

# **BETWEEN OASIS, ISLANDS, AND DESERTS: CROSSING THE WEARINESS. INTERFACES BETWEEN FICTION, LITERATURE, AND SUBJECTIVITY IN MENTAL HEALTH**

ENTRE OASIS, ILHAS E DESERTOS: ATRAVESSANDO  
CANSAÇOS. INTERFACES ENTRE FICÇÃO, LITERATURA  
E SUBJETIVIDADE EM SAÚDE MENTAL

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### **ABSTRACT**

This article is a readaptation of the final paper of residency, a fictional product that will be based on the experience lived by the author within the two years of Grupo Hospitalar Conceição, through the art-based research methodology. Working as a means of elaborating learning and experiences carried out in the field and using the metaphor of crossing a desert, the paper is articulated as an imaginative exercise based on experiences and the vision of art as a laboratory for languages, capable of solutions for everyday challenges, expressing silenced affections and discovering unseen elements of the work and teaching institution through contact with its object of interest.

**Keywords:** Subjectivity. Art. Psychoanalysis. Fiction. Mental Health.

### **RESUMO**

O presente artigo trata-se de uma releitura do projeto de conclusão da residência, um produto ficcional que será baseado na experiência vivida pelo autor dentro dos dois anos do Grupo Hospitalar Conceição, a partir da pesquisa baseada em arte. Funcionando como meio de elaborativo de aprendizagens e vivências realizadas em campo e usando-se da metáfora da travessia de um deserto, o trabalho articula-se como um exercício imaginativo baseado em experiências e na visão da arte como um laboratório de linguagens, capaz de proporcionar soluções para desafios cotidianos, exprimir afetos silenciados e descobrir elementos insabidos da instituição de trabalho e ensino através do contato com seu objeto de interesse.

**Palavras-chave:** Subjetividade. Arte. Psicanálise. Ficção. Saúde Mental.

## **1 INTRODUCTION**

This work consists of a reinterpretation of the residency conclusion project, an exercise by the author to elaborate the experience as a resident within the mental health program at Grupo Hospitalar Conceição and express through fiction the clinical practice of a psychologist who works with the word in Psychosocial Care Centers. To do so, it was thought to build the final work of the residency through a narrative method, with fictional characters, since writing, both of the case and the transference impressions of the listener, is one of the main resources in clinical work, and fiction, a method of expressing yourself very dear to the author of this project.

One of the objectives with this work will be to test the following hypothesis: is fiction writing aid in crossing the multidisciplinary residency? For this, we will use the fiction narrative methodology, a qualitative approach derived from art-based research. After writing, over this two-year journey, a reflective essay will ponder the results. The scarcity of this type of production in the Brazilian scientific research scenario and its originality in the health field is one of the main justifications for the project.

This article will work mainly with the image of crossing the desert as a metaphor for the passage through the experience in the multiprofessional hospital residence. In the first section, I talk a little about my personal motivations for this type of research, and then we will work with the image of the dryness of everyday life, linking with the main argument of the article. Next, a more refined reflection on the world of work in the contemporary world and the health worker universe itself will be made from the book "The Burnout Society," by the philosopher Byung-Chul Han, and finally, we will deal with the relationship between islands, deserts, and style from Deleuze's philosophy of difference. At the end of the article, questions concerning the methodology and the general objectives of the work will also be explored more closely, in addition to brief final considerations, since the final work continues in its construction process.

### **1.1 CREATIVE WRITING AND SUBJECTIVITY**

One of the personal motivations for the final work was a remarkable experience for me in 2016, the year in which I was accepted to participate in the creative writing workshop of Professor Luiz Antônio Assis Brasil, after a selection process the previous year. At the time, I was in my fifth year of graduation, and, with some arrangements with the professors of the psychology course, I was able to take classes taught on Thursdays at the Faculty of Letters at PUCRS for two semesters. In this place of writing, I found a relaxed and potent space for expression, an open field of breathing, and contact with many other aspiring writers whose professional practices and styles intercrossed each other, creating a green

plain of exchange and learning. In this period, the most striking thing for me was the balance between seriousness and relaxation, experimentation and technique, leaving a record of interest in continuing the fictional writing as a possible approach to say something significant; a form of resistance to the weight of academia and the dryness of life; as well as a way to continue (un)knowing the world around through metaphors and allegories. Perhaps, like any artistic work or a writing with pretensions of that order, the element of mystery and invention seemed essential: there was always an encounter in the workshops that took place between the one who reads and the text that was produced, and this encounter one was never sure of, it was always something different that was produced there.

Back in 2019, it was perhaps in the first weeks inside the Hospital Nossa Senhora da Conceição, with its strangeness and astonishment of being in a hospital environment and the repetitive routine of the bus, that the idea to transform that experience into literary writing took shape. There was a lot to explore and learn there, even outside the field of my technical skills. Recalling some words from Professor Assis Brasil, who this year released a book based on his famous annual workshops, “the fiction writer will be a curious being, the indiscreet one who wants to know more and more about any subject. Knowing for knowing, at first. The time will come when, disconcertingly, all of this will resurface in a narrative” (Assis Brasil, 2019, p.14). Not that I need to be an expert in all areas, but perhaps a good dilettante, with this diffuse interest in anything that seems rare, like a child who does not know the world around him. Being part of an institution through work, inhabiting its interstices, and traversing its strange geography, was, along with the proximity to other professional groups, a fruitful field to produce something different as a result of two years of learning.

As far as the profession is concerned, there has always been a lot of interest in the psychoanalytic clinic and its method of working on the unconscious. Although there was respect and appreciation for the other areas of psychology, especially social psychology, I ended up identifying myself progressively with psychoanalysis and its proximity to other spheres, such as visual arts and creative writing. It seemed to me that this possibility of facing the person or the user as a work to be deciphered and admired, or a rich spectacle that unfolds before our eyes, was something more exciting than to approach the subject in psychological suffering only as a set of symptoms to be diagnosed as a particular disorder. There is a lot of poetry and beauty in the way people tell themselves and their own lives, even when they are extremely sullen. The testimony of these moments consists of a real privilege of psychologists and mental health workers, and therefore should not be taken lightly and understood purely as a technique to be prescribed: there is an element of mystery and awe almost superhuman, dealing with the meeting between two subjects. It is a meeting (one that listens and narrates) that has the power to change both radically.

Naturally, the encounter with literary text and art allows for a certain amount of identification that is also therapeutic or cathartic. Making a brief parenthesis here, if we can understand the clinical case as, in addition to a method of transmission, also a small literary fragment, one can dimension the appeal that it is capable of providing to which it is addressed: therapists in training, or constant learning, are mobilized through a little fiction.

For Nasio (2001), the report of a clinical encounter is never a faithful reflection of a concrete fact, but its fictitious reconstruction (p.17). The author further argues that, of the three functions that the written clinical case has, one of them is the didactic function, transmitting the theory when addressing the reader's imagination and emotion. The author brings this function closer to the Aristotelian concept of catharsis, where "the spectator frees himself from the tension of his passions when he sees the spectacle of his intimate drama performing before him. One watches the conflict unfolding outside" (p. 12). It is hoped, therefore, that a written work within the scope of the residency can also provoke the reader some level of catharsis or enable him to experience a little of the daily dilemmas of health professionals.

Still, regarding the history of this work, we know that through the lens of the narrators, we will follow the path of two characters, both residents, who, with their different experiences and professions, will be able to have a unique encounter with their work object and study: mental health users. During this, we will have the other elements that make up the narrative: the networks, the political moment, the social tension, etc. that help to contextualize the writing.

## 1.2 REAL DESERTS, INK OASIS

*Todo abismo é navegável à barquinhas de papel.*

Every abyss is navigable to paper boats.

Guimarães Rosa, Desenredo (1967).

One of the main justifications for thinking about this work, based on the modality of research in fiction, was the fact that the reality in the contemporary has presented itself very arid, and, amazingly, art brings us a kind of breath and color unique to our daily lives, like an unknown oasis that reveals itself through a procession through the desert, capable of giving a new meaning to the journey. Like a stone in the way, art in its apparent insignificance can disturb routes, creating deviations, being insubmissive to the silencing of subjectivities, and our conformism in the face of the apparent "normality" of things. It is now a source of pause and contemplative reflection, which inclines us to change, or at times a real blow,

demanding an immediate reaction by giving contours to certain discomforts and bringing undercover restlessness to light.

Sousa (2017), from the crossing metaphor, starts his article by listing the countless deserts that we need to cross in Brazil: wars, massacres, conservatism, and the State's neglect regarding Brazilian citizens. When presenting the idea of desert, in this context as an extremely fertile and powerful allegory, it differs from the definition of common sense that sees it as an open space, a void without contours or routes:

I think of deserts in another sense, that is, deserts as totalitarian places where images are presented as imperatives, where the paths are already exhaustively indicated, full of prescriptions, regulations, where there is no space for the unprecedented, for the out of place, for the diversion, for the drift. In other words, I think of the desert as those spaces where we are unable to found a place where we feel authors, subjects, recovering some role in our history" (Sousa, 2017, p. 25 and 26).

Thus, what seems to be at stake in the author's text is our ability to inscribe a mark that concerns our authorship or subjectivity, even when, as it is the case in the world of work, the protocols seem to overlap in such a way that the working subject feels like a perfect gear, without choices or autonomy and capable of only a single type of movement, since any deviation or opposite direction would unconsciously threaten the entire structure of the institution, putting him at risk. It is with this commitment to deviation and difference that we can read the audacity of the character in Jorge Luis Borges' short story "The desert of the Sahara" (apud Sousa 2017 p. 25) when he picks up some sand near a pyramid and lets it fall silently a little further while murmuring: "I am changing the Sahara."

This handful of sand would be another metaphor for the analytical act, the creative act, and the poetic act. Like T.S. Elliot, who in his poem "The Wasteland" asks us the question: Do I dare Disturb the universe? To disturb the universe is to write a proper name in the anonymous regulations, to make a difference in the monochrome of the prescriptions, to tear up a map to constitute your map, to affirm a singular position.

Here, the author stresses the importance, in the same way as the apparent insignificant act of the character of Borges, of not giving up founding a place of authorship, of protagonism in the face of these deserts of history (Sousa, 2017 p. 25).

### 1.3 PERFORMANCE PRESSURE IN THE DESERT CROSS. HOW TO GET THERE?

I now propose another reflection on the aridity of the contemporary, which I started talking about in this session, as a second justification for the work. It is possible that when crossing a desert, there is, in addition to the feeling of lack of references and helplessness (or the totalitarian excess of the prescribed routes), an additional feeling on the route: tiredness.

In *The Burnout Society* (2017), the South Korean philosopher Byung-Chul Han explores some important concepts in his critical production. Right in the first chapter, we have a reading about the recent ontic or discursive paradigms that directed modernity until recently and their respective social epidemics: the immunological paradigm, with its nomenclature of familiar/stranger that the author understands as being frankly military (as terms such as "combat," "enemy," "intruder," "defense" are used, within the biomedical descriptive scope), viral and bacterial diseases would be characteristic; the neuronal paradigm, which emerged at the beginning of the 21st century, with the advent of interest in mental disorders and their neurological explanations, would put psychiatric diseases such as depression, burnout syndrome, and ADHD on the stage. He also points out that, in the immunological paradigm, a dialectic of the negative would be present, while in the second, the imperative of positivity is what stands out.

In addition to these fundamental concepts, it is worth highlighting a valuable concept proposed by the author that concerns the transition from disciplinary society to another model, the performance society:

Foucault's disciplinary society made up of hospitals, nursing homes, prisons, barracks, and factories is no longer the society of today. In its place, a long time ago, another society entered, namely a society of fitness centers, office buildings, banks, airports, shopping centers, and genetics laboratories. 21st-century society is no longer a disciplinary society, but a performance society. Its inhabitants are no longer called 'subjects of obedience,' but subjects of performance and production. They are entrepreneurs of themselves. In that sense, those walls of disciplinary institutions, which delimit the spaces between the normal and the abnormal, become archaic. (Han, 2017 p. 23-24)

Now, these concepts seem to me completely up to date at the time we live. If this type of employment relationship marked by positivity and performance, where the boss expects his employees to fulfill increasingly unattainable goals and happily, is more explicit in companies and autonomous activities, we see that it has spread everywhere and even in a total institution like a federal hospital, we are also able to feel the effects of this logic. Out of this context, the "self-made man" is pandemic for our social imaginary as a corollary of meritocratic neoliberalism, insensitive to the differences that produce

certain types of conditions of success and (in the overwhelming majority) failure. The different models of underemployment and informal contracts such as application drivers or delivery deliverers, as well as the language of "start-ups" and "coaches," who intend to change the "mindset" of their customers as if everything was a matter of personal will, are serious symptoms of our crazy trajectory towards an idealized and completely destructive vision of social and economic dynamics in the labor and social sphere.

Although I started talking about tiredness, I was not able to give my testimony about the work process that has a workload of sixty hours a week, which does not constitute an employment relationship and happens in a scenario of dismantling mental health policies and the unique health system as a whole. Wear and burnout are not foreign adjectives for other colleagues and me, running after fulfilling all the demands prescribed by the residence, often overflowing the countryside scene. Still: tiredness would risk being an omnipresent element in any narrative of Brazilian workers' lives, especially in the current scenario of labor reform, which postpones the expected "rest" for an increasingly uncertain future.

Thus, while personal success is prescribed as a possible ideal and shared by all, our society is generating an increasing number of depressed and failed people. Whereas in the past disciplinary society had as a by-product crazy and delinquent individuals, today we have the out-of-the-curve people who are in a state of paralyzing chronic fatigue, the over-stimulated and the anxious. Although the subject of performance is faster than that of control and discipline, as he believes he is an agent of his luck, he is also more likely to fall into the extreme of exhaustion:

What causes burnout depression is not imperative to obey yourself, but the pressure of performance. Seen from here, the Burnout Syndrome does not express the exhausted self, but rather the consumed soul. According to Ehrenberg, depression expands where the mandates and prohibitions of disciplinary society give way to self-responsibility and initiative. What makes it sick is not the excess of responsibility and initiative, but the imperative of performance as a new mandate of the postmodern work society. (Han, 2017, p. 27)

Not surprisingly, many of the users who seek the mental health service due to chemical dependency show symptoms of extreme emotional exhaustion: often the use of substances allowed, initially, the patient to be able to handle the runs he needed to do at dawn as a driver, for example, or going through equally tiresome and boring workdays. And, if we can make a provocation possible, wouldn't the medicalization of the suffering of these patients be another artificial resource and, perhaps, perverse, for them to continue managing to perform and meet the demands that are expected from "healthy" individuals? Questioning this strain would fit another article.



Although we can mostly see the control operating on the resident bodies (the time when it enters the field, when it leaves), and see how this logic of the hospital and state institution is still very disciplinary (with all its hierarchies and chains of prohibitions-permissions), something from the performance society already crosses everyone involved in mental health: we would always like to be able to benefit more people, when it comes to numbers, or even more effectively, with less recidivism, concerning work performance. Rumors always circulate regarding the fate of residents and their “usefulness” for the hospital. For that reason, one of my bets is that fiction writing can also serve as a device that bypasses these strenuous logics, allowing creativity, spontaneity, and chance to find their place in a place that is arid and possibly maddening for such a fragile bond of labor.

#### **1.4 A LAST WORD ABOUT FICTION: EXILE, ARCHIPELAGOS, AND STYLE**

Gilles Deleuze (2004) has a brief manuscript from the 1950s, published posthumously, where he philosophizes about the condition of desert islands. In “Causes and Reasons of Desert Islands,” the author starts his thought by distinguishing between continental islands (accidental, derived islands, dislocated from the continent by an erosive process) and original or oceanic islands (arising from the occluded land underwater, as in the form of an underwater eruption or a coral reef) and as their condition, their nature, and symbolic appeal, points to a battle of pure immanence and dynamism between land and sea, father and mother or, still, civilization and nature.

Based on the hypothesis that, philosophically, the condition of an island is always desert, as a natural impulse to detach itself from the continent or the bottom of the ocean, it also opens the geological senses to the binomial that presents separation and recreation (forces intrinsic to the insular movement, the first concerning the continental islands and the second to the original ones) and how, even with the inhabiting of this island, it remains in its desert condition, or deserted: man, with his occupation movement, he would not break the desert, he would sacralize it. Deleuze understands the ideal inhabitant of the island, the perfect savage, as this man who would be “pure consciousness” of it, and the island, being only the dream of the man. This primitive man, who the ancient explorers sought to know, would be “a man separated, absolutely creator, an Idea of man, in short, a prototype, a man who would be almost a god (...) a pure Artist” (p. 8). However, he points out, given that men, even volunteers, are not identical to the movement that puts them on the island, they do not resume the impulse that produces it: it is always from outside that they find the island and the fact that its presence is contrary, in it, the desert. The island’s desert condition is due to its surroundings: it is surrounded by an ocean, which Deleuze also reads like a desert at a given moment in the text, inverting his reasoning.

The author presents us with two cases of literature dealing with desert islands and their respective beginnings, but he let us deal here with the first: Robinson Crusoe, by Daniel Defoe. About this book, Deleuze will be in charge of presenting the relationship between the character Friday (savage that the protagonist finds on the island) and Robinson, who seeks to carry out a movement of recomposition of bourgeois life in the island desert, for that purpose using the wild character like a slave. The author tries to allude to the mythical condition that the image of the desert islands provide, pointing out the myths of restart that they raise in their inhabitants, as it is the case of the myth of the flood.

Well, I would like to take advantage of Deleuze's island philosophy as another metaphor for thinking about deserts and their arid crossings: here, clearly, it is an inversion of the condition of sand desert to a sea desert, or a contrary type of situation that we find in oases in continental deserts, depending on the perspective adopted. For this type of crossing, crossing a set of deserted islands, you need another map and even a special navigation system. Therefore, taking advantage of the strength of recreation pointed out by Deleuze, we can say that it is from an island, an exile or isolation from the continent that we can recreate worlds: just as the myths of origin of the savages isolated from the continent, we can inaugurate a cosmogenesis from the island of editing our memories, and this solitary island is the act of writing itself. It takes a level of island exile to look at and reflect the world and, from this new place, recreate it, organizing new mythologies or narratives.

Sousa (1999) proposes that every true act of writing implies a certain condition of exile for those who face the challenge of writing, which for the author is a distance from the spoken language itself, a strangeness that allows it to constitute itself as otherness. Also, the author, or subject of this new writing, will not be the same as the one who set out to write, but another, a stranger. And that this act is not without consequences, as it has a corporal risk. Sousa refers to the "style blow," a Latin word of stylus or stylus, a tool used to split or cleave, used on marble blocks, which thus created a mark on the surface. Furthermore, the condition of the author also presupposes a difference, a discontinuity, a transgression, or rebellion with a canon, as he refers us to Foucault's hypothesis. While in the past, the condition of writing was anonymity due to its orality, due to the excess of the importance of the collective, today, we would not be able to bear to ignore the author of a text.

I want to deal briefly with writing within the psychoanalytic "island." It is understood the importance of writing in the clinic since its beginnings, where Freud used to transmit the experience of his cases through literary resources, similarly to a novelist who composes his characters based on his observations.

Porge (2009) points out how, at the time when Freud wrote his stories, they were often read like novels. We can say that, following the clues of Porge, the father of psychoanalysis was a true fiction writer,

bringing a character and his conflict that was being dissected throughout the text, until the moment of his epiphanic revelation, or intimate truth.

The author also maintains that Freudian psychoanalysis had a role in conveying the truth through the patients' narratives and how this subject's truth was not limited to the accuracy of the story transcribed by the analyst, in his retentive capacity to listen. "Freud substitutes accuracy for another notion, that of truth or veracity, and in this respect, it will not vary" (PORGE, 2009, p. 18). There is a substitution of accuracy in the psychiatric tradition for the fictional truth of the analyst-writer, involved in what he hears.

Lacan (1995), psychiatrist and psychoanalyst, already pointed out the "fictional" nature of the truth of man's psyche: "the truth has a structure of fiction" (p.254). At this point in which reality and fiction become entrenched, it is understood that transmitting an experience through fiction will be, in addition to the previously discussed, a therapeutic resource, capable of assisting in the crossing of this true experience, which is the two years of multi-professional residency, full of charms, anguishes, joys, losses, and learning, in addition to additionally presenting part of this knowledge/act to a reader through literary means.

About the narration, we have in the text "Experience and poverty" by Benjamin (2014), the fact that the transmission of experience through the act of narrating would be losing its place within the modern world of improved technique. The postwar generation, full of trauma and with its advanced technology, would be progressively unable to tell stories. "What dying people say words so durable that they can be transmitted like a ring, from generation to generation? Who will even try to deal with youth by invoking experience?" (p. 123). This, in turn, makes men "a completely new form of misery," that is, the inability to tell stories as a means of transmitting knowledge.

## **2 OBJECTIVES**

One of the first objectives with this work is to test the following hypothesis: is fiction writing aid in crossing the residency? For this, an artistic exploration will be carried out through the passage of services through the creative expression of the author. The second objective is to discover, through fiction, elements of the real and of the institution that would normally go unnoticed without a curious and inquiring look.

With Wood (2011), we understand that fiction and reality feed back, the former being a powerful tool to discern elements of reality previously unknown through some artifice, mainly that of the poetic and metaphorical invention. It is through this stylistic boldness combined with technique and the writer's

desire to be true that the text would come to life: “the blue river of truth” meandering over the most solid terrain of fiction (p. 196). Literature, in his view, is artifice and verisimilitude, the latter element also understood from an Aristotelian perspective as mimesis, or the process by which something written refers to something real that happened in the world or that could have happened.

We also see that the experience of some medical writers (Moacyr Scliar, Tolstoy, Lobo Antunes, Celso Gutfreind) who, dedicated to both their *métier* and fictional writing, were able to compose beautiful literary works while enjoying notoriety in their medical work. We understand that part of their work drank precisely from their observations during clinical work. One of the final objectives, far from the pretension of a beautiful literary work, is, rather, an artistic product with an air of philosophical questions, fruit of the experiences and contact with the various elements of the residence in mental health: patients, residents, tutors, fields, co-workers, friends, family, etc.

### **3 METHODOLOGY**

The methodology used in the work will be that of a fictional narrative; through the point of view of two fictional residents in contact with users of mental health services. Based on the hypothesis that writing helps in the passage from the multiprofessional residency, we will evaluate how the author will be and his subjectivity after the conclusion of the narrative.

On this type of qualitative research, art-based research, Ferreira (2017) understands that fiction has always been present in the history of science, including this, depending on a good number of fictions and myths to consolidate itself, pointing out throughout the article the history of this interface between fiction and science. The author will question the objectivist claim that arose in academic research from Cartesianism and the suspicions of any other paradigms that do not have scientific positivism as a methodology.

To this end, he will trace, with the help of other authors, some paths that point to abstractions and fictionalizations in the scope of the sciences, diluting the separation between fact and fiction. Even the most objective sciences, such as mathematics, cannot completely give up fiction and imagination.

And it is precisely to use fiction and imagination abundantly that in the last decades a growing movement of researchers has emerged that uses literary text, fictional narratives, and poetry not only as an object to be analyzed in research but as a form of own construction of their research (Leavy, 2016; Sinner; Lego; Irwin; Gouzouasis; Grauer, 2013 apud Ferreira 2017)

The author also points to the popularization of artistic making as a process of scientific investigation from the crisis of positivism and scientism, since the 19th century, where imagination was understood as confused, the source of fear and error, in addition to presenting the truth differently and, with the heyday of postmodern readings, it was used at the outset to challenge the ideals of infallibility, universality, homogeneity, and certainty. A reference author in this type of research is Patricia Leavy (2016), who builds a small trajectory of Arts-Based Research. This would have appeared between the 1970s and 1990s and developed until it constituted a considerable methodological genre. ABR develops in a transdisciplinary methodological context and involves crossing disciplinary boundaries. Artistic research practices would be used in all phases of social research, and their varied genres include poetry, theater, performances, dance, visual arts, films, novels, and other fictional genres. (Ferreira 2017 p. 2808).

Diederichsen (2018), in his doctoral thesis, also contributes to thinking about research based on art, bringing other authors who wrote about this methodology. She gives main attention to Jagodzinski and Wallin (2013), Canadian researchers, who inspire their thesis and propose what is called “ethics of betrayal”:

Jagodzinski and Wallin, understand, as we have already mentioned, ABR as a potentializing device for an ‘ethics of betrayal’ – the creation of deviant and disturbing actions that resist, problematize, destabilize, and displace the normatizing mentality of contemporary hegemonic cultural assumptions. (Diederichsen, 2018 p. 129)

The author draws attention to how, in Brazil, artistic research methodologies are still poorly studied. The discussions and debates on this theme would be, in the Brazilian academic environment, in its initial phase. Another pair of authors that Diederichsen presents is Elliot Eisner and Tom Barone, with their Arts-Based Research (2011).

To collect information about the characters, we will search the records made in a field diary, the author’s memory, his imaginative capacity, and other tools concerning literary creation. An essential part of the methodology of this research project, writing, should take place on a regular and constant basis, along with the exposure of the material produced in the research group.

With Freud (2015), we see that writers share a special characteristic with both children and those individuals given to reverie. Of the former, he says that literary creation would be a substitute for children’s play. We never give up a pleasure entirely. We replace it with another. The child seriously fantasizes about a world (the adult world, of which he/she is not yet a part) in the same way that the writer or poet builds his air castles, inhabited by heroes and the most varied characters.

In addition to this similarity, the writer also shares a similarity with the common, or neurotic individual: his creations, in Freud's view, would be wish fulfillments based on daydreaming, or daytime dream, intimate material that no subject feels excited to expose, keeping it as an intimate secret. From these daydreams or fantasies, which Freud classifies as ambitious or erotic, the initial material for the poetic profession arises.

We will investigate, therefore, how the gross experience of the residence can give rise to some narrative, with its characters, conflicts, and impasses, in a similar way that Freud investigated in his essay. And, above all, we have in mind that every clinical listening and case study implies a kind of character construction, both of those who are listened to, as well as of the narrator, or health professional.

## **FINAL CONSIDERATIONS**

The present article was a brief attempt to convey the research purposes of the residency work in an academic journal writing. Although the current literature lacks this type of production and methodology, similar attempts at invention exist within the residence of Hospital Conceição through the methodology of experience reporting. We still do not know what the final product of this project will be in terms of the number of pages and fictional genre, but this is a risk that is taken when wielding the stylus of a new authorship.

Regarding ethical aspects, it is important to highlight that no participant or user will be used as a research object, which, for practical purposes, will be like a report of the researcher-writer's own experience. Neither will formal interviews or any other method of obtaining qualitative records be made, such as recordings of conversations or interventions in groups to gather data on behaviors and interactions between human beings. Only the memory, imagination, and records of experiences in a field diary will be part of the material to compose the writing of the work of residency completion.

It is expected that the present article and the future conclusion work will be able to trigger new creative ways to build closings and problematizations of intense processes such as residency in health, both medical and multiprofessional, escaping the bureaucratization and protocols that, sometimes, do not concern the graduate students' experience and their desire as speakers. We also bet that, based on the production of difference and uniqueness, often inspired by art, something really new and important to be said about this crossing will become present.

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