

121 - CARVING MEANING-PRODUCERS MASKS: IMAGE AND MEANINGS AS REPRESENTATIONAL FIELD OF MENTAL HEALTH¹RAIONARA CRISTINA DE ARAÚJO SANTOS²RAFAELLA LEITE FERNANDES³TARCIANA SAMPAIO COSTA⁴CLÉLIA ALBINO SIMPSON⁵FRANCISCO ARNOLDO NUNES DE MIRANDA¹raionara_cristina@yahoo.com.br²perrequel@yahoo.com³tarcianasampaio@yahoo.com.br⁴cleliasimpson@pop.com.br⁵Orientador. farnoldo@gmail.com**MOTIVATION, OBJECT AND CONTEXT**

National Curriculum Guidelines of the Nursing Graduate determines that nursing education should meet the needs of health, focusing on Health System (SUS), ensuring comprehensive care, quality and humanization, transcending the cognitive dimension in the skills formation.

The Nursing Adult Health I course was developed with a view of Amplified Clinic offered to students of the 5th semester of the Nursing Undergraduation, of the Federal University of Rio Grande do Norte - UFRN, and it is linked to the followed courses: Nursing in Public Health and Epidemiology and Environmental Health, considering the implementation of the new Pedagogical Project.

This article is about the pedagogical experience developed into classroom inside the context of Mental Health having as content the basic psychic functions.

REVIEW AND CONSTRUCTION OF THE THEORETICAL AND CONCEPTUAL FRAMEWORK

Questioning the role of nursing psychiatric and the function of nurse, realizes that this cannot see clearly the social determinants of psychiatric field due to an essentially technical training and lack of politicization, which makes difficult the awareness development on the need of change their role. This is due to the fact that there are a gap between knowledge and nursing practice, and also the complexity of this role inside institutional power game.

Regarding the representational field, it is stated that this is not only a reflection on reproduction of a given object, but an expression and production of the subject (Moscovici, 1987). Social representations circumscribe a figure / image (iconic aspect) and meaning (this heuristic-direction). In other words, every figure carries a meaning and in any sense that can be represented by a figure.

The term mask shows different possibilities for their germination and can be made out of cloth, clay, wood, cardboard, paper, metal, rubber, creams, device and informational language (FERREIRA, 2004), being adopted by various activities of human life.

Because of its polyphonic abilities the expression mask contains diverse meanings depending on the field of human knowledge that is used. In each of these activities, the expression has responsibility for protection, biosecurity, entertainment, technology, among others. In each of them contains a picture and a meaning according to its application in the human activity, as well as produce and guide practical action determined by its purpose and choice over their use.

METHODOLOGICAL PERSPECTIVE: UNCOVERING MASKS, THEIR REPRESENTATION FIELD AND THEIR NO CONCEPTUAL DEBATE PRACTICE

The methodological resource used to draw and carve masks are based in projective methods intending understand the representational field of mental health by nursing students.

The art use and their artistic manifestation as treatment and cure are utilized since ancient time [Fifth century before Christ. Greece] corresponding to expression of the psychological community, and particularly of each individual.

A mask crafting brings revealing insight and goes beyond the verbal expression, using body and action, expression and interaction. From this understanding, tailoring a mask is valued as graphic and projective resource in two unlike steps (VALLADARES et al., 2005).

To starting up, the 30 students enrolled in 2006.1 discipline of Mental Health Care in Nursing Adult Health were asked to build an individual mask, regardless style or theme. Cardboard of various colors were available, A4 paper, box cutter, glue, string, pens, brushes pilot, gouache, glitter in various colors, too, colored pencils and chalk. The time available for this activity was 60 minutes. At the end we asked each of the subjects to give a title to the mask and to written a story of this mask on paper provided by teachers, with the same time for this activity.

By stimulating it took the script of the Drawing-story themed Trinca (1976), requesting to drawing, name it and tell a story about the graphic production activity, and, in a lower intensity the test of Murray Thematic Perception (1964).

Elapsed time of crafting a mask and its explanation, the students saw the film Don Juan DeMarco (1995), and after that, a session of Brain Storming made a link with the impact caused by the movie, from scenes that each student identified or emphasized themselves; however, this was not the object of this study. Starting from this mechanism the lecture began on the basic psychological functions and its correlation with the playfulness and romantic and also the relaxed atmosphere installed in the group provided by the tale.

The study is in accordance to the ethical principles of Resolution No. 196/1996/CNS, through its approval by the Ethics and Research Committee of the UFRN, on 25/09/2006, with protocol No 01410051000-06.

This study is aimed to easing tensions and defenses as a way to bring out what is most true in the research subject. Thus, the respondent tells something about stimulus, which includes aspects of its story in a natural and narrative way like a non-conceptual debate, as well as other pictorial elements, cognitive and even from other religious experiences, reported or imagined.

THE REPRESENTATIONAL FIELD CREATED BY IMAGE AND MEANING IN THE UNDERSTANDING OF SOCIAL REPRESENTATIONS

Thee style of analysis issue was chose, where the researcher acts as an interpreter, which reads and rereads the data, as many times is need, in search of meaningful segments, which are reviewed when identified and inserted in a

classification scheme from patterns and structures linked to the empirical categories or analysis (HUNGLER; POLIT, 2004).

The explanatory material about the mask expression and his sculpture was randomly entered, where subjects were identified with the letter "A" in capital letters followed by numerals in ascending order. Thus, to the stories with titles, the letter "T" was used, and without titles the letters "ST".

Regarding the 30 carved mask, all of them were use as little mask that covers part of the face. It can be inferred that give meanings through a title revealed itself as a difficult to this group of students, when this meanings and images (mask) lead with regard to its procedural dimension of transitioning from construction and symbolic significance as a self-recognition, where 66.6% (20) did not receive title, and 33.3% (10) received it.

In this way, the subjects had no full control of the proposed activity, although they knew the goal and purpose, however reveal feelings by itself shows a challenger and uncertainty.

Also, the creativity act appears as poorly clarified for each subject. Thus, they anchor and objectify their lines, using with preference the expression 'mask'. Where to anchor and objectify the title for the proposed activity? What is the relationship between itself and didactic-pedagogic activity and its representational field?

Thus, as expected, the mask generated a meaning, and also an image and significance inserted in a context mediated in discursive practices (VALLADARES et al., 2005). Whereupon, all texts were submitted to floating reading aiming to reach an understanding of each story carved, in accordance with the table 1.

Table n.1 - Units of significance of the stories about mask

Code	student	Significance/ central idea of the stories
T1	A1	"Means a kind of protection that allows action without identification".
T2	A2	"I represented myself as a girl with black hair, wearing conspicuous earrings with a cool face".
T3	A3	"Help that person to face their problems in a better way".
ST1	A4	"The mask is something that brings mystery and seduction".
T4	A5	"Desire to stay in a place where unfortunately, I can't, due the choices I once had made".
ST2	A6	"The reason for the choice is the identification that I have with the character".
ST3	A7	"She is like a photographic".
ST4	A8	"The way I try to face the world and the different relationships between people".
T5	A9	"Represents the falsehood that we take in various situations of our lives".
ST5	A10	"The question stamped on the face, is the doubt and uncertainty".
ST6	A11	"She says a lot about me. It's my picture".
ST7	A12	"An instrument of defense, a shield".
T6	A13	"There are people who are deluded by their own".
ST8	A14	"Make the client feel itself in other dimensions, dream on".
ST9	A15	"For a while, she wore a mask to hide their problems and sorrows".
ST10	A16	"The masks can be used to compose characters".
ST11	A17	"The dark side of the mask".
ST12	A18	"A way to be different".
ST13	A19	"Indeed the eyes talk a lot more".
ST14	A20	"The image of this doll is very important to me".
ST15	A21	"Symbolizes an event that is the carnival".
ST16	A22	"Masks are parto of people's life"
ST17	A23	"An apparent victory, which gave me respect and authority within the gang".
ST18	A24	"A relaxing moment and representation of feelings, wishes and thoughts".
T7	A25	"To dress as a clown and give a little joy to those patients".
T8	A26	"It's a way to not make them fully present or recognizable."
T9	A27	"Possibility of becoming strangers not recognized".
ST19	A28	"Represents dualities, ambiguities and discrepancies existing in our country"
T10	A29	"Over the years the dispute between the two teams became more fierce"
ST20	A30	"It was once a freedom that was called freedom"

Source: Dep. De/CCS/UFRN – Course: Nursing in Adult Health I

From this table of significance and/or central ideas of the stories told about masks, where established six thematic

fields:

Thematic field 1 – Projective and detachment mechanisms

"Mask represents a kind of protection that allows action without identification. The masked uses tricks and a set of objects that characterize its action." (T1A1)

The mask can be defined as a cover, a camouflage placed over face to hide it or replace it to another artificial, creating an illusion (CHEVALIER; GHEERBRANT, 2003). The mask represents the rudimentary state of consciousness in which there is no absolute distinction between being and seeming, and change of appearance determines the change in the own essence.

Thematic field 2 – Identity construction and Idealization

"The reason for the choice is the identification I have with the character. The identification starts with the picture, the teddy bear is fat, cuddly like me, it's always smiling and making others laugh. I'm like, half clown, at least that's what I transpired to people, however, this is my true mask, I think it is better that people laughed with me than laugh at me." (ST2-6)

Making sense of the world is a social practice that belongs to our human condition (SPINK; MENEGON, 1999). This activity is developed in the relationships that make up everyday life, which, in turn, is crossed by discursive practices constructed from a multiplicity of voices. The ideas that we face, the categories we use to express them and the concepts we seek to formalize are components of various fields.

Thematic field 3 - Narcissism interests interplay: indecision and expectations

"It represents the falsehood that we take in various situations of our lives trying to show to be perfect people with perfect lives, with no problems, always happy." (T5A9).

As result, it was emerged the therapeutic function of the mask, whose unmasked appearance of disruption and then restructuring of the subject, which has an expressive character and energy (BUCHBINDER, 1996). The disintegration phenomenon occurs when a person puts on a mask and immediately comes the unmasking of other aspects related to it.

Thematic field 4 – Dreaming, dancing, bringing joy and releasing

"A relaxing moment and representation of feelings, desires and thoughts, images can carry feelings" (ST18A24).

The qualities of projective procedures are demonstrated when the individual remains free to say or do whatever they want from the material presented and the type of activity offered to them (ANZIEU, 1984). For this peculiarity, there is observed its proximity to the rules of the game as a joke, adopting their playful dimension.

Thematic field 5 - Truths regulated by Social Frame

"I desire to stay in a place where unfortunately, I can't, due the choices I once had made, cause I know that I can enjoy for a few seconds of this that I have been waiting for years, It could give me strength, courage and boldness, the animus needed to achieve the realization of this dream of life." (T4A5).

The pre-text context is defined not only by the social space in which the action is developed, but also from the temporal perspective adopted, yet the time marked by internal relationship between the imperative of action and the provisions included in consciousness, it means, time to mark the context and their different durations, which may be the time short-here-now, lived time / socialization and the long time / history (CHEVALIER; GHEERBRANT, 2003). Long Time is the prevailing cultural content in form of repertory, the collective unconscious. The Lived Time is related to the process of socialization and to the teaching-learning process, associated with the habitus. The Short Time is that of social interactions, the here-now, mediated by the discursive manifestations, of which highlight the polysemy and contradiction.

Thematic field 6 – Difficulties to decide, to construct and to talk about itself

"Even without artistic skills, I tried to make a mask heart-shaped, making use of metaphor to express the deepest desire of my heart and dream that I consider impossible to reach." (T4A5).

Acting in accordance to skills gives the quality of skilled person which means, the one who judges, evaluates, and ponders, thinks the solution and then decides to examine and discuss a particular situation in a convenient and appropriate way, because the practice of skills goes through complex mental operations, implied by thought patterns, which determine, more or less conscious and quickly, and do so more or less effective, a relatively adapted to the moment (PERRENOUD, 1999). Thus, the skills built up in training, but also taste the daily browsing of one to another work situation, because each situation is unique, although treated with similarities to those already experienced.

CONSIDERATIONS IN THE SEARCH FOR SOCIAL REPRESENTATIONS

The graphics resource as methodological procedures in nursing studies show the ability to comprehend the social representations of a theme, subject, phenomenon or person considered taboo, prejudice, stigma and / or myth and conflicting aspects not clarified, a boundary conditions where the difficulty in dealing with the other presence is reached (MIRANDA; FUREGATO, 2006).

There is no absolute conclusion by the effects of mask, but it presents its multidimensionality, because people generally feel more desires toward the idea represented of an object than on the object itself, by putting this in perspective of the suspension of consciousness and reality principle, it was a proposed activity in the classroom, revealing that the mask even as a linguistic term, or as an artisan, refers to students the tri-dimensional universe, dominated by practices about what each represents, brings ambiguous meanings, multifaceted and a feeling of self predominantly self-centred.

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CARVING MEANING-PRODUCERS MASKS: IMAGE AND MEANINGS AS REPRESENTATIONAL FIELD OF MENTAL HEALTH

ABSTRACT

Descriptive, exploratory and representational study, with a qualitative approach, aimed to seize, from graphics resources, the discursive practices of non-conceptual representational field of Mental Health in story and thematic drawing and the Theory of Social Representations. 30 students participated, that craft, individually, a mask at its discretion, regardless of style or theme. It was identified six thematic fields: Thematic Field 1 – Projective Mechanism and Indifference; Thematic Field 2. Identity construction and Idealization; Thematic Field 3. Narcissism interests interplay: indecision and expectations; Thematic Field 4. Dreaming, dancing, bringing joy and releasing; Thematic Field 5. Truths regulated by Social Frame; Thematic Field 6. Difficulties to decide, to construct and to talk about itself. On one hand, it appears that the mental and behavioural disorders, to the investigated psychosocial subjects, is a content away from them, although it's part of their teaching-learning process. On the other, it was an instrumental strategy in favors of knowing reality and action.

KEY-WORDS: Mental health; Nursing; Art therapy.

SCULPTANT DES MASQUES PRODUCTEURS DE SENS: IMAGE ET SIGNIFICATION COMME UN CHAMP REPRESENTATIONNEL DE LA SANTE MENTALE

RÉSUMÉ

Etude descriptive, exploratoire et représentationnelle, avec une approche qualitative, visant à saisir, à travers les ressources graphiques, les pratiques discursives non conceptuelles du champ de représentation de la Santé Mentale dans le Dessin-histoire avec Thème et dans la Théorie des Représentations Sociales. Il y eut 30 élèves participants qui construisirent chacun un masque, peu important le style ou la thématique. On y identifia six axes principaux : Axe Thématique 1 – Mécanisme Projectif et d'Indifférence; Axe Thématique 2 – Formation d'identité et idéalisation ; Axe Thématique 3 – Inter-jeux des Intérêts Narcissiques: indécision et expectatives; Axe Thématique 4 – Rêver, Danser, Jouir et Libérer ; Axe Thématique 5 – Les Vérités Régérées par le Cadre Social ; Axe Thématique 6 – Difficultés pour décider, construire et parler de soi. D'une part, on conclue que les troubles mentaux et comportementaux, selon les sujets psychosociaux étudiés, sont des contenus éloignés les uns des autres, bien qu'ils fassent partie de leur processus enseignement-apprentissage. D'autre part, ils se constituent une stratégie instrumentale qui favorise l'appréhension du réel et de l'action.

MOTS-CLÉ : Santé Mentale ; Soins Infirmiers, L'Art thérapie.

CIÑIENDO MÁSCARAS PRODUCTORAS DE SENTIDO: IMAGEN Y SIGNIFICADO COMO CAMPO REPRESENTACIONAL DE LA SALUD MENTAL

RESUMEN

Estudio descriptivo, exploratorio y representacional, con abordaje cualitativo, tuvo como objetivo aprender desde los recursos gráficos las prácticas discursivas no-conceptuales del campo representacional de la Salud Mental en el Diseño-historieta con Tema y en la Teoría de las Representaciones Sociales. Han participado 30 alumnos, donde construyeron individualmente una máscara a su criterio, independiente del estilo o temática. Fueron identificados seis ejes temáticos: Eje Temático 1 – Mecanismo Proyectivo y Ajenamiento; Eje Temático 2. Formación Identitaria e Idealización; Eje Temático 3. Interjuego de Intereses Narcísicos: indecisión y expectativas; Eje Temático 4. Soñar, Danza, Alegrar y Libertar; Eje Temático 5. Verdades Reguladas por Encuadre Social; Eje Temático 6. Dificultades en decidir, construir y hablar de si propio. De un lado, se deduce que los trastornos mentales y comportamentales para los sujetos psicosociales investigados es un contenido distante de si, aunque haga parte de su proceso enseñanza aprendizaje. De otro, constituyó una estrategia instrumental favorable a comprensión de lo real y de la acción.

PALABRAS CLAVE: Salud mental; Enfermería; Arteterapia.

ESCULPINDO MÁSCARAS PRODUTORAS DE SENTIDO: IMAGEM E SIGNIFICADO COMO CAMPO REPRESENTACIONAL DA SAÚDE MENTAL

RESUMO

Estudo descritivo, exploratório e representacional, com abordagem qualitativa, objetivou apreender através dos recursos gráficos as práticas discursivas não-conceituais do campo representacional da Saúde Mental no Desenho-Estória com Tema e na Teoria das Representações Sociais. Participaram 30 alunos, que construíram individualmente uma máscara, independente do estilo ou temática. Identificaram-se seis eixos temáticos: Eixo Temático 1 – Mecanismo Projetivo e Alheamento; Eixo Temático 2 - Formação Identitária e Idealização; Eixo Temático 3 - Interjogo de Interesses Narcísicos: indecisão e expectativas; Eixo Temático 4 - Sonhar, Dançar, Alegrar e Libertar; Eixo Temático 5 - Verdades Reguladas pelo Encuadre Social; Eixo Temático 6 - Dificuldades em decidir, construir e falar de si. De um lado, deduz-se que os transtornos mentais e comportamentais para os sujeitos psicossociais investigados são conteúdos distantes de si, embora façam parte de seu processo ensino-aprendizagem. Do outro, constituem uma estratégia instrumental favorável a apreensão do real e da ação.

PALAVRAS-CHAVES: Saúde mental; Enfermagem; Arteterapia.

PUBLICAÇÃO NO FIEP BULLETIN ON-LINE: <http://www.fiepbulletin.net/80/a2/121>