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**ABSTRACT:** This article discusses the *escrevivência* [live-writing] as a research methodology in Psychoanalysis, highlighting the political and epistemological subversions it entails for the revitalization of the subversive vocation of psychoanalysis in the approach to racism and sexism. We call attention to its insurgent character, related by Evaristo to the resumption of silenced voices and stories of black people. More than narcissistic writing, she proposes that the stories of each one of them embrace experiences and memories that refer to collectivity. We present some research practices that deal with the tension between the domain of knowledge and the real of experience using *escrevivência* as a means of approach.

**Keywords:** *escrevivência*; research; psychoanalysis; insurgency; collectivity.

**RESUMO:** *Escrevivência como metodologia de pesquisa em psicanálise.* Este artigo discute a *escrevivência* como metodologia de pesquisa em psicanálise, ressaltando as subversões políticas e epistemológicas que comportam para a revitalização da vocação subversiva da psicanálise na abordagem do racismo e do sexismo. Destacamos seu caráter insurgente, relacionado por Evaristo à retomada de vozes e histórias silenciadas das pessoas negras. Mais do que uma escrita narcísica, ela propõe que a história de cada uma acolha vivências e memórias que remetem à coletividade. Apresentamos algumas práticas de pesquisa que lidam com essa tensão entre o domínio do saber e o real da experiência utilizando a *escrevivência* como via de abordagem.

**Palavras-chave:** *escrevivência*; pesquisa; psicanálise; insurgência; coletividade.

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In recent years, we have seen a growing interest of psychoanalysis in studies on racism and blackness, which has repercussions on academic production, with epistemic questions about the production of knowledge in the university. From psychoanalysis, we are called to take a further step (CASTAÑOLA, 2017) in the problematization of enunciative positions crossed by the colonialism of knowledge and to advance in methodologies that subvert the objectification of black people. It is in this scenario that we present our encounter with the writing as a research device that makes it possible to articulate several challenges, such as a) bringing to the fore the themes of racism and sexism; b) making this movement in a geopolitically contextualized way; c) opposing the objectification of black people, especially women, to spaces for the production of knowledge supported by them; d) rescuing silenced voices and memories, repressed by dominant discourses; and e) listening to the lived experiences and the subjective and political subversions of the unconscious, which are opposed to the colonial frameworks of knowledge and being.

Grada Kilomba (2019) questions who can speak and produce knowledge at the university. "It's not that we haven't spoken; it's that our voices, thanks to a racist system, have been systematically disqualified, considered invalid knowledge" (p. 51). Her critique highlights the need for an epistemological subversion that counters the Eurocentric framework of knowledge production, which marginalizes the production of black intellectuals. This marginalization is operated through predicatives that disqualify knowledge such as a very subjective, very personal, very emotional, or very specific perspective. This enumeration denounces the ideals of scientificity, against which psychoanalysis has always had to struggle to affirm the validity of knowledge about the unconscious: the myths of universality, objectivity, neutrality, rationality, and totality. Lacan (1966/1988) points out the Freudian subversion of science precisely in a relationship with truth as a possible cause for a symptom, resuming the place of saying – the *dit-mansion* or "mansion of the said" (LACAN, 1972-73/1985, p. 146) – which was excluded by the so-called human sciences.

In the text "Of the subject finally in question", Lacan (1966/1998) comments on the effort to bring to the field of transmissible knowledge the experience lived in an analysis, seeking to preserve "the availability of the experience acquired by the subject, in the proper structure of displacement and splitting in which it had to be constituted" (p. 234). Therefore, there is a kinship between the epistemological challenge of psychoanalysis' sustaining of the unconscious and the rescue of voices silenced by scientific knowledge. By situating itself in the university, psychoanalysis needs to question it, leading it to deal with the real that escapes knowledge. França Neto (2009) proposes the university is afraid of not knowing and, therefore, tends to "restrict itself to the symbolic, excluding the real from its field" (p. 36). In this sense, Birman (1994) proposes that psychoanalytic research advances by situating the very impasses of experience as a theoretical basis and engine of conceptual transformations: "It was by listening to a subject who speaks to another, of his unbearable pains, and who asks for the vital recognition of his impasses, that the psychoanalytic experience was constituted" (p. 26). This experience, however, is not restricted to the traditional clinical device. From a very early age, Freud sought to apprehend the subject "entangled in social and political phenomena, and not strictly linked to the situation of psychoanalytic treatment" (ROSA, 2004, p. 331).

We have other research references in psychoanalysis using narrative methods to try to "apprehend the nodal points that link the subject in history and in the body itself" (GUERRA, MOREIRA, OLIVEIRA & LIMA, 2022, p. 20), such as memorialistic narratives and the clinic of testimony (RIBEIRO & NUNES, 2018). The testimony articulates a psychic reparation with the elaboration of the traumas of the dictatorship, enabling the "construction of a collective memory" and sustaining a "resistance that produces an opening, a fissure, in the social fabric" (p. 20). Ribeiro, Mollica and Celen (2023) bring some aspects of writing closer to what is targeted in the clinic of testimony<sup>1</sup>. In previous research (BISPO, 2018), we used the notion of narratives to address violent death, investigating how subjects and communities write and rewrite stories around violence, in an exercise that is at the same time subjective, social, and political. We bet that writing is also a device of research and intervention capable of opening a path of political and subversive apprehension of language.

In this article, we discuss how writing can contribute to research in psychoanalysis, in its approach to social and subjective phenomena. The notion of writing was invented by Conceição Evaristo, at first in an unpretentious way, as a form of reference to the experiences that make up her literature, "arising from listening to stories told by women and from contact with experiences lived by black women in the fight against discrimination and violence" (FONSECA, 2020, p. 60). The assumption of the term to the status of a concept has occurred over time due to the lucid and decisive way in which the writer herself sustains, in various writings and interviews, the aesthetic and political orientation of her artistic work. This tendency is also strengthened "from the many discussions that it has raised among researchers of Afro-Brazilian literature" (FONSECA, 2020, p. 59), appearing in articles, dissertations, and theses that focus on Conceição's work and her epistemic contributions.

Concerning the dialogue with psychoanalysis, we situate these contributions as political and epistemological subversions. These are interconnected dimensions, so the use of writing without a rescue of its ethical-political inspiration represents a technical reduction of a practice that transcends the research universe. This is a question that has arisen among graduate researchers interested in the technique and asking if they can use it. It is important to emphasize that

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<sup>1</sup> The authors also discuss the use of the notion of testimony for the elaboration of knowledge about the pass at the end of the analysis. According to the authors, the testimonies of the pass "modified the transmission of the clinic, which had previously been centered on the report of the clinical case in the third person (by the analyst), which began to be carried out by the analysand himself who came to the public to narrate the crossing of his analysis" (p. 184).

writing is born and affirmed as a practice of literature, but it does not move away from a perspective of social criticism. This perspective opens up a wide possibility of insertion in academic research. Oliveira and Sampaio (2022) highlighted the expansion of the concept, which has subsidized research in the field of humanities and social sciences, which “recognizes it as a space that promotes political, ethnic, and gender discussions” (p. 274). We also found important works in the field of social and institutional psychology (SOARES & MACHADO, 2017; MACHADO, 2021; NEVES & HECKERT, 2021; SIQUEIRA, MATEUS, SANTOS, SANTOS, SILVA & FRANCISCO, 2021) and, more recently, in the field of psychoanalysis (RIBEIRO, 2022; SILVA, 2022; SANTOS, 2022).

This double dimension, poetic and critical, of writing, dialogues with the way knowledge is constructed in psychoanalysis, to the extent that the voice collected in the clinic also entails an aesthetic character of construction and resignification of subjective truth – as we can glimpse in Freud (1937/1996) in *Constructions in analysis* – and a character of deconstruction or criticism of social structures that alienate the subject to superego ideals that oppress life. For black women, we can see with Neuza Souza (1983/2021) and Lélia Gonzalez (1983/2020), that this discourse of the Other that subjugates us can be referred to as the Ideal of whiteness, on the one hand, and to the phallic character of sexism, on the other. But it does not dominate the entire field: memory “speaks through the limbs of the discourse of consciousness” (GONZALEZ, 1983/2020, p. 79). Blackness<sup>2</sup> creeps up and subverts racist violence precisely from what, according to Lélia, the black mother transmits with her voice, her stories, in a possible transmission of *an Amefricanity*. We will see that the invention of Conceição Evaristo converges precisely to the resumption of this point of subversion and transmission.

### Epistemological subversion – the voices of black women

We recover the critical and insurgent character in the very definition that Evaristo proposes when reflecting on what constitutes writing:

Escritavência, in its initial conception, is carried out as an act of writing by black women, as an action that intends to blur, to undo an image of the past, in which the body-voice of enslaved black women had its power of emission also under the control of the slavers, men, women, and even children. And if yesterday not, even the voice belonged to enslaved women, today the letter, the writing, belongs to us too. (EVARISTO, 2020, p. 30)

It is crucial to return to this definition to think about the articulation with research. Whether from the perspective of history, education, or psychoanalysis, this principle must be on the horizon, as a preliminary question, without which the method will be reduced to an empty technique. As psychoanalysis also proposes to rescue repressed voices, we could assume, at first, that this exercise would arise naturally in our field. The problem is that history shows us otherwise. Fanon (1950/2020) denounces that the work of colonialism is so strong that it demands an additional effort of thought so that some realities are unveiled. In the Brazilian case, characterized by cultural neurosis (GONZALEZ, 1983/2020), this effort needs to be even more forceful, to break with the cover-up character of the myth of racial democracy.

This is why we need writing, as well as other insurgent writings, because they do what traditional literature does not. They do what the patient’s own speech in the clinic always runs the risk of not doing if there is no fissure in the pact of silencing in the social bond: they work with language to subvert the historical symbolic techniques of erasure of blacks, both from their pains and from their lives and memories. Evaristo (2020) highlights this gesture of rescuing the history of Brazilian slavery, which appropriated the work, the body, and the very voice of black women, robbing them of their “freedom to shut up, silence, or shout” but also appropriating this voice, which was busy telling stories to make the masters’ children, their future executioners, fall asleep sweetly. “It was in this perennial gesture of rescuing this image, which underlies the depths of my memory and history, that I found the driving force to conceive, think, speak, and desire and to expand the semantics of the term” (p. 30).

A decolonization of psychoanalysis implies the recognition of the need for a political gesture and an epistemological effort that shifts the focus from hegemonic white subjectivities to the modes of suffering of black people in Brazil, which are constitutively crossed by racism. When Fanon (1950/2020) questions the unconscious mode of transmission of collective identification with whiteness, he dismisses any explanation related to an archetypal symbolism of the Jungian type, placing in literature, illustrated magazines, the incessant repetition of racist stereotypes the determining elements for young black people to identify themselves “with the white man who brings the truth to the savages” (p. 163). Several studies (CAMPOS & FERES JÚNIOR, 2015; ROZA, 2019; CANDIDO & FERES JÚNIOR, 2019) show how black women are approached in cinema and soap operas based on racist stereotypes that limit their subjectivity. Candido & Feres Júnior (2019) cite 13 stereotypes about blacks found in literature, TV shows, and movies, among them the “black mother” as a suffering and selfless woman, the “martyr” as a strong and resistant woman; the “hot mulatta”, among others. Collins (2019) uses the notion of “images of control” to refer to these stereotypes, which would have the function of naturalizing and justifying racist violence against black women. Beatriz Oliveira da Silva (2022) describes how these images of controls operate in favor of the depreciation of black women and proposes that the writings come to dismantle these images, when, for example, they “take up the image of the black mother from another place” highlighting many aspects that “the images of control are not capable of capturing and dominating” (p. 65).

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<sup>2</sup> For a discussion of blackness, we recommend the book *Negritude: uses and senses* (MUNANGA, 2020).

Conceição Evaristo shows that her literature is attentive to the way in which narratives tend to erase black subjectivity, situating it as a supporting element about the dramas of white characters. It operates intentionally in the opposite way: the few white characters it constructs are represented in its violent spaces of power. It does not seek to “humanize” this violence, leading us to have compassion for its racist and domineering actions: “white people emerge and take the place of cruelty; I don’t save anyone” (EVARISTO, 2020, p. 29), says the author. She cites the example of *Alleys of Memory*, where she portrays the relationship between the maid Ditinha and her boss, Dona Laura. Contrary to hegemonic literature, who is at the center of the narrative is the maid Ditinha: “Ditinha’s emotional state, the psychological traits of the character are described... Little is said about Dona Laura; in fact, the mistress is described through the eyes of the maid” (p. 27).

In his discussion of lay analysis, Freud admits that the analyst’s training needs to contemplate dimensions that he does not find either in academic knowledge or in his own clinic: “Analytical instruction would encompass branches of knowledge distant from medicine and that the physician does not find in his clinic: the history of civilization [with Fanon, we can read colonization], mythology [not only Western Judeo-Christian], the psychology of religion [including those of African origin] and the science of literature [including here black literature]” (FREUD, 1926/2016, p. 284). If psychoanalysis has always admitted that literature precedes us concerning the unveiling of complex dimensions of experience (FREUD, 1907/1996), we think that writing can contribute to psychoanalysis in a triple way: rescuing a systematically erased history that constitutes the contradictions of Brazilian subjectivity; carrying out this poetic exercise of circumscribing it without reducing it, keeping open the unspeakable of this experience; and politically affirming a way of overcoming that extracts, from a singular experience, something that takes us back to the collectivity.

### Political subversion - the voice of a collectivity

This point introduces the dialectic between the logic of collectivity and the singularity captured in listening to each trajectory. In an individualistic society, in which the impulse to narcissism is something constant, this is a great challenge: to highlight a collective value for the experiences lived. Evaristo poetically describes this movement:

Writing can be as if the subject of writing were writing himself, being the fictional reality, the very inventiveness of his writing, and often is. But, when he writes himself, his gesture expands and, without leaving himself, he collects lives, and stories from his surroundings. That is why it is a writing that is not exhaustive in itself, but deepens, broadens, and encompasses the history of a collectivity. It is not, therefore, restricted to a writing of oneself, to a painting of oneself. (EVARISTO, 2020, p. 35).

This is a fundamental aspect that has always been a challenge for psychoanalysis: how to extract from a single case knowledge that is transmissible. A challenge was also circumscribed by Lacan (1972-73/1985) in the opposite direction: how to inscribe psychoanalysis in the universalist discourse of science without excluding the real from subjective experience. If the *matheme* was the strategy he chose to deal with impasses of formalization, he also recognizes the power of the poem or the *Lituraterra* to circumscribe this coastline between the real of *jouissance* and its symbolic inscription in language (LACAN, 1971/2009). Tainá Celen addresses this elaboration, highlighting how much the power of writing can be demarcated beyond the transmission of historical meaning. It allows for the emergence of “a discontinuity that only the letter as a coastline allows” (SANTOS, 2022, p. 98), creating an edge for *jouissance* related to the insistence of the logic of colonial domination.

If the analyst’s discourse, when placing the *the* as an agent, is established as the reverse of the discourses of domination (LACAN, 1969-70/1992), writing renews this operation in a very specific domain of literary writing, highlighted in the experience of black Brazilian women, read by Gonzalez (1983/2020) as the experience of the rest excluded from the logic of domination and who dares to assume the act of speaking. In the same way, writing “is a search to insert oneself in the world with our stories, with our lives, which the world disregards,” reaffirms Evaristo (2020, p. 35).

The history of the black movement is full of very diverse experiences that carry out similar operations in other fields. I would like to highlight the proposal of Professor Giovana Xavier (2019), who works around this challenge at the university. The title of her book is already a provocation: *You can replace black women as an object of study with black women telling their own stories*. Get out of the master’s seat and let the object take on its own speech, with all the risks that this gesture implies. Her work is anchored in the ancestry of Conceição Evaristo, seeking to expand the advances that writing brought to literature for the university. She comments that less than 0.4% of PhDs working in graduate programs in Brazil are black women, a widespread problem in universities, which impacts the lives of millions of students whose education remains distant from the diversity of the population, and reproduces white, male, and heteronormative models as supposedly universal. It bets on new forms of academic production anchored in the knowledge of black women: “knowledge linked to memory, orality, stories, family trajectories, and other narratives of the working classes, disqualified by the *mainstream*” (XAVIER, 2019, p. 77).

Writing is one of those avenues of epistemological subversion that revitalizes the psychoanalytic subversion of the abstract subject of science, but above all proposes a political insurgency: the Afro-Brazilian experience of black women comes to tell another story that incompletes the universal character of the phallic world. “Writing is not for the abstraction of the world, but for existence, for the life-world. A world that I seek to apprehend so that I can inscribe myself in it, but with the correct understanding that the letter is not mine alone.” (EVARISTO, 2020, p. 35). This self-inscription appears

as the possibility that the story can be retold by other people whose experiences of life and the world are intense experiences collected in the violence and joys of everyday life. Stories that, as in an analysis, need to be told and assumed by a subject who frees himself from the place the Other has reserved for him. A self-referential, first-person story, but not narcissistic. Cristiane Ribeiro (2022) addresses the “impasse between being taken by the discourse or appropriating it” (p. 108), highlighting that it is not a narcissistic imperative of domination but the overcoming of the violence named by the Other. “I would never think of writing as a possibility of domination,” warns Conceição. What is it to write for someone who has never even had the promise of a mastery experience, neither material nor symbolic? “Writing, before any domain, is questioning” (p. 35), replies the author. In this sense, Evaristo makes a point of distinguishing writing from other modalities of autofiction and self-writing, precisely highlighting the fact that this writing that arises from a female, black, and poor authorship “assumes her doing, her thinking, her reflection, not only as an isolated exercise but crossed by groups, for a collectivity” (EVARISTO, 2020, p. 38).

From these elaborations, we extract at least three consequences for the approximation between psychoanalysis and writing: 1) writing demands an extensive subjective and life work, which is not purely intellectual but concerns a real dimension of experience. This work implies an overcoming of colonial structures that imprison subjectivity. If, on the one hand, writing can be a way to overcome this, it cannot be sustained without a living experience from which it draws its broth and its substance, which can come from suffering but also from ancestry, from reading authors who have crossed similar paths, from the encounter with living struggles that take place in public spaces. 2) The second point is a consequence of the first, in the sense that it is not a relativization of knowledge or a solipsism. It is not just a first-person exposition style, which can fall into the narcissistic dimension of an individualistic experience. From a formal point of view, the first person is not even the most important thing, but the movement in which my experience makes this exercise of apprehending one’s own reading of the world. 3) The third point is also something dear to psychoanalysis, which demarcates that the sexual being is only authorized by itself, not without others. In other words, although the writing seeks to situate the political dimension of collectivity, the collective bond does not guarantee the exercise of stripping colonial oppressions: “A political transformation may or may not engender subjective transformations” (Ribeiro, 2022, p. 107). Although political movements serve as a support and catalyst, the singularity of each trajectory is not erased in writing and constitutes the very possibility of the insurgency of new inventions, powerful enough to renew the collective force of overcoming silencing.

### Writing practice in psychoanalytic research

The use of writing implies a certain authorial freedom that must, obviously, be faced with the methodological rigor that constitutes a line of connection between a theoretical work and literary writing. This was already a concern of Freud in his work on writing clinical cases and interpreting dreams, on which he insists “despite the reproaches of strict science” (FREUD, 1907/1996, p. 19). It has also been a concern of several black intellectuals, both to confront racist disqualification and to achieve, in fact, the political and epistemological inspiration of writing.

Fernanda Felisberto (2020) describes how open the notion of writing is to the inventions of young researchers, connected with the ancestral achievements of black women that paved the theoretical-political debate and also opened paths of writing. In this sense, we notice a whole effort for writing an experience to encompass other experiences instead of erasing them – which is always a risk since we are crossed by colonialist logic. Building research with writing is not just any writing. Situations change according to whether we take it as a method of exposition or textual construction or, more directly, as the method of investigation or intervention itself. The most important thing, however, is that writing is connected with the writer’s life in the sense of amplifying their voice and opening paths of creation and liberation from colonial ways of knowing.

Felisberto (2020) emphasizes the element of empowerment toward the conventional text, valuing the autonomy and authenticity of writing, which is not hidden in formulas that simulate neutrality. In psychoanalytic research that uses writing, these two methodological elements, textual construction, and investigation, are intertwined since the relationship of the author/researcher with the subjects/objects of research subverts the traditional vector of power, welcoming as knowledge not only the objectified speech of the other. The speech welcomed is constituted as a translation of experiences, which are connected with collective experiences and, therefore, also touch the researcher’s own experience. If it matters what the other says and writes, it also matters how it reverberates in me and in the knowledge already constituted, uncompleting it. What is also important is the way I use theory to anchor experience, without erasing or formatting it, and above all the way I write this construction, subverting the conditionings that university discourse institutes. There is still epistemological work to be done to formalize this encounter of writings with psychoanalysis. However, some examples can illustrate modes of use that potentiate psychoanalytic subversion<sup>3</sup>. I cite two examples in which the production of writing takes place within intervention research, followed by two others from more authorial research.

The Psychoanalytic Occupation collective held a series of conversations with university students around themes

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<sup>3</sup> Fernanda Felisberto (2020) opens some paths, reporting different and creative ways of using writing by researchers who innovate, building creative connections but who also find in the construction of an academic work a space of freedom and reencounter with silenced elements of blackness. I have chosen to present here some studies that report similar spaces constructed in dialogue with psychoanalysis.

related to racism and blackness. In this work, the writings were placed at the moment of closing the conversation meetings, basically as a moment of decantation of the experience. "We use writing not only as a technique but above all as a political-methodological inspiration." The intention was to "encourage black people to tell their own stories, always silenced or forgotten" (SANTOS, BISPO, SILVA & DA SILVA, 2022, p. 3). In this sense, the work of conversations awakens the affections that will become the subject of writing but the invitation to the exercise of writing also becomes the engine of the desire to take the floor in the collective.

In another study, also carried out by the same collective, psychoanalysts were invited to write freely and present their writings at meetings of the research group. Although the writing was free, the very address to an anti-racist collective instigated the authors to share their experiences with racism and blackness. Other signifiers that circumscribed this place of address such as those marking the place of psychoanalysis and the university, also appeared in almost all the stories, highlighting trajectories of encounter with psychoanalytic knowledge, with blackness, with the university, among others. In this case, the movement was reversed: conversations took place after the reading of the writing, usually carried out by the author herself. It was the text that produced the affections and experiences around which the conversation took place. After each meeting, another psychoanalyst, who had also participated in the conversation, was invited to write a report text. This second writing sought to collect the theoretical, affective, and political reverberations the writing had caused for the participants who expressed themselves in the conversation and for the rapporteur. It was not only a work of reproduction or theoretical framework, but an effort to theorize and transmit something alive from collective experience.

The other two examples had a more authorial nature, composing master's research that can illustrate the effort so that the transmission of personal experience does not erase the apprehension of collective experiences. Cristiane Ribeiro (2022) investigated the impact the political struggle could have on the process of *Becoming black*. Being herself a black woman from the outskirts of Belo Horizonte and active in social movements, she had in her trajectory a rich material to debate her issue. She uses her experience but also chooses to bring the experience of another black woman, Benilda Brito, owner of an extensive trajectory of political activism in feminist and anti-racist movements since the 1980s. She points out that Benilda was also close to the experiences reported by Neusa Souza in her book, as she is "a black woman on the social rise" (RIBEIRO, 2022, p. 87) who transits in circles of white hegemony. Cristiane Ribeiro conducts an interview structured around Benilda's trajectory and, in line with the epistemological inspiration of the writings, decides to transcribe it in full, contemplating the orality, liveliness, and originality of Benilda's narrative, whom she invites to read and approve the transcription, placing herself as co-author of the text.

Another researcher, Beatriz Oliveira da Silva (2022), investigated the depreciation of black women in love relationships. She takes up Freud's text about the male tendency to depreciate in the sphere of love and asks him about how this depreciation is situated in relation to racial difference. She also considered that she had lived impactful experiences that could be evoked in the research, in addition to being able to maintain herself in a theoretical investigation, in a dialogue of psychoanalysis with black feminist authors. The encounter with the writings, however, influences her decision to also listen to other women and their stories. Then, she conducts three subject-centered interviews, as described by Grada Kilomba (2019), to "examine the experiences, self-perceptions, and identity negotiations described by the subject and his or her perspective" (SILVA, 2022, p. 67). Her way of writing the interviews was a little different, more relaxed, and narrative, as was the style of her writing in the other theoretical sections. She also describes the concern of not objectifying women and disqualifying their voices and experiences - "how to comment on these narratives, which are so rich and speak so much for themselves, without taking the discourse as an 'object'"? (p. 88).

Other forms of writing, such as letters, chronicles, and songs, have also been considered possible forms of writing. The very writing of clinical cases, especially those that take up the history of black women, could be greatly enriched if it resorted to the dignity that writing brings to black voices, as Lílian Machado (2021) indicates when coining the term *Clinical Writings*. Whether from a conversation, an interview, a biographical report, or a clinical case, the essential thing is that theorization does not erase the experience and is inspired by some principles of writing and psychoanalysis, among which: a) a writing that is not without affection, without history, and without memory, so that I also imprint on it the experiences the text of the other makes reverberate in me; b) a writing that abdicates the place of domination proper to university knowledge, in order to approach the truth as an enigma, that is, to extract from the text the questions capable of questioning psychoanalysis and awakening the desire to know; and c) a writing that is not without the others, it is not without the collective.

## CONCLUSION

We conclude by affirming the importance of the psychoanalytic field opening up to welcome the writing of black women psychoanalysts, as authors of an experience that urgently needs to be expanded. Our desire was to contribute to the consolidation of writing as a path of research, facing the academic resistances that still exist and collecting subsidies for the dialogue with psychoanalysis. The ethical-political inspiration of writing should be extended to other methods such as clinical cases, narratives, conversations, etc. It is important that research methods, in addition to being open to listening to the unconscious, are open to the colonial crossings that constitute them in Brazil, and learn, from writing, important strategies of subversion and rescue of silenced memories and histories.

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