

Fictional stories as a support in the crossing from childhood to teenage

Histórias de ficção como suporte na travessia da infância à adolescência

Las historias de ficción como soporte en la travesía de la infancia para adolescencia

Les histoires de fiction comme soutien dans la transition de l'enfance à l'adolescence

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Abstract

This article aims to investigate the use of fictional stories, reported by the subject under analysis, as a resource in establishing a phantasmatic reorientation, during the process of adolescence, in search of a certain subjective stabilization. To this end, a theoretical path was taken, anchored in psychoanalytic research, on puberty and adolescence, to understand the processes and impasses that adolescent subjects present at this time. Linked to these investigations, we used the considerations of a clinical case, seeking to demonstrate how the use of fictional stories, reported in the analysis, can be an organizer of the reality experienced by the adolescent, revealing it to be an important fantasy resource for the subject to get around the unbearable reality that the entry into puberty reveals.

Keywords: Psychoanalysis, childhood, adolescence, fiction stories, fantasy.

Resumo

O presente artigo tem como objetivo investigar o uso das histórias de ficção, relatadas pelo sujeito em análise, como um recurso em estabelecer uma reorientação fantasmática, durante o processo de adolescer, em busca de certa estabilização subjetiva. Para isso, foi realizado um percurso teórico, ancorado nas pesquisas psicanalíticas, sobre puberdade e adolescência, a fim de compreender os processos e impasses que os sujeitos adolescentes apresentam nesse momento. Articulada a essas investigações, utilizamos as considerações de um caso clínico, procurando demonstrar como o uso das histórias de ficção, relatadas em análise, pode ser um organizador da realidade vivida pelo adolescente, revelando ser um recurso fantasmático importante para o sujeito contornar o insuportável do real que a entrada na puberdade desvela.

Palavras-chave: Psicanálise, infância, adolescência, histórias de ficção, fantasia.

Resumen

El presente artículo tiene como objetivo investigar el uso de las historias de ficción, informadas por el sujeto en análisis, como un recurso en establecer una reorientación fantasmal, durante el proceso de adolescer, en búsqueda de cierta estabilización subjetiva. Para

eso, fue realizado un trayecto teórico, ancorado en las investigaciones psicoanalíticas, sobre pubertad y adolescencia, con el fin de comprender los procesos e impases que los sujetos adolescentes presentan en este momento. Articulada a estas investigaciones, utilizamos las consideraciones de un caso clínico, buscando demostrar cómo el uso de las historias de ficción, informadas en análisis, puede ser un organizador de la realidad vivida por el adolescente, revelando ser un recurso fantasmal importante para el sujeto contornar el insoportable del real que la entrada en la pubertad desvela.

Palabras clave: Psicoanálisis, niñez, adolescencia, historias de ficción, fantasía.

Résumé

Cet article vise à examiner l'utilisation des histoires de fiction, rapportées par le sujet en analyse, comme ressource pour permettre une réorientation fantomatique pendant le processus de l'adolescence, à la recherche d'une certaine stabilisation subjective. Pour cela, un parcours théorique a été réalisé, ancré dans la recherche psychanalytique sur la puberté et l'adolescence, afin de comprendre les processus et les impasses auxquels sont confrontés les adolescents à cette période. En lien avec ces investigations, nous nous appuyons sur les considérations d'un cas clinique pour montrer comment l'utilisation d'histoires de fiction rapportées en analyse peut structurer la réalité vécue par l'adolescent, devenant une ressource fantomatique essentielle pour contourner l'insupportable du réel révélé par l'entrée dans la puberté.

Mots-clés : psychanalyse, enfance, adolescence, histoires de fiction, fantaisie.

When discussing adolescence, we are faced with a controversial definition, as stated by Miller (2020). This is because this definition traverses chronological, biological, psychological, and sociological fields, among others, which do not align in an exact manner. However, he adds, one thing is certain: “adolescence is a construction” (Miller, 2020, p. 37) and, being a construction, nothing is easier than deconstructing it. Along the same line of argument, Domenico Cosenza (2015) highlights that thinking of adolescence as a time of crisis, rupture, and discontinuity in the passage from childhood to adolescence is a myth that does not hold up in contemporary times, since we are faced with adolescents traversed by a conformism and pacifism that diverge from the rebellions and protests of youth in other times. Similarly, Stevens (2004) points out that, for psychoanalysis, adolescence is a symptom of puberty and, as such, poses a question for the subject, summoning them to position themselves as desiring in relation to the Other. Despite the questions provoked in the adolescent subject at the moment of their encounter with the Other—whether concerning the real of sex experienced in their own body or the encounter with the other sex—our objective in this article is to investigate the use of fiction stories¹ as a resource for the subject to establish a phantasmatic reorientation of this time of adolescence in search of a certain subjective stabilization.

Based on this, this article will seek to address the possible subjective implications entangled in the entry into adolescence, particularly highlighting fragments from the clinical listening of the case of an 11-year-old girl, demarcating the moment of transition from childhood to adolescence in this girl. To this end, we aim to undertake a theoretical journey, supported by psychoanalysis, articulating clinical practice based on memory fragments of the clinical case of this girl, named here as Aurora, who was treated at an Applied Psychology Service (Serviço de Psicologia Aplicada - SPA) of a public university in the interior of Minas Gerais. This case raised questions for us about Aurora's use of fiction stories throughout her analysis, which allowed us to identify the possible solutions she used to navigate the period from childhood to adolescence. Therefore, it is from the psychoanalytic journey through this transition that we will approach the fiction stories reported by Aurora during her analysis as a point of articulation for her phantasmatic reorientation.

Puberty, Adolescence, and Psychoanalysis

Adolescence is not a psychoanalytic concept; however, it is necessary to acknowledge the importance of the implications of this moment for subjective constitution and for the practice of psychoanalysis, which is why many contemporary authors in the psychoanalytic field delve into this theme. In the early days of his studies, Freud (1901-1905/2016) does not specifically address the term adolescence, but uses, in the third of his *Three Essays on the Theory of Sexuality*, the notion

¹ The choice of the term “fiction stories” was due to the possibility of including various stories and narratives such as fairy tales, cartoons, television series, and films that refer to the illustrated clinical case.

of puberty as a term to describe this moment of transition to adult life, in which the subject undergoes transformations concerning biological and maturational issues, impacting the determination of psychic aspects.

In his studies on infantile sexuality, Freud (1901-1905/2016) points to the existence of sexuality in childhood, countering the popular notion that it would be absent in this period, only awakening at puberty. According to the author, therefore, the child carries with them the sexual drive, which develops throughout the pre-genital organization of the libido – oral and anal – to the phallic phase, the latter added in his 1923 text *The Infantile Genital Organization* and corresponding to the initial moment of the Oedipus complex (Freud, 1923/2011a).

Freud, still in the *Three Essays* (1901-1905/2016), highlights that the choice of object for libidinal investment by subjects occurs in two stages. The first would begin in the phallic phase of infantile sexuality, which would be interrupted with the dissolution of the Oedipus complex; and a second that would emerge at puberty. As the author reveals, the establishment of the latency period occurs from two moments: through the privation of the child's drive satisfaction from their parents, who are incarnated as their first objects of libidinal investment; and by the fear generated by the threat of castration, which results in the process of repression, marking the end of the phallic phase and, therefore, the Oedipal dissolution. Thus, "this phallic phase, simultaneous with the Oedipus complex, does not continue developing until the definitive genital organization, but is submerged and is replaced by the period of latency" (Freud, 1924/2011b, p. 184).

In this way, the libidinal investment directed at one of the parents, after being prevented from satisfaction, is replaced by the subject's identification with one of them, through the introjection of morality and paternal authority, constituting what Freud (1923/2011a) calls the Superego or Ego Ideal, in addition to the preservation, to some extent, of a relationship of tenderness towards the figure of the father or mother. Thus, the introjection into the subject's ego of parental identifications causes a portion of the world, external to it, to become an integral part of their inner world. From this process, the decline of the Oedipus complex occurs, and the subject enters the latency period. Dolto (2004) reveals that, at the end of the Oedipal time and, then, in the latency period, the subject concludes that they cannot find their love object within the family, but preserves an idealized tenderness for the parents, as well as a feeling of fear towards the law imposed by them as an effect of the castration threat.

Thus, when dealing with the latency period, after the Oedipal collapse, we are faced with a moment of waiting, in which the sexual drive is present, but reproductive functions are postponed. The drive, therefore, does not cease, but is diverted from its aim and, at this moment, finds directions, which may be partially linked to sexual inhibitions through education, also transforming into reaction formations and/or sublimations, whose energy is directed towards other objectives, such as creation and the search for knowledge and learning (Freud, 1901-1905/2016). In dialogue, Viola and Vorcaro (2013) point to the latency period as a moment in the subject's life when what seems to exist is a supposed calm, which, in synthesis, seeks to cover up an intense drive conflict emerged from castration anxiety.

Furthermore, while in the first stage, that is, during the latency period, the libidinally invested object is, in short, directed towards the subject themselves as a form of obtaining pleasure; in the second moment, with the advent of puberty and, thus, with the breaking of the latency period, the drive's direction is towards a sexual object external to the subject in the search for satisfaction. For Freud (1901-1905/2016), puberty configures, in synthesis, a change in the direction of the sexual drive. While in the first case the drive operated in a broad manner, concerning the different erogenous zones of the body as pleasurable, with the assumption of puberty these erogenous zones "are subordinated to the primacy of the genital zone" (Freud, 1901-1905/2016, p. 121) and are also placed at the service of the reproductive function. Therefore, object choice must renounce the first infantile objects, the parents, and begin anew as a sensual current. Thus, at the awakening of puberty, the Oedipal dramas, which were somehow silenced under the latent state, return abruptly to the subject who, therefore, is confronted with having to deal with the drive and its destinies.

Hence, we reiterate that when speaking of adolescence within the psychoanalytic scope, we mark, starting from Freud, the defined differences between one and the other within the analytic field. This is because, according to Jucá and Vorcaro (2018), the first term refers to a set of bodily changes that occur from biological maturation, moving towards physical aptitude for reproduction, while the second, adolescence, "comes in the wake of puberty, being a socioculturally circumscribed event. Within the boundaries given by the context, adolescence is a precious time, in which very elementary questions of the process of psychic structuring will be taken up again" (Jucá & Vorcaro, 2018, p. 247). Thus, for psychoanalysis, adolescence would not correspond to analyzing a purely chronological moment of development and maturation of primary and secondary sexual organs, but to articulating this organic process with a logical and unconscious time of the subject, subsequent to the latency period. This is because adolescence corresponds to an operation of a psychic and symbolic order, whose function is to enable the accomplishment of a passage to another phase in the subject's life.

Miller (2015) contributes to this theme by stating that adolescence is not a concept, but a construction and that, from a psychoanalytic conception, it deals with three fundamental questions: the exit from childhood, both biologically and psychically; the encounter with sexual difference; and the articulation of childhood narcissism to the adult narcissism in the molds of the Ideal Ego and Ego Ideal, in what he called the immixture of the adult into childhood; that is, a kind of anticipation of the adult in childhood.

Thus, Jucá and Vorcaro (2018), reading Lacan (1945/1998) on the logical times of the unconscious, consider the moment of adolescence as a time of concluding the infantile position of the subject for the emergence of a singular response to the enigma of sexual difference and, therefore, of the impossibility of completeness in relation to the Other. In this sense, the authors articulate a link between these two times, diachronic and synchronic, concerning the process of psychic constitution. That is, to think about the subject's future (*l'avenir*), it is necessary to consider the articulation between these two times.

This time of conclusion is articulated to the processes of the subject's constitution – alienation and separation – proposed by Lacan in 1964 (Lacan, 2008). Thus, it is from the dialectical process of separation that the subject can leave their infantile position, substantially alienated to the Other, and seek singular ways of dealing with their desire and, therefore, with their inherent lack. The passage to the subject of desire will be the work to be performed in the crossing into adult life.

This psychic work performed by the adolescent in this transition process will require them to perform mourning of the idealized place of the subject in relation to the parents' desire, as well as of their own relationship with the image of their infantile body (Rocha & Garcia, 2008). The adolescent subject will also be faced with the re-encounter of castration and the sexual, factors that imply an intense narcissistic reorganization and a re-elaboration of parental ideals and sayings, until then unquestioned.

Thus, with the drive irruption at puberty, through the encounter with the other sex, there must be, on the part of the subjects, a know-how with that which is, at first, excessive to them. However, it is understood that this encounter with alterity is always of the order of a bad encounter, as the sexual drive is impossible to be completely satisfied, being only partial. In this aspect, Lacan (2003a, p. 546) says, in his aphorism, that “there is no sexual relation,” exacerbating the impossibility of completeness of the subjects' structural lack. It is about this bad encounter of the adolescent with alterity and how they will respond to it that we seek to address.

Phantasmatic Reorientation in Adolescence

In the Preface to the play *Spring Awakening*, written by the playwright Frank Wedekind in 1890, which portrays the relationship of young adolescents with the awakening of sexuality and its impasses, Lacan (2003b) addresses the need for a passage through the awakening of dreams, so that adolescent boys can make love with girls. This passage from dream to the field of reality will enable girls and boys to carry out this encounter through the path of the sexual, pointing to what Freud demarcated as that which he calls sexuality, making a hole in the real, “this is perceived by the fact that, as no one escapes unscathed, people do not worry about the matter” (Lacan, 2003b, p. 558). Lacan reiterates that the awakening from dream to reality through the encounter with the other and with the real of sex in adolescence is, in contrast, a bad encounter for everyone.

Adolescence would therefore correspond to the effect, or rather, to a particular response given by each subject to the end of the latency period and the encounter with this real of puberty (Stevens, 2004). This encounter with the real, which occurs in adolescence, corresponds to a confrontation of the subject with the enigmatic dimension, that is, that of seeking answers to the question about “what does the Other want from me?”, leading them, therefore, to “assume their own sex and take responsibility for their desire” (Santos & Zeitoune, 2011, p. 87).

Thus, as Stevens says (2013, p. 1), “puberty is that real that children encounter when they reach the exit from childhood.” Beyond the hormonal and physical dimension, as already mentioned, what makes the emergence of this real difficult in this phase is that, while animals, by instinct, know what they have to do, boys and girls do not know and, therefore, need to find singular answers, supported by culture and the relationship with the Other. These answers, then, can only be elaborated and created from language, or rather, from the signifying articulation based on the subject's life experiences. However, this construction of the signifying chain, creating a meaning that guides the adolescent subject in their choices, will not be able to fill or answer everything, since there is always an unassimilable remainder of the real by the symbolic. In this, a questioning becomes notable: what will the adolescent do in the face of this drive real that “does not cease to not write itself” (Lacan, 1985, p. 127) to deal with life's adversities without becoming destabilized?

Stevens (2013, p. 3) also reveals that stabilization in this transition occurs in the “constitution of a new symptom and the reorientation of fantasy.” The symptom and fantasy correspond, in Lacanian theory, to particular responses constructed by the subject throughout their constitutive journey, to relate to the lack. For psychoanalysis, the constitution of a symptom corresponds to an unconscious knowledge of the subject, which has undergone the process of repression. For this reason, the symptom is not treated as pathological - though it can be, if it paralyzes the subject's desiring pathways - but as a particular stabilizing production.

Underlying every symptom is the unconscious fantasy, which governs the singular way each subject finds to circumvent the real of the sexual drive. As Marco Antonio Coutinho Jorge reveals (2010), the fundamental fantasy has the function of operating structurally, to satisfy some unsatisfied desire from the past. Therefore, it is intimately related to the subject's sexual drive and corresponds to the hallucinatory fantasy, which they used to obtain pleasure during the autoerotic period.

It serves as a framing of the subject's psychic reality, based on their renunciation of a quota of the pleasure principle for the reality principle. Fantasy functions, therefore, as a regulator of these conflictual forces and, for this reason, reduces internal pressure, balancing the psychic apparatus (Silva, 2021).

In this way, fantasy supports desire and marks a certain position of the subject in relation to the Other. It presents itself, then, as a defense function, which veils the lack of the Other, being also a structural mark of the subject's position in relation to desire (Lacan, 1999). Fantasy, therefore, has the function of giving consistency where, by structure, inconsistency is inscribed.

In relation to adolescent subjects, they are impelled to reconstruct their fantasy, since the infantile fantasies, which previously referenced them to sustain themselves in the world, may fail (Kelles & Lima, 2017). The encounter with the real of sex places adolescents, therefore, before a structural failure of knowledge, and for this reason, the reconstruction of fantasy helps them to set a limit to the unsayable. As Lacadée underlines (2012, p. 262): "the phantasmatic activity takes as its task to rid itself of the parents, who from now on are disdained, whether under the mode of daydreams, readings, writings of intimate diaries or various games." Making use of fiction stories in analysis is an organizer of the reality experienced by the adolescent, revealing itself to be an important phantasmatic resource for the subject to circumvent the unbearable aspect of the real, unveiled by the entry into adolescence.

The constitution of a new singular symptom, from the phantasmatic reorientation, as proposed by Stevens (2013), is used by the subject as a point of halt (*point de capiton*), that is, an anchoring point, to order themselves in the world and in the social bond. For him, the period following latency will require the adolescent subject to reconstitute or modify their fantasy to better dispose them to the moment of their current lives.

This orientation towards a singular construction, as Stevens says (2013), must permeate the signifying articulation through the construction of an Ego Ideal, which enables boys and girls to conduct themselves according to their coordinates of desire, through identification with a name, a profession, an ideal of life, a woman or a man, and to make their personal choices. It is in puberty, therefore, more than ever, that the impossibility of the sexual relation reappears for the subject. For him, adolescence in contemporary times would be, then, a response constructed by the subject, clothed in a signifying envelope, so that it is possible for them to have an arrangement that will organize their existence in the world and their particular relationship with jouissance (Stevens, 2004). This singular response of the adolescent reveals the presence of a phantasmatic construction, upon which it is supported.

Without phantasmatic consistency, the adolescent may find themselves adrift, performing acting out or passages to the act as ways of treating the real of the drive (Stevens, 2013). Acting out corresponds to an action put on stage by the subject, which aims to treat anxiety through acting. In this case, the performance of this act still has a direction towards the Other; that is, it corresponds to a response of the subject to the drive mismatch, which carries, in its core, a demand of the subject associated with the field of the Other. In cases of passage to the act, the response to this malaise involves a dissolution of the Other and of the subject, situating them beyond the pleasure principle. Thus, the subject escapes to a pure world, where symbolic mediation, through lack, does not occur. Therefore, "the real of anxiety arises without veils," invading the subject who finds themselves without phantasmatic support to rely on (Calazans & Bastos, 2010, p. 251). It is, therefore, in puberty that this malaise, related to the impossibility of completeness, will be reactualized, causing the adolescent subject to once again face fundamental helplessness and seek singular ways of dealing with the void of existence.

There is, then, in this period, a requirement for a work of elaboration of this bad encounter, a search for a know-how with this impossibility in adolescence. Thus, thinking about the importance of the process of phantasmatic reorientation for adolescent subjects, we will seek to investigate the function of fiction stories in the process of subjectivation during this transition from childhood to puberty, as an aid in the organization of psychic reality.

The Function of Stories in the Process of Subjectivation

Bruno Bettelheim (1903-1990), an Austrian-American psychoanalyst, was interested in psychoanalytic studies on childhood and the function of stories, especially fairy tales, in the subjective constitution of children. In the introduction to his book *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, Bettelheim (2002) says that his interest in studying the fairy tales read by children is due to the possibility of their access to unconscious contents through the reading of these narratives. By making a selection of fairy tales, the author portrays the power of these narratives by illustrating human complexity in themes such as death, separation from parents, aging, the search for new paths, and the desire for eternal life. For him, fairy tales have a particularity in relation to other records and stories, as they place at the core of the plot a struggle of existential conflicts, resembling the inherent difficulties of human existence.

As they are children's plots, fairy tales portray these existential conflicts in a brief and categorical way, allowing the child to understand the central problem of the plot, a factor that a more complex narrative setting could cause confusion in the main subject to be addressed (Bettelheim, 2002). When faced with these stories, the child would be before plots, associating them with the contingencies of their own life story, enabling them to elaborate, symbolize, and give meaning

to them. Thus, fairy tales correspond to an instrument, allowing the child access to various experiences, as an effect of entertainment, enrichment of their knowledge, engagement with themselves, and the invention of more creative ways of being in the social bond.

The discourse of fairy tale literature broadens perspectives for the perception of the world in childhood, helping the child to translate their feelings and their conditions as a subject from the encounter with the word and with meaning (Schneider & Torossian, 2009). Children's stories are often brought by children in the clinic or used during analysis. In this aspect, the authors reveal that stories can serve as a resource that aids in the diagnosis and treatment of these subjects.

In the preface to the book *Fadas no Divã* [Fairies on the Couch] by Diana and Mário Corso (Corso & Corso, 2013), Maria Rita Kehl signals that child subjects, as they have not yet delimited the boundaries between «the existing and the imaginary, between the true and the verisimilar (boundaries established, in part, by the repression of unconscious representations)» (Corso & Corso, 2013, p. 18), use fairy tales as a way of making contact with the universe of language, which can help them in the composition of a broader symbolic and imaginary repertoire, addressing the enigmas of life and their desire. Children's tales and fiction stories have as their main function to enable the subject to create fantasies extracted from the relationship with literature and the identification with certain characters. They also highlight that the narrative through cinematic scenarios and the characters portrayed in the plots help adolescents in the exercise of free association and in dealing with the difficulties that this moment demands of them. That is, the subject's relationship with fiction does not occur passively, but involves an active participation of the subject (Corso & Corso, 2018), a factor that allows the subject to include themselves in what they read and watch, having subjective effects on their own life stories.

This openness to fiction stories has a fundamental utility, as it will allow the subject to use strategies to better face the dilemmas and conflicts inherent to the subjective experience. It is understood, then, that “children's or adult's fiction supplies individuals with something that is not easily found elsewhere: we all need fantasy, it is not possible to live without escape. To bear the burden of ordinary life, it is necessary to dream” (Corso & Corso, 2018, p. 283).

However, the authors alert the reader that the relationship of fantasy and fiction – in fairy tales, films, or other literary and cinematic types of strictly educational and pedagogical nature – should not be confused with the feeding of daydreams, which could alienate the subject to these plots, confusing childhood and adolescence with puerility and discrediting sexual curiosity, fundamental for subjective constitution.

Thus, to illustrate the relationship of the transition to puberty using literary resources, we will present fragments of the clinical case of Aurora and a possible articulation with the addressed theory.

Fiction Stories and the Passage to Adolescence: Considerations from a Clinical Case

Using fiction stories as a form of expression of what is not going well for the subject is a point we want to address from fragments of the case of an 11-year-old girl, whom we will name Aurora. She was treated at a school-clinic of a public university in the interior of Minas Gerais since she was eight years old. The girl continued for two years in the online modality during the period when the world was affected by the COVID-19 pandemic, reaching 11 years of age. From her discourse, we could infer that she was entering the process of adolescence. The new modality of care did not affect the transference field but revealed a presentation of Aurora on the computer screen in a more introspective manner, speaking less, sometimes in the penumbra and with her eyes closed. This presentation changed to a possible dialogue with Aurora through the resource of fiction stories, a resource already used when she began the analytic process but which intensified at this moment. She brought, in her discourse, various stories of fairy tales, heroes, and fictions to be able to speak about herself and her unconscious conflicts. Permeated by the imbrication with the stories brought, Aurora could place herself, in a metaphorical way, in her own narrative, this being her possible mode of expression in this period of the analysis.

The sessions were held weekly since the age of eight. Thus, Aurora had already reported many issues and made various elaborations related to impasses regarding her parents' separation, difficulty in bonding with peers, and her sexual identity. Such points, related to the physical separation from the father and social relationships in this new phase of life, stood out as sources of anxiety for Aurora at the current moment, aggravated by the social isolation caused by the pandemic.

After her parents' separation, Aurora lived with her mother and always had a relationship with her with little contact and affection, an observation reported by the mother in an interview. The mother reported having difficulties in exercising the maternal function and caring for Aurora, as she was affected by imminent subjective issues that required elaboration. The father, a resident of another city, managed to be with Aurora a few times a year. The pandemic moment made physical contact difficult but allowed the discovery of the online modality, which provided more frequent moments with the father. Indeed, contact with the father, even online, changed the girl's days for the better, as the wait for this encounter was constantly brought up as a point of speech in her sessions.

Aurora had an intense imaginary identification with her father, saying, at various moments, that they were “alike” and that they “had no differences in anything.” According to the mother, and Aurora herself in her sessions, the father was seen

as a friend to her, placing himself in a position of an “adolescent.” With this, he had difficulties in exercising the paternal function. They shared common interests in comic books, superhero movies, and television series. Aurora also stated that she knew everything about her father.

From a school activity based on a questionnaire of questions related to a close relative, Aurora, who chose her father to conduct the interview, realized that when reading the questions, she thought she would be able to answer all of them, since she knew him like no one else. However, when answering, Aurora realized that she was unaware of many things about her father, such as his surname and date of birth: “I thought I knew everything about my father, but now I realize that many things I don’t know,” she said. She repeated, a few times, that in her head, everything seemed clear, that she knew everything about him, but now she no longer knew. Faced with this not-knowing about the father, Aurora opted for conversations with the father, intending to seek understanding of what she did not know about him. She said:

I talked to my father and now I know his surname, date of birth, and what he does for work, I just don’t remember what he said about what he didn’t like, but in the next session I’ll tell you... I didn’t know one side of him before, the adult side.

She elaborated, in her session, that the part she knew of him corresponded to the “child” side, the more infantile side, of stories, tales, and the paternal function, which was confused with a friend. In another way, until that moment, there was an unawareness of his other side, less infantile, more mature; that is, of his adult part, as she said. When questioned about what it was like to know this other side of her father, she called it “strange, I prefer his child side. I think I’ll keep talking about movies and heroes with him,” revealing the preference for her child side, as she would like to continue talking with her father about fiction stories. Furthermore, when speaking about this moment of encounter with the adult side of her father, so difficult for her to recognize, Aurora remembers a fragment from the story of the movie “Frozen”: “in one of the scenes of the movie, the character Olaf says that the people close to him wished he would remain a child forever, but I think that’s impossible even if they want to.” However, she highlights Olaf’s line where the character told people that “there was no way for that to happen – he was going to grow up.” Aurora reports, in this passage of Olaf’s speech, that the character managed to deal with the certainty that he was going to grow up “in a very creative and funny way,” which sparked in her an elaboration regarding the fact that the father could not, no matter how much she wanted, go back to being a child.

Besides the story from the movie “Frozen,” in later sessions of her analysis, Aurora brings into her narrative the story of her favorite hero, Batman – this already included in her discourse in previous moments. Batman, as is known, begins his transformation into a hero after the murder of his parents, a fact that will call him to make justice in society. However, what stands out for her, still in this story, is the interest in the character of the Joker, Batman’s enemy, but who, according to her, presents contradictions existing in humans. Contradictions which Aurora demarcates as a differential point in relation to superheroes because, from the issues related to social injustice that are presented in the Batman story, Aurora makes an analogy with the current world as very unjust, also citing groups that suffer injustice “for being women, for their skin color, or for being LGBT.” From this, she reflects on differences, becoming enchanted by the Joker character in the Batman story “because he was very violated, they were very unfair to him...” according to her, despite using violence against people. She ends by demarcating, more clearly, the difference between Batman and the Joker in the human relationship, saying that the Joker, even being a villain, “seems more human, because he has contradictions.” On the other hand, she reiterates the distance of the hero Batman, who even combats injustices, remains very distant from social experiences. Social injustice among humans presents itself as Aurora’s point of identification, at this moment, with the Joker character.

The stories of Olaf and Batman – permeated by a difficult experience in perceiving a father who presented himself as an adult – allowed Aurora to carry out a displacement regarding the perception of the transition, denominated by her as: the world of childhood to the world of adults. At this moment, she perceived the difference in the existence of the world of childhood: “it’s a magical place, with no limits for imagination and where everything is possible.” In contrast to this world, there is another, the world of adults “without magic, more difficult and full of injustices.” Thus, in the transition from the world of childhood – of magic, fantasy, heroes, of being able and knowing everything –, Aurora is faced with another reality: concrete, limited, unknown, unjust, and difficult. In this way, a questioning becomes notable: “What to do in the face of this?” The girl continues: “I would like to go back to being a little child.” However, she understands it as something impossible, making her final elaboration: “Unfortunately.”

From the realization of a father who is not as infantile as she perceived, she demarcates a certain distancing in relation to the father, as she could no longer identify with him. This realization exacerbated Aurora’s anxiety, as she lost the imaginary reference of the father’s presence. Similarly, social isolation was another aggravating point of this situation for Aurora, who began to feel more alone. She could not go out due to the sanitary condition and did not meet with friends. She was left with staying in her room, where she drew and produced her fiction stories, subjects she brought to the analysis. She even said that “I don’t like going out with my schoolmates, I prefer to stay at home. I think I’m ‘antisocial’,” demarcating the difficulty in relation to the encounter with alterity and impasses with school peers. Being alone was a physical reality, due to not being able to fit into the group of peers, in addition to a psychic reality due to being without the support of the father’s presence.

The difficulty with peers is brought by Aurora from a drawing of a Moon and a cabin, in which she says that someone could live on the Moon, but that she couldn't, "because the moon is a very lonely place..., I think I couldn't be completely alone. Also because I think it's impossible to live alone." In another session, she drew the planet Mars and said that she saw, in a documentary, that people could go to Mars in the year 2050 and even live there. She said it would be very cool to live on Mars. After a moment of silence, she elaborated that, in fact, she couldn't live completely alone on Mars, thinking about taking her dog. However, she states that playing only with her "is kind of boring. Then I thought about taking my school friend. We could play together there on Mars." When questioned if she would need to wait until 2050 to play with her friend, she concluded: "Yeah, it's going to take a while... maybe, we can play on Earth in the meantime."

The impasses in constituting a bond with this friend were also revealed from another scene, narrated in her session, of when the two were at her house but did not play together. Aurora said: "I was on the video game and she was painting. I didn't want to paint and she didn't want to play video game." The analyst asked: "And there was no way for you to be together?" To which Aurora replied: "Ah, I don't know. I offered other games and she only wanted to paint." And soon after completed: "Ah, I don't know. I tried, but it was difficult... I think we could have played together, but I didn't want to paint and she didn't want to do anything besides that."

The choice of games did not happen from something common to both. Thus, both were left playing separately. Yielding and making bonds and exchanges were some of the difficulties for Aurora. In this way, constructing a story that would allow taking someone to a place where there is no one is an attempt to deal with her impasses in the bond with the other.

In other sessions, she talked about the book she was reading: *Red, White & Royal Blue* by author Casey McQuiston (2019). According to Aurora, the book narrates the story of two young men: one, the son of the President of the United States, and the other, the brother of the Prince of England. The characters, who were in love, had difficulties in enjoying this relationship due to pressures from the social environment and the families of both. She brought as a social critique, in her analysis, the prejudice of society regarding the love choice of the two young men, a factor that made her question, through her discursive constructions, whether the main acceptance in question would actually be about the sexual choice of the two or how society imposed a norm supported by the social on these young men. The family position of these young men and the social interference with its norms and prejudices left her perplexed, as she was already constructing something of her sexual desire for the other. In some sessions, Aurora reports that she had finished *The Book of Princes and adds*: "the two end up together in the end and one of their mothers almost loses the throne, but then she manages to get elected for another four years... They did what they wanted and stayed together. I thought it was a good ending..."

In another session, Aurora says that she saw the movie "Love, Simon" and that, according to her: "it tells the story of a homosexual boy who falls in love with a guy, but he hides this from people and ends up talking to this other boy online. In the end, they kiss on the Ferris wheel and stay together." After a moment of silence, she continues: "I was thinking these days that in the case of a person who is gay, they need to come out to others, while a heterosexual person doesn't need to come out to people..." She is questioned if it matters to come out to others or to the person themselves, whether homosexual or heterosexual. Thoughtful, Aurora replies "I think to themselves, like they ended up doing..."

Recognizing in these stories that the young men did not yield their desire was a relief for Aurora, who also presented to us her difficulties in subjectivating her sexuated position. Aurora brought into scene, with the narrated stories, her own impasses in the field of sexuality, in the encounter with alterity, and in the assumption of desire in relation to the Other.

These small fragments of the case reveal how Aurora used literary resources to speak about her unconscious issues and her impasses in the transition from childhood to adolescence. In a way, the various stories told in the session served as anchoring points for the construction of her subjective position, being used as an important resource in the face of the impasses of the passage from childhood to adolescence.

Final Considerations

A recurring question for the adolescent subject when faced with the real of sex that entry into adolescence demands is to ask themselves: how to position oneself as a desiring subject in this process? Faced with this, the question of how they situate themselves in this passage, creating traumas, allows the adolescent to make use of resources that can soften the entry into this new phase. Fiction stories, with all their apparatus marked by love encounters, choices of sexual partners, and subjective positioning in life, can be guides for these subjects, who do not find a referential mode of organization. These stories have the function of introducing a veil to the real world through the construction of their most singular fantasies. It is only through this work of naming, as Cosenza (2015) tells us, that adolescents will be able to approach the non-existence of sexual relationships as a trauma that can be subjectivized, thus avoiding falling into the unlimited drift characteristic of contemporary adolescence.

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