown, with the impossible, with the real⁵, with the breach of the subject, becomes viable when *we close the eyes*, as in the dream space. Or, even, when we have an experience with

the cinema, in a “[...] silent dark premises, where the world is put between parentheses” (Fernandes, 2005, p. 69). In this way, we share Fernandes’s claims (2005) that cinema is dream and fantasy.

Due to the proximity of the Seventh Art with the oneiric dimension, there have been quite many attempts to establish a dialogue between the fields of Psychoanalysis and Cinema. Besides that, the cinema, with its singular language, is considered one of the major im-
agetic and technological innovations of the 20th century. In this sense, the cinematographic language has been transformed in an almost fundamental experience under the ethical, aesthetic and cultural point of view for the education field! We departure from the notion that Cinema and Psychoanalysis are close, as besides being contemporaneous, both work with images and contribute for the construction of the look and the subject. In this sense, we can also think about the bond of both with Education, underlining the importance of the school space and its relation with the formation of children and adolescents.

It is important to highlight that in the bond between Psychoanalysis and Education, the possibility of the emergence of the subject of Desire, in the educational space, takes all its sense. We share with Gutierrez (2003) the claim that it is necessary that the school space works with the concept of education without disregarding that this always implies a knowing that exceeds the knowledge. It means that what emerges between the actors is beyond the formal knowledge or the pedagogical content, but it does not stop *being* in relation to the act of conveying. Thus, education, above all, takes over the duty of supporting law and culture, that is, something of the paternal function (Gutierrez, 2003).

We can think of the paternal function precisely as a movement of closure and opening that participates in the constitution of the subject. According to Lacan (1998), the closure is a type of alienation that propitiates the required contours, the nomination, the desire, and the body limits that allow to, later, to separate open itself and speaks for itself. In a certain way, education, when offering the opening to the subject and to the word, can also take over a certain dimension of the paternal function, providing conditions of nomination of new meanings.

In general, the word circulates in the school environment, even because this is constituted as a space of exchanges between the subjects and is part of the social field. Now, we know that the social discourse circulates there, however, we ask ourselves: in what way this has happened? Several times it seems that such discourse, in the school institution, is being taken in the format of rules, pointing to *pausterized* ways of word circulation. Rather, not as a way that reminds of a circle, but a straight arrow, from top to bottom or from side to another, without the possibility of recognizing the importance of the return of this word – in short, the turn this arrow could make.

Such allegory of the straight arrow can be observed in the education-cinema relation and its way of use in the school space. The use of movies as the content illustration, for instance, usually is the most frequently way of interaction with the cinema language in the school.

The school institution, when using the cinema as a figuration of what is being *taught*, impoverishes the dimension of the ethical and aesthetical experience, letting go a range of nuances that the Seventh Art language has to offer. For this matter, it is important to remind ourselves of the interrogation raised by Gurski, Vasquez and Moschen (2013, p. 242) concerning the effects derived of the bond between Psychoanalysis, Education and Cinema and ask: “How to make the dimension of imagination and dreams, always present in the cinema narratives, can fly higher, constituting a type of auratic experience with image and/or the story on the screen?”.

The concept of aura in Benjamin’s work is very complex and is connected to the transcendent, elusive and distant character of the work of art. In other words, it is what, in spite of the proximity, finds itself always a bit far, the insurmountable distance of the artistic object that brings back to the philosophical idea of beauty. Benjamin (1994b), in the elaboration of his theory on the impoverishment of experience, saw in the shift of position, with the cultural tradition, an effect of the era of the technical reproducibility and, therefore, a modification in the way the modern man perceives art. The latter had stopped seeing the work in its sacred and singular dimension to see it as an object of consumption. Benjamin (1994a, p. 168) says: “We can encapsulate what stands out here by using the term ‘aura’. We can say: what shrinks in an age where the work of art can be reproduced by technological means is its aura”. He defines aura as “[...] ‘even the most perfect reproduction of a work of art is lacking in one element: Its presence in time and space, its unique existence at the place where it happens to be’”. (Benjamin, 1994a, p. 101).

According to Rivera (2007), both art and Psychoanalysis have as power the convening of the subject and the fantasy, unfolding itself an invitation to the creation and invention of the new: other ways to constitute himself as subject, of re-telling his story, of experience and profanation of it. We use the concept of *profaning* as Agamben (2007, p. 58) does it In his book *Profanations*, in which he claims that there is an (im)possible and, at the same time, necessary separation between the profane (what would be for human use) and the sacred (what would carry something untouchable). To consecrate (*sacrare*) was the term that designated the exit of the things from the sphere of human right; to profane, in turn, meant to restore them for the free use of men.

For the author, the creation, or its possibility, happens when this separation established⁶ between the spheres – divine and human – is ignored or unknown, and, thus, the pre-conceived designed and fixed rules are evaded. This return of the use to the human dimension is related with the field of politics, transgression and of (re)novation, in which things are removed from their usual and expected relations and new unique and possible relations are built. This can be seen in the children’s game, when the child makes use of any piece or remaining and plays, what means that they transform the object in an *other*, with a new use of *this itself*, however not with its utilitarian value only.

The cinema, besides *representing* the reality through myths, ideologies and even codes of different cultures, also operates from the practices that signify and re-signify concepts, habits and values. At the same time that it brings elements of culture, the filmic narrative transform them, reorganizing senses and creating new and multiple meanings (Gurski; Vasquez; Moschen, 2013).

However, its use is still considered timid in the field of education and health promotion, as seen previously. Ismail Xavier (2008) emphasizes the decisive role of education through the cinema, as both art and entertainment. Far beyond a teaching methodology, as a pedagogical base, the author highlights the power of informal and everyday formation. More than passing on contents, he points to the importance of encouraging the reflection and the conveyance of values, of different visions of the world, as well as the magnification of knowledge and repertoire.

In this sense and from of the notes of Fischer and Marcello (2011, p. 508), we agree in not reducing the possible discussion concerning cinema to the tacit and utilitarian indication of its use as an educational tool. Instead:

For those who research and study cinema and education, the first step is effectively, perceive a movie, surrender to it and not try to interpret, analyze it immediately; what matters is to allow being invaded by images, allowing being often touched, affected, even without knowing if something really means this or that.

Other Looks: cinema, education and the topic of experience

We understand that a possible bond between education and cinema is precisely the relation with the topic of experience. Let us make here a brief digression, as it is from Walter Benjamin writings that we took the powerful concept of experience. In his studies from the 1930s concerning the criticism to the new ways of transmission of culture, Benjamin (1994b) opposes to the concept of experience, *Erfahrung*, the concept of lived experience, *Erlebnis*. The latter would be a way of isolated experience, that does not bond and does not carry any collective value, while the dimension of experience itself, properly said, would be given by the possibility of a happening, of the fact of a lived experience becoming an experience, precisely when narrated and conveyed, in other words, when being shared.

Thinking about what has been seen in the classroom, in terms of the use of the power of the image as a conveyor of experience in the teacher-student relation, we bet in the possibility that the profanation of this relation has the power of producing something new in this encounter. Maybe this is a characteristic of the image in the contemporaneity: showing itself as a presentation that is not enough in itself, that is not exhausted as a reflex of reality, but that puts this into question and

invites to a search through image. A research able to lead the subject to (re)position himself in face of the image, inciting to the drive (re)assemblies (Rivera, 2006, p. 72).

We highlight once again that the purpose of this work with the teenagers is to leave from the *representative* character of image and cinema to open space to the unusual, profaning both the dimension of interpretation of senses and their use. In this proposal of intervention, we attempt to work with topics that are important to the youth, creating a listening space to them. By electing the cinema narratives as an initial tool for the adolescents to take the word, to talk about the images, the narratives and the characters, we offer them the possibility to put in the dimension of the word their lived experiences, perceptions and looks that they point towards what they watch on the screen (Barros; Gurski, 2013). It is not about them having necessarily to talk about themselves, but as they become get concerned and are invited to talk in a space in which there is listening, the creation of *new* texts, other senses becomes possible.

Maybe it is necessary a brief explanation about the methodological bias that is present in the construction of this work, not only of writing but also of intervention-research. Psychoanalysis as a method of investigation highlights the listening and the suspended attention and situated in the field of transference relation, in which the subject, the unconscious and the Other circulate. What happens in this dynamic is the constitution of a field in which the subject can speak and, when speaking, he can listen to himself and appropriates of *another* way of his saying.

According to Costa e Poli (2006, p. 15), “[...] the subject in the research in Psychoanalysis is, thus, the one that, through language and in the language – subjected to the rules that organize it –, constitutes the physical universe as a discursive universe, bringing along the mark of its presence”. At the same time that there is the possibility of the emergence of the subject in the discourse, there is also a profanation of the meaning and an opening to the invention of a new way to narrate and to narrate himself. This happens precisely through what we call transference field, in which there is a third as reference to that appearance.

We agree, therefore, with Debieux’s claim (2004, p. 343) of that “[...] the research is the writing of the process itself including the researcher”, that is, it is in this reference to the other of the researcher, of the one that listens and allows himself, that emerges the possibility of the emergence of the subject – in this case, of the teenagers with whom we work. It is in the space that opens in the Other that emerges the possibility of the record. Recording is representing what is inscribed in the body, from the relation to the Other, and is also what allows the subject to know who he is and what is his name. In this sense, the record is another way of talking of the subject and the memory (Gurski, 2012).

The record emerges from this addressing to the Other. Story, narrative and record, in which memory and transmission are related. It is

in this diapason that the space to the production of something new is provided. That is, above all, we try to produce, through the presentation of movies, a type of a *signed audience*⁷, a way of offering conditions that can help the youth to allow themselves to create (themselves), from what they watch, in the way not only of being able to sign what they see, but to profane there images “[...] as far as seeing is allowing to go further, when seeing is creating, when in the act of seeing we always put a bit of ourselves” (Fischer; Marcello, 2011, p. 516). So, let’s go to the exploration of cinema as a resource of intervention with adolescents within the scope of school to, next, tension this proposal, with elements of Psychoanalysis.

Cine na Escola: a way of profanation?

The school, when promoting the encounter of the adolescents with the cinema, can open a different possibility besides the *teaching*. This can occur when the Seventh Art meets a political, social or sensitive experience, as Walter Benjamin explains (1994b).

Do you like movies? It was from this question, directed to the teenagers participating of *Cine na Escola*, that the proposal of playing mime emerged. During the game, we realized the possibility of a space, in the school, of sharing experiences and narratives:

A 12-year-old boy, whom we will call Francisco⁸, immediately says that he does not like it, since is ‘too much time doing nothing’. We proposed, then, the game of guessing from mime with the titles of the films. Dani, another female teenager of the group, puts herself quite available since the beginning, and she is the only one that allows herself to the suggested game. Next, the other ones become relaxed, each one in their own way. Their difficulties to gesticulate the words and express what they want to say through mimics, without speaking are evidenced. Then, the idea that a person that is going to mime can call up someone to help her emerges (Excerpt of a narrative of the research, 2013).

Such construction already reveals an effect of the sharing that the activity proposes. Most of the times, the game emerges from an individual dimension, one against the other, functioning as competition. In the helper choosing, the importance of the expression achieves protagonism and the sharing seems to be what matters.

Here we deal with the experiences that pass from narrator to listener, successively, in a lashing and weaving built in each moment, in each *now*. For Benjamin (1993), the history is a time full of *now*, when the past, present and future are crossed, reorganize themselves and engender new stories. “Each story is the opportunity of a new story, that initiates another one, that brings a fourth one, etc.; this unlimited dynamic of memory is of the constitution of the report, with each text calling and raising other texts” (Gagnebin, 1993, p. 13).

This is what we can observe in this fragment of experience with the adolescents, that we entitled *The Night*.

In the mime game, Dani receives a challenge from Bárbara. She says it is hard, hesitates a bit, but follows in the attempt of expressing herself: she goes to the blue curtains of the school, closing them one by one; she turns off the lights. It is night (Excerpt of a narrative of the research, 2013).

Dani does not represent the night – Dani makes the night or, maybe, builds the feeling of the night. In her small gesture of closing the curtains, she profanes the day, the mime game and the usual room of the school. She creates a polysemy in time and space. The mime game is known for its gesture in the body itself, Dani dares, maybe she does not even know, when spilling the significance that must be reached by the others that are present in the entire environment. *Bárbara starts to open the curtains, João says to leave them like that, she insists (End of the scene).*

We can reflect, with this brief scene, about the discomfort of what we see (in the cinema), beyond what can be represented, because the experience of cinema works with polysemy, with multiplicity of senses that the scenes can evoke in the subject: “Then it emerges the obsessive question: when we see what is in front of us, why does another thing always look at us, imposing an in, an inside?” (Didi-Huberman, 2010, p. 30). Well, the art seems to have this unusual power to surprise and fascinate us. “It is like it acquired life while I look. And it is, then the art that looks at us, scans and asks us” (Magalhães, 2008, p. 86).

We follow the diapason opened by Didi-Huberman (2010) and ask: what actually can be seen when the eyes are closed? What could happen in the sense of experience when the curtains are closed as well as the classroom door? It is interesting, at this moment, to narrate another fragment of our experience with the teenagers, who help us to think about all the issues pointed in this writing. We have called this fragment as *The door and the shame*:

Antônio, who is shy until now, shows himself very well behaved near the others. As soon as we speak of the free association dimension, i.e., that one can whatever they want inside the room, , the boy says without thinking too much: ‘Ok, so close the door’ (Excerpt of a narrative of the research, 2013).

The door seems to operate the connection with the school, with the daily routine environment, where the body lives as disciplined, waited, obeyed. The door, while opened, seems to be a risk, a fluid passage of the *can be*. Paraphrasing Fernando Pessoa, the possibility of the *Inner Self and of the other Self(s)* emerges. *Can be* another with the other invokes a strangeness and, at the same time, allows the experience of other position of himself. Closing the door was the condition of possibility for the emergence of the play, or rather, of playing as the production of other senses and, maybe, of a certain profanation of the school space. This, at a certain point, is related with the adolescent experience. Not the transition, but the between. Between this side of the door and the other side. *Thus, the door is closed (end of the scene).*

Therefore, we propose, from these elements, to think about the insertion of the cinema in the school as an Other, another place of

transmission, another way of relation to the word, that does not stop welcoming the way of life that the students have experienced, but that understands that they are not absolute and unchangeable truths of these subjects in the social bond. The purpose is to enable a moment with the youth when the dimension of experience can be more pronounced, both metaphorically and literally. When speaking about experience, we are speaking about a space where the happenings have a place and, for that, it is necessary to speak about certain conditions that preceded it. As Gurski and Strzykalski (2018b, p. 411) discuss, we speak about previous conditions, as we cannot stop considering “[...] that an event, assumed as the episodes that are composing our lives, like watching a movie for instance, could or could not decant in an *experience*, there is no guarantee previous to this process, but a bet”.

Opening space to profanation, to the creation, to the (re)invention of the subject is a proposal of intervention with the adolescents through art and listening: “Move yourself. Subvert yourself. Enter into movement between yourself and the object, being assumed from a certain vertigo (the vertigo of the reel). (Re)turn to be: analytical convening, artistic convening” (Rivera, 2007, p. 21). A convening allowed by the Other that does not present himself as total, in this open space for the dimension of experience through Cinema and Psychoanalysis as (other) methodological resources for the educational work of research and intervention with the teenagers.

Regarding the mentioned possibility of movement and subversion, reminding us of the day when, during the *Cine na Escola*, we worked with the short film *We All Want To Be Young* (Box 1824, 2010). It is a filmic production that compiles the result of five years of research (2005-2010) of Box 1824, a Brazilian company specialized in tendencies of consumers behavior. In a very dynamic way, the short film addresses the sociocultural and economic differences of three distinct generation: those who were born in the 1940s/1950s (*Baby Boomers*), 1960s/1970x (*X Generation*) and 1980s/1990s (*Millenials*).

When watching the scenes on the so-called *Millenials*, nominated as the youth of the contemporary times, the teenagers become quite restless: no, *nothing like that, very unnatural, it seems like MTV things*. Few of them even said that the adolescence lived in that territory would not correspond to anything that the short film was showing.

When collecting this repetition in the teenagers’ discourse, the scholarship receivers proposed that they could talk more about how it would be to become a teenager in that space. Aspects related to violence and vulnerability, as the closeness with the drug traffic and the routine police approach in the territory, could have space to circulate, something that, actually, did not appear in the film production.

Tensioning the strangeness caused by the encounter with the images opened the possibility of not only mark the difference, pointing to the elements that were not there, but also to some similarities that were unnoticed in a first look. The short film nominates as *chronic anxiety*

one of the strongest characteristic of the *Millennials*, leading specially to the immediacy, to the nonlinear thought, to the easiness to be in a state of boredom and to the imperative of adopting a multitasking position in relation to life. The scholarship receivers noticed that, while they watched the movie, some teenagers were simultaneously using their smartphones, listening to music and talking to their classmates – a position that was very close to the film narrative at stake. This intervention made that this nuance of the short film could also be considered and discussed, unfolding the initial strangeness a little more.

Final Remarks: other nuances, new ways

For Agamben (2007), a new experience of the word is beyond the communicative purpose of language, it emerges from this polysemy, of the game with the words, the game, the profanation, of another (new) use. The author (Agamben, 2007, p. 67) claims that “[...] making the game to go back to its purely profane vocation is a political tool” (Agamben, 2007, p. 60).

Working with the cinema can contribute to tread this path, or rather, for the construction of a certain methodology of intervention, as this enables the convening of the other, the profanation of the word, the inscription of some type of new. Beyond illustration and representation, the filmic narrative instigates the production of another text from a sequence of images. The irreducibility between image and language, between what is seen and what is said can open powerful spaces of creation, instead of repetition and closure of meanings (Barros; Gurski, 2013).

It is appropriate to emphasize that the *Cine na Escola* sustained itself on the psychoanalytic listening in conjugation with the ethical-methodological effects of the work with the topic of experience in Walter Benjamin as methodological inspiration. So, any research-intervention that includes Psychoanalysis as the theoretical-methodological reference subverts the assumptions of what is taken as science through the device of transference, reinserting the experience of the subject, that is, the experience of the unconscious, in the research.

Beyond the criterion of transference, we highlight that every research in Psychoanalysis is characterized as a clinical research, not in the sense of using the space of the setting, but rather for considering the premise that the productions of the unconscious, either in a therapeutic space or not, are susceptible of investigation (Elia, 2000; Gurski, 2010). It is precisely in this sense that we can sustain that the present study – derived, mainly, from the experience with a device of listening that expands the borders of the traditional clinic – it has not been removed from the foundations of the clinical listening based on the ethics of Psychoanalysis.

Therefore, what is processed in this dynamic is the constitution of a transference field, in which the researcher puts himself in the place of a supposed knowledge, so the subject could speak, and when speak-

ing he can also listen to himself and appropriate himself of his saying – what implies the production of knowledge of the subject and not of the one that is listening. So, it is important to highlight that the position of knowledge of the researcher is always an assumption and not a fact (Gurski; Strzykalski, 2018a), since it is about a place that, instead of offering certitudes and ready ways of how the subject must guide himself in the world, it provides provocations, notes and interrogations that could sustain a space of circulation of the word as free as possible of the bonds of a totalizing Other.

In the article *O inconsciente é a política?* [Is the unconscious politics?], Marcelo Checchia (2011) says that, apparently, the story of politics in our civilization, assuming the term *politics* as the different possible ways of governing life, indicates a tendency of man in establishing relations of domination and servitude. The author also claims that politics cannot be thought secluded from power relations – usually, governing implies that a few control and the others obey. In this context, there is always a figure that centralizes power, the One, the maximum instance whose responsibility and authority are exerted by the power of taking the final decisions.

We understand that the researcher in psychoanalysis, when invoked to occupy the place of One in the transference, of the one who detains the knowledge that is missing in the subject, must answer from a position that points to the non-existence of totality. In this sense, psychoanalysis, as a method able to listen the unconscious manifestations of the psychic, emerges precisely from a profanatory act that searches other ways to respond to the power and the politics of the One.

To bond the profanation of the One that emerges in the traditional psychoanalytic clinics with the fact that we, nowadays, have dedicated ourselves to the assignment of taking psychoanalysis to other spaces, as it is the case of *Cine na Escola*, what put us to think if this space could not be considered as a *profanation device* (Broide, 2014). This is so because, according to Jorge Broide (2014, online), these devices:

[...] enable an actual circulation of the word and work like spaces of deep reflection about community life and the creation of ways of confronting of the sharpest questions, like death of the young and pregnancy in adolescence, the hegemony of organized crime in the territory, violence and police corruption and the most different ways of a fight for human rights and survival.

With *Cine na Escola*, when we propose a certain profanation of places and knowledge, we bet in the possibility that the teenagers could give to the word the dimension of plenitude, in the sense that Psychoanalysis gives to the full word, the word listened, from the dimension of the unconscious: that from the enunciates could emerge new enunciations, what goes beyond what one wants to say. We understand that the creation of new devices of intervention, liable to include the dimension of experience and deconstruction of meanings, of what the youth receive in the different dimensions of transmission is what could make

possible the production of effects in the subject, in their process of subjectivation. We also understand that the construction and experience of devices like this, in the education field, can produce turns and movements liable to qualifying the place of the adolescent subject in the school and in life.

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Notes

- 1 For further details, see Gurski and Strzykalski (2018b).
- 2 The Research Center of Psychoanalysis, Education and Culture (NUPPEC/UFRGS) is a joint action between professors of the School of Education and the Institute of Psychology from UFRGS. It develops its actions within the scope of two Post-graduate programs: Education and Psychoanalysis: Clinic and Culture. Professors, researchers and scholarship receivers from the two units – Psychology and Education – participate of the Center. We have developed our work from the axis 3 of the Center, called Psychoanalysis, Education, Adolescence and Social Education. For further information, see <www.ufrgs.br/nuppec> and <www.facebook.com/nuppec>.
- 3 For ethical-racial reasons, we highlight that the subjects that participated of the research-intervention were mostly white and not directly involved with the drug traffic. It is important to name the race of these youth matters so that we can increasingly discuss topics like violence and delinquency in a complex way, with the inclusion of a bigger number of variables that participate in the construction of the problematics associated to the young people of our country.
- 4 To deal with the psychic constitution, Lacan distinguishes two instances: the one called the *little other*, that would be the similar, the imaginary partner, and the *Other* (big Other), that he conceptualizes as the symbolic instance and thus, of the language, that defines the subject, being of a prior nature and external to him; place of the word, of the treasure of signifiers (Lacan, 2010).
- 5 The real is one of the three registers that, with the symbolic and the imaginary, found what Lacan called RSI – the indissociable instances linked by the Borromean knot that account for the relation of the subject with the missing. The real designates what is impossible of being symbolized; the symbolic would be the place of the signifier and of the paternal function and the imaginary, the supreme place of identifications, place of illusion of the self, of alienation of the subject. For further details, see Roudinesco and Plon (1998).
- 6 In this text, Agamben (2007) claims that the separation established itself as a power device (removing it from the sphere of men) of the capitalism, mainly, as a religion (it also refers to the economic and legal spheres, despite highlighting religion in a more vehement way).
- 7 We have been inspired by the title of the paper *A escrita acadêmica: a arte de assinar o que se lê* [Academic writing: the art of signing what we read] (Rosa, 2005).
- 8 The original names were replaced for fictional names to guarantee the anonymity of the participants.

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