

The art of narrative construction and reconstruction in the care of the bereaved¹

A arte da construção e reconstrução narrativa no cuidado dos enlutados

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Abstract: This article describes the narrative construction and reconstruction in the care of the bereaved. Clinical examples are given for the narrative training on the story selection as based on interpersonal and intercultural communication issues. This view is assayed in the aesthetic narrative approach of a Canadian film, *Monsieur Lazhar* (2011), by analyzing the bereaved stories that are told between the professor and children in a school environment. It is postulated that aesthetic narratives of bereavement ease the interpersonal sharing and understanding of deep emotional pain by grief in the group.

Keywords: Narrative. Story Recreation. Bereavement. Aesthetics. Film Analysis.

Résumé: Cet article décrit la construction et la reconstruction narrative dans le soin du deuil. Des exemples cliniques sont fournis pour la sélection d'histoires basé dans la communication interpersonnelle et interculturelle. Cet vue est essayé dans l'approche narrative esthétique d'un film canadienne (*Monsieur Lazhar*, 2011), on réalisant l'analyse narrative des les récits de deuil qui sont racontées entre le professeur et ses élèves à l'école. Il est postulé que les récits esthétiques de deuil facilitent partager et approcher la compréhension interpersonnelle de la douleur émotionnelle profonde du deuil dans le groupe.

Mots clés: Narrative. Récréation De Récits. Deuil Esthétique. Analyse Cinématographique.

Introduction

The presence of serious conflict or crisis, such as the irreversible loss due to serious illness, restricts the families and communities on their adequate expression. It is necessary to develop an essential context of conversation and reflection between two persons (BOWEN, 1991), or among all the members involved in a group (CORREA and HOBBS, 2007, CORREA, 2012), leading the members of the family to speak openly and share emotional expression among them (PAUL and GROSSER, 1965). Such narrative processes hold vivid mourning experiences that aim for togetherness in the expression of deep emotional pain (HAGGLUND, 1976). Thus, there is a need of involved interpersonal

communication on the rational and emotional levels, by practicing exercises of dialogue, reflection and emotional comprehension. As all members of the group are challenged by mourning to tell and recreate their bereavement stories, the understanding of their meaning is broadened, so then narrative competence is gradually enriched (CORREA and HOBBS, 2007). Hence, the personal and group narrative processes elicited by bereavement generate, under proper guidance or strong interpersonal commitment, the recreation of its narrative.

In a similar way, subjects of diverse cultures may share the approach to their mourning experiences through committed stories with a profound compromise of life that promotes their emotional communication, helping them to achieve full understanding on them. Group interpersonal storytelling and whole group story recreation “encourages communication and creative interactions among diverse cultures, at the same time that boosts the survival and expansion of diversity in cultural/ language legacies” (CORREA and HOBBS, 2007, p.129).

This article proposes a theoretical scope of the interpersonal and intercultural construction of narratives by groups undergoing bereavement processes (CORREA and HOBBS, 2007, CORREA and HOBBS, 2009). In order to achieve such aim, an epistemological foundation and the methodology sustaining a bibliotherapeutic/aesthetic design of the procedure of narrative analysis are provided. Moreover, the Canadian film “Monsieur Lazhar” (2011) is used to illustrate the processes, as part of the analysis.

Epistemology

The epistemological foundation of this narrative viewpoint refers to the use of a storytelling method of group narrative processing that is induced by continuous interpersonal and intercultural recreational narrative interactions. Correa and Hobbs (2007) describe how the original narrative trigger evolves into a circular iteration of all individual group members’ stories that finally incorporate through group reflection and drama into a one group story. It has been shown that such group methodologies are able to trigger diverse socio-cultural productions that can turn into qualitative research tools for exploring the group and its institutional dimensions (FERNANDEZ, 2002).

Such storytelling matrix is considered to be framed into Aesthetics, which encompasses the relation amongst multiple structures (LABORIT, 1971). In the literature field, the continuous circular exercises amongst listening, writing and reading yield narrative production, feeding the re-creative narrative skills that boost the interpersonal and intercultural group construction and reconstruction of narratives. This applies to both clinical and educational bibliotherapy methods settled on group contexts (RUBIN, 1978).

Methodology

The aforementioned theoretical background, which focuses specifically on bereavement narratives developed at intercultural contexts, was exposed at Mc Gill University during The Montreal seminars³. These seminars revised, under a pedagogical setting, the narrative skills and space conditions needed for promoting involvement of all participants in displaying a narrative of bereavement.

Moreover, the issues that were explored in the narratives of bereavement and exposed in the clinical examples at the Seminars, which employed clinical bibliotherapy methods, were further checked, under the educational bibliotherapy outlook, on a Canadian film that was also framed by a pedagogical setting and that was premiered at a Montreal theatre the following week after the seminars ended. The movie is entitled *Monsieur Lazhar* (2011). The analysis of this film contributes to consider the creative narrative skills and the aesthetic narrative approach employed on the narrative of bereavement developed under a multicultural context. The simultaneous appearance of this film at the time of the seminars may be explained by the fact that usually narratives of similar kind reverberate at enriched creative media made of art-framed narrative events⁴, as the ones that are harvested at Québec's democratic multicultural environment. Furthermore, the aesthetic renewal triggered by the creation/ re-creation of narratives outlines a process of loss and recovery of objects that is molded through the personal, interpersonal and group narrative processes which can be switched on by guided bereavement (CORREA, 2016). The analysis of the film *Monsieur Lazhar* (2011) was later made on a DTS DVD of the same picture and, as the paper is written in English, in order to subscribe to an edited source, the translated French's movie language lines were copied from the English subtitles.

The method of film narrative analysis employed followed a descriptive sequence of only the filmic bereavement scenes, which were grouped together under a common subject as they had run chronologically in the film. In doing so, six subject segments accounting the structural relations among protagonists were determined, corresponding to all group members or to the central protagonists' interactions, following a classification made on the kind of solutions to the family conflicts as traced by story characters in respect to their behavior and functions depicted in the story narratives (CORREA, WEBER and GONZALEZ, 1991). This methodology emphatically defines relationships, replacing the hermeneutical tendency to label, judge or interpret behaviors.

The Montreal Seminars

The Montreal seminars (see more information about the seminars in the footnotes) revised the narrative skills and conditions needed for displaying a narrative of bereavement. The method of recollection of stories used, in an encounter of health care system professionals involved in family care, follows an interpersonal and intercultural communication group storytelling dynamics that demands understanding, sharing and recreation of stories. These stories interweave through the threads of bereavement and aesthetic repairing experiences.

The willingness to understand, tell and share bereavement stories evolves from the disposition to be involved with others in a group. The affective relational context organizing bonds seems though essential for building a "narrative space", where group members may find attention and respect for their personal and professional stories on loss and bereavement as well as for others, leading to practice shared reflective exercises on the meanings surrounding grief and loss. Therefore, involved stories become part of the professionals' own developing ethos or autobiography. These stories intertwine and expand meaning as related to the common fields that professionals share in their practice with patients' own biographies as well as group biographies. Grief storytelling and reflective practice on meaning related to the personal and professional accounts on the family medicine and palliative care practices create substantial stories to be shared at affective levels by professionals with the patients, their families and colleagues, who

help to understand their own patients' and families' stories (CORREA, 2012). Cultural stories that relate both to bereavement and to aesthetic experiences might provide a path for training at those frontiers where different and diverse individuals, groups and cultures meet and share aesthetic experiences, as those that gather artists, aesthetic objects and public within a narrative space that makes their communication possible (BOURRIAND, 2005, CORREA, 2016).

One way to produce stories is by following a method of group storytelling⁵ that involves the group members in the accounts of their personal bereavement and aesthetic repairing experiences (CORREA, 1993). During The Montreal seminars, the presentation session of the conference entitled "Telling Stories to Heal: the art of narrative reconstruction in the care of the bereaved" followed a seminar schedule previously designed for proper discussion that examined: (a) the role of narrative processes in the healing of the bereaved, (b) the possible roles of therapists in the grief process, (c) how narrative reconstruction may play a part in palliative care⁶, and (d) how knowledge domains, other than those customarily deployed in the health sciences, contribute to the understanding of bereavement. A pedagogical setting for this meeting established narrative space conditions in order to promote involvement of participants to use narrative skills and not to stay an anonymous auditory of a presentation.

Bibliotherapy (RUBIN, 1978) was introduced as an appropriate method for such an approach as it involves every participant of a group in the reading and listening of pre-selected texts that apply to the kind of setting context that is going to evolve to framing the theoretic exposal, examples, comments and discussion with the attendants. Thus, the narrative space that was to be generated for promoting the understanding of determined subjects akin to a clinical, educational or informative kind of endeavour was posed as the creation of a group narrative context. Under such scope, copies of chosen texts were given to each participant in order to discuss concepts brought by them and endure through an open talk amongst all group members. This would, in turn, induce them to become part of the learning and discussion of the exposed issues, as similarly happens in an ethnographic approach, where observers become part of the setting instead of remaining more distant with the narrative exposure and pedagogical items introduced by the lecturer.

After the presentation of every participant, the lecturer posed the scheduled objectives to work on a conversational style. Literacy conversations are recognized pathways for healing (GILLESPIE HENDRICKS, HENDRICKS and COCHRAN, 1999), for they enable the person to discover their clues on their way (OUAKNIN, 1998). Then, (a) the role of the narrative processes in the healing of the bereaved was considered. This phase was applied to the dentistry research field scope of the anthropological research team, that is, bereaved patients for losing body organs, in this case represented by a tooth loss that becomes a definitive loss in the poor population (other populations would be represented by a body segment such as breast loss by surgery on breast cancer patients in the female populations). At such realm, the dentist researcher Frances Power questioned in which way it would be possible to use narrative as applied to interviews directed to involve patients of such poor economic conditions to express how they feel about losing teeth. A possible narrative intervention to be considered for that aim would set questions for the patients to talk about how they had experienced a tooth loss in their infancy and if they were told some kind of story so as to help them to feel any kind of reward instead of loss and punishment.

In relation to aspect (b), the possible roles of therapists acting on in the grief process were discussed through examples provided by the accounts of residents attending the seminar at the Palliative Department at Queens University (Seminar for Palliative Care on Oct, 12, 2011). It was shown that personal narratives embedded in strong cultural beliefs might act as intellectual defenses in order to properly understand patients' own narratives and needs to be assisted (i.e., for a fellow with strong Muslim understanding of death, dying was viewed as a release to better life from human suffering in this earth life). Thence, cultural differences amongst the doctor and the patient might withhold the former from understanding the narrative role that is asked by the patient to be played by him/her, not related to his/her usual clinical roles in approaching the patients (i.e., a Catholic Philippine medical doctor was asked by a demented patient to pray an Anglican prayer for her at the same time she grabbed his hand, being this the first time she had expressed in a direct way to the doctor. He understood he might be replacing a family member that would ought to play such a religious role at the patient's terminal stage). The challenge

for therapists to develop a narrator role in response to narratives brought by the patient and family groups would ask the former to reflect on such narratives in order to turn into a narrative co-editor, able to balance the patient's and family group's narratives by aiming to integrate storylines rather than generating new ones or else imposing those that could be alien for the latter.

Finally, concerning (d), aesthetics considered as a universal expressive domain would contribute to the understanding of bereavement in a similar way that an aesthetic object might generate emotional links between two persons (the doctor/ the patient), posing a sort of concrete/ imaginary link between both and feeding creative inspiration for further narratives to develop from it, as remains an imaginary substitute in the medical doctor's absence.

A film narrative on bereavement

The issues that were exposed in the clinical examples at The Montreal seminars, which discussed narratives of bereavement, were checked on the film *Monsieur Lazhar*⁷. This movie describes the narrative processing of mourning framed within a pedagogical setting. Hence, this film became a case study for the theoretical background discussed during the seminars, having therapeutic terms replaced by educational ones. A summary of the movie plot is provided as follows.

1. In the first scene a boy, Simon, discovers the corpse of his teacher hanged in the classroom and gives immediate notice. A teacher then runs into the corridor preventing the kids to enter into the classroom. The following frame that is simultaneous to the titles shows a painter covering with a bluish grey the pink walls of the classroom, insinuating a sign of conflict suppression as well one of depression. In the next scene, the headmaster's speech given to the pupils and parents stresses the tough time they all have passed together, claiming for their solidarity in supporting each other as well as on receiving it from teachers, parents and from psychologist Julie Latendresse, "who will help to talk about what happened last Thursday". She highlights that if anyone feels sad it would be worthwhile to tell it to the staff. A parent asks if there will be only one

psychologist for the entire class. Otherwise, complementary to the claim for solidarity, the following scenes depict contexts of absence for the students at an individual level - a girl named Alice receives advice from her mother concerning her parting due to a hostess job: "I hope you can sleep better than last week, even when I'm away. I can't always be here". Also at the group level, since no one is willing to cover the post of the suicidal teacher Martine Lachance (ML), nor knows how to handle the grief situation, claiming to change the heavy load of the class environment, as it would be metaphorically drawn by snow piling outside the window of the classroom.

2. At such moment Bachir Lahzar [BL] appears, introducing himself to the headmaster as an immigrant from Algeria who wants the vacant teaching post. After obtaining the job, BL also introduces himself to the children and asks their identification and age (11-12), re-arranging the disposition of the desks left by the dead teacher, thought to stimulate the group functioning. When doing this he discovers a pupil - later shown to have migraine and epistaxis - that remains with his desk in the previous position, looking at the place where Martine had hung herself. Later, on her turn, Alice recalls in class the suicide of her teacher done with a blue scarf hanging from a pipe: "Martine must've been discouraged with her life. The last thing she did was to kick the chair to make it fall over. Sometimes I wonder if she wasn't sending a violent message. When we're violent we get a detention. But we can't give ML a detention because she is dead."
3. When BL reads this text to the headmaster, he argues if it would be possible to distribute it through the whole school because it talks overtly about death, but the former rules it out because she finds the text to be violent and lacking respect for the teacher: "Let the psychologist do her job. I want no insubordination". Parents also stress during interviews with BL that they will be pleased with his teaching role concerning their child, so he should "not try to raise her". On the other hand, BL says to the English teacher - who was Martine's acquaintance - that if it's hard to understand why the teacher chose to kill herself, it's

- impossible to understand why she did it in the classroom. He only gets from her a brief comment on ML's behavior, stating she hadn't been well for a long time.
4. Both children, Alice and Simon, which are described to have parental absence, showing direct or indirect demand of attention from the past and present teachers. When BL asks Alice about the image she recalls from Martine, she says "I can't get Martine out of my head", to which he replies, "the dead stay in our head because we loved them. And because they loved us". Finally, Alice talks about having memories of the lost teacher at night, while she blames Simon for giving her a photo he had taken from ML. Simultaneously, BL learns from the school staff that Simon complained at school about ML's behaviour giving him a peck on the cheek. Later another pupil says that when ML killed herself his mother talked to him about his grandfather that committed suicide by jumping from a window after being released or escaped from prison, where he was tortured by the Chilean army. Then Alice complains that such situation is *not the same at all*, so the former replies: "I never said it was. With Granddad we know why. Torture. With Martine we don't know why". Thereafter, BL asks the class: "Anyone else talked about it at home? Anyone who wants to speak feels free". Alice presses Simon to talk and he has an outburst about his presumed blame towards ML' death because he had told her not to act like his mom does with him. "She gave me the camera but I never asked. I never asked for a kiss (...) she hugged me and I didn't like it". As Simon cries and denies or asks if what happened had been his fault, BL approaches him and holds him with his right arm and replies: "It's not your fault. Martine hadn't been well". Simon reveals the connection with him over ML's suicide on Thursday because "she knew I brought the milk on Thursdays. She knew I'd see her like that". BL and all the children are deeply moved, so he speaks to the children: "Don't try to find a meaning in ML's death. There isn't one. A classroom is a place of friendship, of work and of courtesy; a place full of life. Where you devote your life, where you give your life, not to infect the whole school with your despair". BL finds a book of La Fontaine's fables amongst the things that were left by

Martine in her desk. The book holds a dedicatory from her husband suggesting her to read a new fable to her class every week. Then, together with a pupil, BL dramatizes the fable: *“The Wolf and the Lamb”*. He says: “might make things right. As will be plain in sight”. This gives an argument to explore the teachers’ injustice with pupils.

5. On his personal grounds, BL discusses with a colleague the history of immigrants, claiming that for most “it’s a trip without papers, uprooted to a country whose culture is foreign”. A few days’ later BL wonders why a plant this colleague presented him begins to shrivel. When holding interviews with the legal system for obtaining the permit of residence as demanded in applying for political asylum because of death threats and assassination of his family, BL has to manage his own mourning over his dead wife and family, killed on the night before they were leaving to join him in Canada. It is proved that the building where his family lived in Algeria was burned with criminal intent, and so he is declared a political refugee needing protection for the threats on his life or cruel and unusual treatment or punishment as well to exposure to the risk of torture. At an earlier moment in the classroom, BL tells this saga by reading a text for dictation: *“La peau de chagrin’ from Honoré Balzac. My eleven hundred francs would ensure my sustenance for three years. I allowed myself this time to create a work that would draw public attention to me and make me either a fortune or a name. I relished the thought of living on bread and milk like a hermit in the aid, immersed in the world of books and ideas, a sphere unattainable in Paris with all its tumult, a sphere of work and silence, where, like a chrysalis, I would build my own tomb and await my brilliant and glorious rebirth”*.
6. During the final scenes, Alice introduces her mother to BL as they meet at the school courtyard. Alice’s mother thanks him for supporting the girl during the rough time she has been through and because she “*was away a lot*”. Next, at the headmaster’s office, BL is reproached by her for dredging up Martine at the class and for sending Alice’s text to Simon’s parents: *“You keep reopening her grave. You’re not a permanent resident, you’re a refugee. Parents grilled me. They’d*

investigated. Simon parents called. The Board is on my back. Audrey's with your class. I found a replacement. Find your portfolio at recess. We will send you the rest. I do not want a scene in front of the students, do you understand?". Then BL asks her: "Let me teach the class today. I will say that I have to leave. I cannot leave without saying goodbye. Martine left without saying goodbye". Doing so, in the class, BL reads a fable he had composed: "The tree and the Chrysalis": "There is nothing to say about a death that is unfair. Absolutely nothing. As it will be seen later. On the branch of an olive tree it hanged a small emerald chrysalis. Tomorrow it will be a beautiful butterfly freed from its cocoon. The tree was glad to see grow its chrysalis, but secretly wanted to keep her that way still some more years. "So long as she remembers me". He'd shielded her from the wind; he had saved her from the ants. But tomorrow, however, she would leave her to affront the predators and poor weather on her own. That night, a great fire ravaged the forest and the chrysalis never became a butterfly. At dawn, when the fire is off, the tree still stands but his heart was charred, devastated by the flames, devastated by grief. Then, when a bird perches on the olive tree, the tree tells it about the chrysalis that never woke up again. He imagines the butterfly fluttering with spread wings in the blue of a blue sky, drunk on nectar and freedom, privileged witness to our love story."

Discussion

This article describes the narrative construction and reconstruction in the care of the bereaved, as it was revised in The Montreal seminars that discussed the narrative skills and conditions needed for displaying a narrative of bereavement. The clinical issues that were enlightened for the narrative training on the story selection as based on the clinical bibliotherapy framework are further checked here following the Educational Bibliotherapeutic scope provided by the film narrative of bereavement in the Canadian film *Monsieur Lahzar* (RUBIN, 1978). The discussion below, therefore, brings both the seminars' framework and the movie together.

The role of narrative processes in the comprehension tasks of the bereft

The interpersonal and intercultural dynamics at Quebec's sociocultural environment that are depicted in the Canadian Film *Monsieur Lazhar* follows a chain of multi-narratives amongst all the group members of the school classroom holding its teacher and pupils together to staff and family members. Alike an educational bibliotherapeutic approach (RUBIN, 1978), the character Bachir Lahzar involves group participants in the listening, reading and drama of pre-selected texts that apply to the bereaved classroom context and, consequently, trigger comments and discussion of concepts on the grief accounts and feelings that endure on the students through an open talk amongst all of them.

The possible roles of educators in the grief process of students

The film shows a fellow that struggles to survive to the Algerian harassment to his slaughtered family at the time he becomes a refugee immigrant in Quebec, assuming a teaching role for a severely bereaved classroom. As he finds no comprehension from school authorities for his plea on behalf of his pupils, he instead attains social group communication in his classroom through the interpersonal involvement with pupils by developing an affective relational context that organizes bonds in a way that all group members find attention and respect for their personal stories on loss and bereavement. Those, in turn, become *vivid mourning experiences of deep emotional pain that are shared and understood by all*.

The importance of the pedagogical setting for enhancing the narrative skills and space conditions needed for promoting involvement of all participants in displaying a narrative of bereavement are particularly highlighted in the first two segments. The first segment of the film [1] shows the social structure of an educational environment settled after the suicide of a grade teacher, which is organized by the headmaster and staff in a similar way than in a regular class order, so students and parents gather together to receive instructions to be followed. Hence, the personal emotional expressions that ought to be expressed concerning the suicidal matter would become prevented by establishing authoritative communication standards for the whole group, giving no place for it. In the second segment [2], the replacing teacher sets new structural conditions in the classroom

that pave the way for the students to express themselves through body or text about their relationship with the suicidal teacher.

The re-arrangement of the disposition of the desks reveals a pupil that remained in a spatial position looking at the place where the teacher had hung herself. Similarly, it recalls to other student her blue scarf hanging from a pipe. Such a sinister suicide scene committed *after hours*, in the same classroom where she taught children, argues about the target to who such “violent message” was intentionally addressed. This might be inferred from the following segment when the new teacher is censored to talk about these matters with staff members [3]. The denial to talk overtly about death and to express sorrow or confusion for the kind of bereavement brought by the suicide of the former teacher in the classroom is further censored in different ways by the headmaster, parents and staff, which in turn become defied by the professor that, at last, is fired and blamed for opening the dead teacher’s grave and communicating about the issue with parents [6].

It might be said that at social systems, the narratives concerning with bereavement such as those brought within the educational practice with children and families tend to be denied, promoting instead biased narratives that censor those speaking on mourning issues. The professor detours this blockage by stimulating intimate conversations about death amongst him and his students. On segment [4], children talk about their impressions left by the suicide of the teacher Martine. Alice quotes insisting memories about her, “*I can’t get Martine out of my head*”, seeming to fit posttraumatic stress flashbacks that persist real through Simon’s photo he had taken from the teacher. Another pupil talks about the suicide of his grandfather because of torture that makes it possible to compare it with the teacher’s incomprehensible motives. The professor boosts the class to further express themselves about death, “*Anyone who wants to speak, feel free*”, so a third child is pressed by another one to talk about it, triggering an outburst about his presumed blame towards the dead teacher, which the professor calms down by denying any fault in him but in the teacher who “*hadn’t been well*”. Further he gives comforting reassurance to pupils: “*The dead stay in our head because we loved them. And because they loved us*”/ “*A classroom is a place of friendship, of work and of courtesy; a place full of life. Where you devote your life*”.

Counseling pupils on such bereavement issues puts the educator in a risky position competing with a psychological advisor or with a parental role. Instead of competing, though, Bachir Lahzar persists on replacing the dead female teacher by holding her narrator role, recovering a book of fables that belonged to her and involving the children as narrators in the reading and drama play of one of its fables, which further turns them active in the comments and discussion of relevant arguments concerning the teachers' injustice with pupils. Such educator's narrator role plays a social substitute function that is rewarded by a student's mother acknowledging his support to her child when going through a rough time while she was away for job reasons.

How Aesthetics contributes to the group understanding of bereavement

Group creative contexts elicit re-creative mechanisms for repairing social injury and helping to understand loss, therefore enhancing the togetherness, intimate conversation and trust amongst the bereft. Under such recreational matrix of grief evolves a group narrative space that becomes a social substitute function on bereavement, which leads to drilling shared reflective exercises together with aesthetic creative experiences expanding meanings surrounding grief and loss. Hence, these stories intertwine and expand meaning as related to the common fields that group members share in creating substantial stories at affective levels helping to understand their own as well others' stories on bereavement [4-6].

Keeping in contact with nature is a basic source for the recreational purposes needed by grief, as that one brandished by *Monsieur Lahzar's* poetic narrative skills (CORREA, 2006a), when applying to nature in order to find relief from anguish on the bereft children as well as on himself, after being fired from his school position at the same time he reveals his own family tragedy [4-6]. In the final farewell scene, the professor tells the class his own family fable about the survival of the love, after the absence of the beloved ones [6]. Like the chrysalis quoted by BL from Balzac's "*La peau de chagrin*", the process of mourning crystallizes a phenomenon of psychic integration in the creativity and psychological growth that might encompass a process of personal integration in the dying patient (ZINKER and FINK, 1966, HAGGLUND, 1976).

On the other hand, sociocultural standards press to reproduce on socially accepted self-traits that maintain unchangeable social submissive narrative patterns of thought or else harvest blind followers at any cost (ELLIOT, 2011). Through submission to such social narrative models, individuals and groups enhance dependency to social regulation of narrative over the personal and group narrative construction, as moulded by bereavement to rebuild their own natural groups, families and small groups' narratives (CORREA and HOBBS, 2009). Such deterrent effect on the personal and group search of their core identity narratives would also weaken the speech mastery to oppose and confront the social power groups, acting through rigid and stereotyped socio-cultural narratives. The Canadian film *Incendies* (2010), written and directed by Denis Villeneuve, similarly reports the story of an Arab refugee from Middle East, who requested political asylum in Canada but couldn't confront the social system remaining under silent suffering. These tragic stories of family bereavement related to migration to Canada are poignant issues to consider in the inter-cultural understanding of dreadful human situations associated to political persecution, torture and murder of family groups or its members, such as those affecting several countries today.

Conversely to social power groups, the personal and group narratives develop and grow within family and small group systems that follow the literary matrix of communication skills, which can be found at the core of folk stories or fairy tales. This gives enormous sustain for mourning work, gathers people together (HAGGLUND, 1976), besides offering a tool for transforming the personal (CORREA, 2006b), family (CORREA, GONZALEZ and WEBER, 1991) and transcultural group narratives (CORREA and HOBBS, 2007), by helping to detach from enmeshment to past bonds and to establish new ones that aim to transform guilt and punishment into understanding by opening emotional comprehension about the loss events. Natural group mythopoesis that stems from such family model of storytelling to the group has, then, an important function in shaping the group narrative construction of bereavement.

Cultural stories that relate both to bereavement and to aesthetic experiences might provide a path for training at those interpersonal communication frontiers, where different and diverse individuals, groups and cultures meet and share aesthetic experiences as

those that gather artists, aesthetic objects and public within a narrative space that makes communication and comprehension possible (BOURRIAND, 2005, CORREA, 2016). In doing so, the professor's aesthetic sensitivity connects to pupil's affection on the comprehension of pain due to the loss of the former teacher as well as to the only staff colleague (a drama teacher) who could understand some behavior derangement in her.

Conclusion

The narrative communication on bereavement provides numerous group narrative constructions that interact and overlap amongst the personal and family stories born at diverse socio-cultural contexts. Such narrative processes need openness to conversation and sharing in order to achieve real communication and comprehension for any possible resolution of the conflicting issues, which are brought by bereavement at the intra-family, inter-family and community intercultural interactions. Democratic-social-spaces addressing narrative training for individuals, families, groups and communities would in turn address a horizontal social organization able to establish narrative contexts holding a continuous redefinition of endeavours through the constant interplay between them, actively enacted at the social groups strengthening their positions and so enabling them to effectively compete with the grand ad-narratives boosted by the *vertical organization of society* (DUCHASTEL, 2010). Moreover, one significant source of redefinition might come from the bereavement shared experiences by individuals of different cultures, as those brought by immigration.

Both death and immigration intertwine bereavement pains with the urge to recreate a narrative of loss into a narrative rendering testimony of it at the same time that they open communication pathways for comprehension and togetherness. The analysis of the film shows that such a goal results from the ability of the educator to elicit comments and discussion of concepts on the grief accounts and feelings that endure on the students through an open talk amongst all of them. Educators holding an educational bibliotherapeutic approach (RUBIN, 1978) involve the pupils as narrators in the reading and drama play, hence turning them active in the comments and discussion of relevant arguments. By selecting and telling appropriate grief stories, the educator plays a narrator

role, attaining interpersonal involvement with pupils by developing an affective relational context on the grief issues that aim to make all group members to participate by finding attention and respect for their personal stories on loss and bereavement.

Such an art of narrative construction and reconstruction in the care of the bereaved holds intimate connection with literary generation. Michèle Petit (2008) holding extensive experience on the use of *reading* by people under emigration and loss circumstances, stresses also their relationship with literary fruitfulness, quoting as an example the writer Marguerite Duras saying to “have been fortunate to suffer an irreparable loss”, as she referred to her exile from Vietnam where she spent her childhood and adolescence (PETIT, 2006).

The aesthetic relationship between multiple narratives reflects the relation of men with the environment and diversity of people, groups and cultures, evolving into a group narrative space that leads to exercise shared reflective exercises together with aesthetic creative experiences, expanding meaning and comprehension on the bereavement plights.

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¹ This survey subscribes an experience developed during a FRP Canadian fellowship on a project devised to study “Multicultural communication and diversity of meaning in the inter-professional narrative construction: An Argentine-Canadian story”, for which a one month stay (October 2011) in Canada was granted.

¹ MD, Narrative Therapist, at present developing theoretical research projects at ESICAS Blog “Art & Environment”. Buenos Aires, Argentina. jecorrea@retina.ar.

³ These seminars were lectured by Dr. Julio E. Correa and consisted of two conferences on the Narrative approaches to bereavement (October 19th and 20th, 2011), which were programmed and organized by the pedagogical liaison coordination of Professor Franco Carnevale [Mc Gill University, Montreal, Quebec], trained into intensive involved narrative clinic assistance and research activity with parents of children under serious risk (Carnevale, 2005/2007/2009; Carnevale et al, 2006), together with theoretical work on narrative in the Medical practice (Carnevale, 1999; Carnevale & Weinstock, 2011) and intercultural professional practices (Carnevale et al, 2007; Carnevale, et al, 2009). Following the seminars, it was supplied there was a narrative training workshop on bereavement given by Dr. Correa on October 21st to Anne-Marie Martinez, a Francophone Spanish Nurse working at Montreal Children’s Hospital Marital and Family counseling. The week following to the seminars [Third fortnight of October, 2011] was devoted to work on the report and assessment made from the activities at Mc Gill, for which Prof. Carnevale gently provided his office and computer. Also, in this same period of time[,] it the Québec’s socio-cultural reverberation of aesthetic narratives was explored. The application of these conferences to clinical and research settings held by Prof. Carnevale was decided by him previously to Dr. Correa’s travel to Canada. The two conferences were programmed and organized within a pedagogical dialogic conference schedule applied to clinical and research settings as conducted by Prof. Carnevale at Mc Gill University, who introduced the lecturer: “Dr. Julio Correa, from the University of Buenos Aires, Argentina is a physician who uses narrative approaches in his

clinical work with various populations. Dr. Correa has significant experience using narratives with bereaved populations". The first conference was given at the Oral Health and Society Seminar Room, attending approximately a 25 members audience composed of clinical trainees in Palliative Care and of members of an ethnographical research team that worked in a dental research program focused on teeth loss representing definitive organ loss in the poor populations; the second conference was attended by approximately 15 members of a group of students on Psychology Counselling. Before and after each of the two conferences Prof. Carnevale revised together with Dr Correa the pedagogical schedule determining a dialogic interaction to be shared by both, hence leading both to agree and disagree in a dialogic way supporting their different opinions and views on the matters. Further, the seminar schedule issues that were designed for proper discussion of the clinical subjects on "the art of narrative reconstruction in the care of the bereaved", examining the role of narrative processes in the healing of the bereaved, the possible roles of therapists in the grief process and the consideration of Aesthetics to contribute to the understanding of bereavement, were applied to the text analysis of the film that was set on an educational environment, where educators play a role equivalent to therapists in the clinical context.

⁴ This narrative phenomenon gathers together narrators with similar interests and it is further expanded through several body/ instrumental resources of sound and rhythm at the Poetic narrative (Correa, 2006a), developing as a daily feature in Brazil (Grossman, 1994).

⁵ The workshop "Story Telling to the bereaved group and group recreation of the story" was coordinated by Dr Julio Correa at a conference held in Montreal during the 10^o Colloque de l'Association des Art-Thérapeutes du Québec [AATQ], Montréal: "La métaphore racontée".

⁶ Point (c) was not taken in account on the text analysis because palliative care issues don't apply to the pedagogical setting of the film taken as "case study" corresponding to Educational Bibliotherapy.

⁷ The film was written and directed by Philippe Falardeau and was awarded with the 2011 Oscar for best foreign language film, in addition to numerous other awards from international film festivals and Canadian Film Awards and Special Mention on Cultural Diversity.

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