

Mental Health Approach in Pixar Animated Films: Conceptions from Information Mediation

Abordagem de saúde mental nos filmes de animação da *Pixar*.

Concepções a partir da mediação da informação

El enfoque de la salud mental en las películas de animación de *Pixar*.
concepciones desde la mediación informativa

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ABSTRACT

Animated films are sources of information that should be used for different purposes and for different audiences. From this perspective, this research aims to analyze how the discussion about mental health is mediated in Pixar Animation Studios films for young and adult audiences. In terms of methodology, the study is qualitative, descriptive and documentary in nature, using six animated films from the studio as the research universe: Toy Story 3, Inside Out, The Incredibles 2, Onward, Soul and Luca. In addition, it was used Laurence Bardin's content analysis

technique. Based on the exploration of the films' narratives through the lens of three delimited categories, it was observed that this theme is discussed in animated films in such a way that audiences of different ages can interpret it according to their world views. Therefore, the same narrative can be understood and explored with different levels of depth by both children and adults.

Keywords: information mediation; motion picture films; mental health; content analysis; mental processes.

RESUMO

Os filmes de animação são fontes de informação que devem ser exploradas para diversas finalidades perante os variados públicos. Diante dessa perspectiva, a presente pesquisa tem o objetivo de analisar como a discussão acerca da saúde mental está sendo mediada nos filmes animados da *Pixar Animation Studios* para o público jovem e adulto. Em termos metodológicos, o estudo é de natureza qualitativa, de caráter descritivo, exploratório e do tipo documental, assumindo como universo da pesquisa seis filmes animados do estúdio: *Toy Story 3*, *Divertidamente*, *Os Incríveis 2*, *Dois Irmãos*, *Soul* e *Luca*. Além disso, optou-se pelo uso da técnica de análise de conteúdo de Laurence Bardin. Baseando-se na exploração das narrativas dos filmes sob o viés de três categorias delimitadas, observou-se que tal temática é discutida nos filmes de animação de modo que públicos de diferentes idades sejam capazes de interpretar segundo suas visões de mundo. Logo, uma mesma narrativa pode ser entendida e explorada com diferentes níveis de aprofundamento tanto por uma criança quanto por um adulto.

Palavras-chave: mediação da informação; filmes cinematográficos; saúde mental; análise de conteúdo; processos mentais.

RESUMEN

Las películas de animación son fuentes de información que deben aprovecharse con fines diferentes para públicos diferentes. Desde esta perspectiva, esta investigación pretende analizar cómo se mediatiza el debate sobre la salud mental en las películas de animación de *Pixar Animation Studios* para público joven y adulto. En términos metodológicos, el estudio es de naturaleza cualitativa, descriptiva, exploratoria y documental, utilizando como universo de investigación seis películas de animación del estudio: *Toy Story 3*, *Inside Out*, *The Incredibles 2*, *Onward*, *Soul* y *Luca*. También se optó por utilizar la técnica de análisis de contenido de Laurence Bardin. A partir de la exploración de las narrativas de las películas a través de la lente de tres categorías delimitadas, se observó que este tema es tratado en las películas de animación de tal manera que públicos de diferentes edades son capaces de interpretarlo de acuerdo con sus visiones del mundo. Por lo tanto, una misma narración puede ser comprendida y explorada con distintos niveles de profundidad tanto por niños como por adultos.

Palabras clave: mediación de la información; películas cinematográficas; salud mental; análisis del contenido; procesos mentales.

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Introduction

Films serve as a resource for a multitude of informational purposes, including the generation of debates about the representation of a society, the provision of educational resources, and the facilitation of leisure activities. As *Bordwell* and *Thompson*⁽¹⁾ posit, films communicate information and ideas, depict places and ways of life driven by stories, characters, scenarios, and sounds, among other aspects. According to *Brito*,⁽²⁾ the combination of these film characteristics

ultimately results in the generation of empathy, which facilitates the audience's comprehension and stimulates reflection on the content presented.

In this context, it is acknowledged that film serves as a conduit through which the work itself, as well as the reality it represents, can be understood in the context of cultural, historical, and social influences.⁽³⁾ As a source of information, film is subjected to a range of analytical techniques, yielding diverse forms of knowledge, including those employed in academic and entertainment contexts.

Although there are several studies employing films to address various issues, we frequently observe the appropriation of live action works to generate discussions directed at adult audiences. However, when it comes to animated films, the immediate association is with children, who constitute the primary audience for these films.⁽⁴⁾ Although the children's audience represents the largest consumer base for animated films, it is important to acknowledge the recent shifts in animated cinema that have influenced its narrative approaches. These shifts have led to the inclusion of real stories, everyday situations, about respect, tolerance, diversity, etc.⁽⁴⁾ which convey distinct messages to diverse audiences.

As *Suassuna*⁽⁵⁾ and *Quintans*⁽⁴⁾ posit, this re-signification in animated cinema not only affords children new dimensions on topics that can be discussed but also allows the adult audience to find their niche. Considering the updating of content, the positive reception of other types of audiences, and other factors (such as the evolution of animation techniques), it is evident that animated films should not be excluded from discussions and critical analysis, as they can address various issues of social interest. Therefore, it is worth considering whether the theme of mental health in animated films can be redirected towards young and adult audiences, regardless of age group?

In light of the evolution of society, *Quintans*⁽⁴⁾ posits that contemporary animations strive to convey authentic and intricate narratives, resonating with individuals across generations. Nevertheless, his investigation revealed a paucity of scholarship that engages with the perspectives of young people and adults as viewers of these films.⁽⁴⁾ This gap was also identified in the research by *Chagas*,⁽⁶⁾ who observed that, despite the challenges involved, this discussion represents an

opportunity to contribute to the scientific community. Consequently, in accordance with the principle that animated films can be utilized as informational objects, despite their general appeal to children, it is imperative to initiate discourse on this subject to assess the critical performance of their narratives and characters from a non-children's perspective.

Analyses using films as primary sources of information, in the context of Information Science, provoke a discussion of importance for Library Studies, based on a careful look that allows us to read between the lines of the power of information, its access and use.⁽²⁾ Based on the different themes and messages to be communicated to the public, it is valid for Librarianship to analyze the meanings and understandings that cinematographic language, through films, has conveyed to viewers.⁽⁷⁾ These analyses can enrich the field of Information Science by making use of non-traditional information objects, encountering different types of users and obtaining new perspectives on the field itself.

Thus, studies presenting different critical analyses of the content of animated films could corroborate the social understanding that animations are also rich information resources that can be exploited for various purposes.

In view of the previous observations that animated films are important sources of information, not only for individual use but also for social use, the aim of this research is to analyze how the discussion about mental health is being mediated in Pixar Animation Studios films for young and adult audiences.

Information Mediation

As seen above, information can be contained in various types of physical and/or digital media. However, for the information contained in this medium to be transformed into knowledge, an intervention action is needed between the information object and the person who wants to access this information. For this to happen, mediation between these elements is necessary, given that, according to *Almeida Júnior*,⁽⁸⁾ it is a transformation and rediscuss of information, which is recognized as subjective and intangible, carried out directly or indirectly.

With the aim of sharing and subsequently building knowledge, its operation is not done with just a single element, since external influences are needed to achieve its purpose. Thus, information mediation is a broad and complex procedure, marked by the interaction of various vectors, such as information systems, information objects, information professionals and users.⁽⁹⁾ Each element is fundamental in carrying out this process since their interference complements the material presented first-hand, enriching the subject discussed and ultimately generating knowledge.

Considering the aforementioned considerations, it becomes evident that information mediation is a process that facilitates contact between the various elements involved in the dissemination of information, whether performed implicitly or explicitly. This process can be observed in a multitude of formal and informal contexts. Through their implicit and/or explicit activities, mediating actions contribute to the dissemination of information content, stimulating different interpretations, with the ultimate goal of building ideas and sharing the knowledge generated. In order to achieve these objectives, it is necessary to introduce third-party interventions, which will act as supplementary elements to the informational object and influence the user's knowledge.

Among the many elements that can add value to this process, it is understood that the mediator's role is essential for information mediation to take place. It is up to this figure to establish communication between the information that is being displayed for the user to understand. In this way, the mediator acts as a facilitator, reducing search time and waiting, making it possible to obtain reliable information (by knowing credible sources of information), enhancing the use of this information.⁽¹⁰⁾ It can be said that these mediating actions (implicit and explicit) polish the raw information, incorporating values that will benefit the user during their search process.

It should be noted that when the mediator enhances access to information, the user profits from this intervention, either by gaining time or breadth in the field of concentration on the desired information.⁽¹⁰⁾ In this way, the mediator's execution

of these actions streamlines the information flow established by the information object and the user.

Bearing in mind that information professionals should be concerned with the mediation of information and not only with information,⁽¹¹⁾ their role during the mediation process goes beyond delivering information to the user, and includes activities that facilitate access and understanding. Examples of these activities include: inserting keywords into a particular work, writing summaries, conducting a dynamic interview between the professional and the user in order to understand their information needs, among other actions.

In addition to the work of librarians, it is now clear that the role of information mediator is no longer seen as being monopolized by these professionals, since other figures can act as mediators. Considering that Web 2.0 has opened doors to the production and sharing of ideas without physical impediments, the possibility of establishing dynamic communication between producers and consumers has been denoted. For this reason, another perspective emerges under the intervention of mediation, in which individuals who do not have this professional profile are able to act as information mediators in diverse scenarios.

As *Martins* and *Cavalcante*⁽¹²⁾ point out, individuals who share information, regardless of the medium, even if they don't work with information processing in a professional way, have the role of mediators just like information professionals, since both contribute to the contact between information and the user. The figure of the mediator can thus be attributed to a variety of physical and/or digital, concrete and/or abstract elements, such as: films, music, videos of opinions on a subject, texts made available online, among other figures who play the role of mediators in everyday life.

To the detriment of the dynamization of the information flow, the scenario for exchanging and obtaining information has changed, as well as the characters who carry out these procedures. Thus, whether they are professionally qualified in information mediation or not, the mediator is an important figure in information mediation activities because of their responsibility to care for, organize, preserve, disseminate and retrieve information for access, use and appropriation by

society.⁽¹³⁾ With this, it can be said that every mediator is responsible for handling the information that is being shared, regardless of their professional training.

In this sense, it is understood that to achieve success in the information mediation process, the mediator's intervention makes a difference. Therefore, because of the current scenario, it is not just the librarian's role to act as mediator, making room for other elements to take on this responsibility. For this reason, regardless of its form, the mediator's work must always consider its main focus: the user.

Beyond the activity itself and the influence of the mediator, the user's participation in the mediation activity delimits the segment of the communication process between the information and the knowledge to be constructed based on their needs and interpretation. In this sense, the people present in this interaction are the subjects of their knowledge and take an active role in selecting, organizing and reflecting on the information provided.⁽⁹⁾ In this way, even though the mediating actions discussed above are designed with the user's possible choices in mind, the final interpretation of what has been shown takes place exclusively in the individual's mind, adding not only the mediated information but also previous information, such as: studies, experiences, among other things.

According to *Ribeiro* and *Almeida Júnior*,⁽¹⁴⁾ users' individual worldviews interfere in the process of appropriating and re-signifying information, leading to multiple interpretations of the same information. Therefore, mediators' decision-making is important, given that mediating actions must consider the centrality of the user because they are the ones who define whether something is information or not and they are the ones who appropriate what is mediated to them.⁽¹⁵⁾ With this, it is possible to say that the user is the most important objective and is the one who finalizes this process and to be successful, the mediated information must match their informational needs, filling this gap.

As discussed above, information interferes in the lives of individuals, whether consciously or unconsciously, directly or indirectly.⁽¹⁴⁾ In this way, information mediation is a continuous process that aims to arouse new needs in users⁽¹⁵⁾ and therefore involves a series of characteristic elements, activities and people.

A Survey of the History of Animated Cinema

Since the initial milestone of animated cinema in 1908, when Emile Cohl produced *Fantasmagorie*, the first animation made with the frame-by-frame technique-which allowed fluid movements,⁽¹⁶⁾ it was possible to establish a new niche in cinema for storytelling. Therefore, the context of animation had its boom between 1910 and 1940, when demand and costs required the production of new techniques.⁽¹⁷⁾ As a result, *Rosa*⁽¹⁸⁾ points out that the North American market grew faster than the European one, with the filmmaker Stuart Blackton, who made *The Haunted Hotel* in 1907, and the cartoonist Winsor McCay, who in 1914 created *Gertie the Dinosaur*, which according to *Fofonka*,⁽¹⁷⁾ is considered the first major milestone in the history of animated cinema, leading to several principles for this artistic branch.

Beginning in the 1920s, *Rite*⁽¹⁶⁾ claims that this period was marked by technological advances that allowed color to be integrated into animations. According to *Rite*⁽¹⁶⁾ and *Mendonça*,⁽¹⁹⁾ Walt Disney was the first to integrate sound and color into *Steamboat Willie*, which was released on November 18, 1928. Since then, both the creator and his future studio have been seen as a reference in animated cinema to this day.

According to *Rite*,⁽¹⁶⁾ cartoons continued to gain momentum during the 1930s, mainly due to the emergence of new communication devices. In addition, this was a landmark period for the history of animated cinema, due to the release of the feature film *Snow White and the Seven Dwarfs* by Walt Disney. This production is a milestone for animation because it used equipment that allowed the characters' movements to be animated more fluidly, and it was widely received by the public. As a result, his work contributed greatly to increasing the receptivity and popularity of the genre.⁽¹⁸⁾ His productions resulted in numerous revolutions for animation at the time, taking the lead in the industry in many respects, and he is still a reference on the subject today.

The growth of animations on television during the 1940s and 1950s, as *Rite*⁽¹⁶⁾ points out, resulted in their insertion into children's daily lives, turning their iconic characters into celebrities, as well as developing and improving techniques that

consumed fewer resources. Thus, even though the animation industry was constantly advancing, its two poles faced different competitions.

In the 1970s, as television productions expanded, adults came to be seen as a new audience for animations.⁽¹⁶⁾ It can be said that the works of Hanna & Barbera Productions strengthened this view since they used people as characters instead of animals, as well as elements of fashion and culture, to set the narratives.⁽¹⁸⁾ Some of their notable characters are Scooby Doo and Shaggy, Tom and Jerry, among many others.

In view of the popularization of cartoons, in 1985, the animation and toy industries were effectively associated, making animation a big business for consumer society.⁽¹⁶⁾ Furthermore, in April 1987, the animated series *The Simpsons* marked the resurgence of animation for adults, following the same market logic that had already been established.⁽¹⁶⁾ This popularization with the new target audience represented a paradigm shift, consolidating new perspectives for the animations of the time, expanding their possibilities.

The 1980s, according to *Riter*,⁽¹⁶⁾ were also remarkable in terms of computer graphics animation. The development of hardware and software allowed special effects to be improved, and soon in 1982, *Tron* was the first Disney Studios feature film to use computer graphics in complete sequences and to integrate animation with real characters.⁽¹⁶⁾ The continuous progress of this technique has allowed the establishment of specialized sectors in this area.

Thus, according to information from Pixar Animation Studios,⁽²⁰⁾ in 1979 the Lucasfilm Computer Division was created (which in 1986 was renamed Pixar), headed by computer graphics scientist Ed Catmull, whose aim was to produce high-resolution images. Since its foundation, it has been responsible for numerous groundbreaking computer animation techniques for the history of animated cinema and is currently one of the benchmarks in the field, along with Walt Disney Animation Studios.

Throughout the 1990s, several films were important for the trajectory of animated cinema, such as the release of *The Lion King* by Walt Disney Animation Studios,

presenting an unusual density in content and plot, associated with beautiful aesthetics and a marked emotional appeal.⁽¹⁶⁾ In addition, in 1995, Pixar Animation Studios' first feature film *Toy Story* was released, recognized as the first animated feature film to be completely computer-generated.⁽¹⁷⁾ It is worth noting that the non-musical narrative diverged from the conventionalities of the time, achieving a surprising artistic and commercial result.⁽²¹⁾ From then on, Pixar would enter the animation market, setting standards and becoming a model for many other companies, including Walt Disney Animation Studios.

The recognition of *Toy Story* as being revolutionary for animated cinema, however, has certain caveats for experts in the field, since at the same time, the animated feature *Cassiopeia* was being produced in Brazil in 1996, also completely digitalized.⁽²¹⁾ *Lima*⁽²²⁾ points out that *Cassiopeia* adopted an entirely digital modeling process for its characters, while *Toy Story* used clay molds for the heads of the main characters, which were then scanned and fully animated in 3D. However, Pixar's first feature film has achieved far greater relevance than the Brazilian film, being nominated in the Oscar categories of: Best Original Song, Best Original Soundtrack and Best Original Screenplay in 1996.

Driven by its growth, *Salgado*⁽²¹⁾ points out that new studios began to occupy their spaces in animated cinema with proposals of equal quality to Pixar's, such as DreamWorks SKG, 20th Century Fox and Universal Studios, contributing to important advances in the technological resources of animation.⁽²¹⁾ It was therefore possible to see a reconfiguration in the standards of animated cinema and its clientele.

In addition to the emergence of so many new techniques, such as stop-motion and digital motion capture techniques, 2001 was a landmark year in the history of animation, due to the huge success of the film *Shrek*, which made DreamWorks the main competitor to Disney and Pixar. The following year, the Academy of Motion Picture Arts and Sciences (or The Academy) demonstrated recognition of this genre, motivated - not openly - by the acceptance of the public and the film market,⁽¹⁶⁾ by creating the category of Best Animated Film for the Oscars, including films released in 2001. Although *Snow White and the Seven Dwarfs* was awarded

an honorary Oscar with seven special statuettes in 1939, the first film to be awarded in the specific animation category was Shrek.

Entering a new decade, in 2010 Toy Story 3 was released by Pixar Animation Studios, which according to *Salgado*⁽²¹⁾ was the first animation to reach the 1-billion-dollar mark, entering the list of the 20 biggest box offices in the world. Beyond the numbers, Toy Story 3 won two Oscar statuettes in the categories of Best Animated Film and Best Original Song in 2011. Among the studio's other productions from this decade that have won in the Best Animated Film category are: Brave (2012), Inside Out (2015), Coco (2017) and Toy Story 4 (2019).

During the global COVID-19 emergency, the studio released the film Soul in 2020, which won Best Animated Film and Best Original Soundtrack at the 2021 awards. In addition, Luca in 2021 and Turning Red in 2022 were also released directly on the DisneyPlus streaming service due to the COVID-19 pandemic; Lightyear (2022) and Elemental (2023), released in theaters as the pandemic scenario was stable, and made available after a short period at the premiere on the streaming platform. This strategy for releasing films was also used by Walt Disney Animation Studios. It can be said that Pixar's animated storytelling process has taken on new forms, not only because of the new techniques developed, but also because of the depth of its stories and characters.

Mental Health Approaches for Information Science

Mental health, according to the *World Health Organization-WHO*,⁽²³⁾ can be understood as a factor intrinsic to human beings that sustains their ability to make decisions, establish relationships and helps their personal, community and socioeconomic development. It is understood that it is directly related to the way we interact, connect, learn, work and experiment with ways of dealing with suffering and happiness.⁽²⁴⁾ Thus, the debate on this topic is not only limited to the presence of mental disorders, but also to the everyday capacities that contribute to human development.

Given that mental well-being is subjective, it can be said that it is the result of a human being's psychological-existential connection with themselves, with others and with their surroundings.⁽²⁴⁾ For this reason, WHO⁽²³⁾ points out that there are various conditions linked to human life that can disrupt an individual's thoughts and feelings, resulting in behavioral changes that can potentially compromise not only mental but also physical health.

According to WHO,⁽²³⁾ there are a several spheres of influence that act as determinants of mental well-being, such as: individual psychological and biological factors; the family and surrounding community; structural factors, among others.

Exposure to and a combination of the determining conditions presented above can lead to individuals developing mental disorders, such as anxiety, depression, bipolar disorder, eating disorders, among others. Nowadays, conditions that conflict with mental well-being are increasingly visible in society, while factors such as stress, intrapersonal and interpersonal conflicts, limitations and disabilities, physical health, family and financial issues make it difficult to maintain good mental health.⁽²⁵⁾ In this way, it is possible to say that no one is immune to developing mental disorders.

According to information provided by WHO,⁽²³⁾ in 2019 it was identified that 301 million people in the world had anxiety disorders while 280 million had depressive disorders, and in 2020, these numbers increased significantly because of the COVID-19 pandemic.⁽²³⁾ These figures represent concerns for the well-being of the world's population, especially after living through the COVID-19 pandemic.

Regarding the impacts on the target audience established in this research, WHO⁽²³⁾ highlights that adolescence is a sensitive period that has a significant impact on personal development, as it involves the promotion of social and emotional skills, as well as personal and social habits. Bearing in mind that the lack of information on the subject is an aggravating factor for the problem in adolescence,⁽²⁶⁾ this is a stage of life in which the existence of support networks of a professional or non-professional nature is essential.

In relation to adulthood, mental disorders can be linked to personal as well as professional life. In Elraz's⁽²⁷⁾ research, when exploring the work experiences of individuals with mental health conditions, it was found that people with such mental conditions can feel oppressed because of their mental conditions in their workplaces.

Just as occurs during adolescence, information on this subject should not be treated as taboo throughout adulthood, since among adults, depressive disorders are the most prevalent of all mental disorders.⁽²³⁾ Therefore, just as it is important for this debate to take place in the workplace, the interdisciplinary work of information professionals is also important for contextualizing and continuously educating people on this subject.

According to what has been said about mental health and its implications, sharing different views on this subject results in wide-ranging debates. For this reason, it is up to librarians and other information professionals to encourage dialogues about mental health, since librarian training takes place in undergraduate courses and extends to continuing education to meet the diverse demands of society, since this professional serves a diverse audience.⁽²⁴⁾ Thus, according to *Chagas* and *Pizarro*,⁽²⁸⁾ information professionals should not reduce their vision to a single context and should understand that the interdisciplinary nature of knowledge production is dialectical.

Corroborating the previous discussion, mental illness affects many young people, a stage of life that requires extra attention from many professionals, especially in schools and universities.⁽²⁶⁾ Because of this, the authors point out that information mediation practices that stimulate interactions are one of the possible ways to achieve a promising education, with significant results in raising awareness among young people.⁽²⁶⁾ The development of these activities can bring new views on mental health, especially for people who do not have access to this subject, stimulating continuing education for society.

Beyond the walls of the library, librarians can work in clinics, hospitals, offices and other mental health treatment spaces.⁽²⁴⁾ This means that mental health information mediation practices should not be limited to the traditional format.

Sousa, Veiga and Pimenta⁽²⁶⁾ emphasize the importance of the role of mediating librarians as an educator about mental health, who can count on the help of professionals in the field to build this knowledge.

In this way, it is clear that it is becoming increasingly necessary to develop interdisciplinary work between health, education, culture and information professionals to deal with the complexity of the subjective and intersubjective phenomena of social relations.⁽²⁴⁾ Thus, different approaches that encompass librarianship and mental health should be encouraged to build interdisciplinary knowledge.

Based on the above, this research aims to analyze how the discussion of mental health is being mediated in Pixar Animation Studios films.

Methods

Based on the objectives outlined above, this research is descriptive and in nature and is of documentary research, since in this type of research the sources are much more diverse and dispersed.⁽²⁹⁾ For this reason, the documentary research focused only on Pixar Animation Studios films. According to *Severino*,⁽³⁰⁾ since the contents of documents have not yet undergone any kind of analytical treatment, they can be considered the raw material for scientific research.

The research universe encompasses the animated films of Pixar Animation Studios, due to their stories that break expectations by addressing, in an unusual way, recurring themes in society, giving rise to diverse interpretations for all audiences. Six of the studio's animated films were selected: Toy Story 3, Inside Out, The Incredibles 2, Onward, Soul and Luca.

In addition, this study is qualitative in nature, since this type of approach allows us to understand the complexity and detail of the information obtained in a society through the representations in which individuals place themselves in each relationship with the environment.⁽³¹⁾ We chose to use this method since we used

Laurence Bardin's content analysis technique, which aims to analyze different content contributions, whether verbal or non-verbal, through a systematization of methods used in data analysis.⁽³¹⁾ The aspect explored in the films was their approach to the theme of mental health.

The films were selected based on prior familiarity with their content and potential relevance to the theme of mental health. The results were then subjected to further analysis and processing.

Results and Discussion

In consideration of the analytical approach, the selected categorization criterion considers the narratives of each film, therefore, it is not obligatory to present the three categories in all the films. Furthermore, for the purposes of the analysis, it is deemed necessary to discuss only those parts that dialogue with the defined categories, and it is not necessary to present the entire content of the films.

In accordance with the aforementioned guidelines, the three categories enumerated relate to the following: (i) the process of maturation in the context of change; (ii) the significance of familial and social relationships; and (iii) the impact of mental disorders on human behavior.

1st Category: Maturing in the Face of Change

The process of maturing is inherent to human beings, as it is part of their trajectory from birth to death. Thus, it can be said that depending on a number of factors-such as learning, relationship development, worldviews, among others-differences in a person's developmental status or competence can present themselves as social and emotional immaturity.⁽³²⁾ Therefore, the purpose of this category is to analyze the determination of such cognitive processes in the characters' perception of the world in the given narratives.

In *Toy Story 3*, the characters Andy, a young man who is starting college and faces the dilemma of whether to let go of his old toys, and Woody, his oldest toy, exemplify the maturation process. Both characters undergo a similar maturation process, as they had an older relationship than the rest of the toy group and they realize that it was necessary to let go of the past.

According to *Salgado*,⁽²¹⁾ *Toy Story 3* addresses the fear of the future and facing the changes that follow. For this reason, the author points out that the scenes in which Woody claims that his role is to be Andy's toy, even if he leaves for college, provoke a reflection on the attachment we have to certain attitudes and thoughts, even in the face of inevitable and/or necessary changes. Consequently, a series of events led to a transformation in the characters' worldviews, enabling them to chart their own courses of action. They were aware that their decisions were the optimal ones at the time.

In *The Incredibles 2*, the process of maturation is exemplified by the character Bob Parr, who must adapt his family routine, previously centered on housework performed by his wife Helen Parr, considering the appearance of a mission in a foreign city granted to *Elastigirl*. Over the course of the plot, Bob's adaptation to the domestic routine is impeded by the disparate and exhausting demands of his children, as well as his own frustrations at his departure from the superhero routine, which result in disorder in his home and mind.

Upon attaining an understanding of his children's needs and the ability to exert control over them, Bob begins to approach the management of household tasks in a more deliberate and conscious manner. This mastery is extended to the habits of his other children, demonstrating a bilateral understanding in which father and children understand their domestic responsibilities and establish an agreement of mutual cooperation. It can be said that *The Incredibles 2* portrays real conflicts in the readjustment of domestic roles, since Bob's initial discomfort represents how changes in the occupation of a space classified as feminine still generate social estrangement and parental discomfort.⁽³³⁾ The feature film illustrates a scenario that is becoming increasingly prevalent in contemporary society, in which women

and men are challenging traditional gender roles and embracing new perspectives and experiences of the world.

In *Soul*, the maturation of the characters Joe Gardner and 22 is observed. The former is a substitute music teacher in a high school class who receives an offer to participate in a jazz concert, which he accepts with enthusiasm. However, on the same day, the musician suffers an accident that results in his death and, therefore, he is transported to an ethereal plane called the Pre-Life, in which souls are guided and prepared to achieve their personalities so that they can then be born on Earth.

Unable to return to *Earth* to fulfill his lifelong aspirations, Joe assumes the role of mentor to 22, a cynical individual who has been postponing his birth for years, justifying this decision by claiming that Earth is an uninteresting place. To achieve both goals, the two agree to find 22's life mission, which gives rise to an emblem that allows Joe to finally return to Earth. For her part, 22 sees an opportunity in not being born.

The opposing plots of Joe and 22 find common ground, intertwining their maturing processes. While Joe understands that living is not synonymous with success, 22 sees life as something changeable and exciting. This proves that different experiences and, consequently, readings point to constructions of interpretation with a common meaning.⁽³⁴⁾ In this way, narrative builds knowledge about life so that audiences of different ages can understand and interpret situations in different ways.

In the films *Toy Story 3*, *The Incredibles 2* and *Soul*, the characters' maturing process was influenced by internal factors (such as understanding different perspectives and new experiences) and external factors (such as experiences in new environments and influences from other people). In this way, their journeys and decision-making were impacted by their individual experiences. According to *Pestana*,⁽³⁵⁾ human transformation takes place through a combination of historical, economic, social, political, cultural and psychological influences. In this way, the maturing processes of the characters highlighted occurred individually, based on their own experiences.

2nd Category: The Importance of Family Relationships and Friendships

It is understood that social relationships are one of the external factors that contribute to the process of human maturation. While relationships with third parties can interfere with the mental state of individuals, the aim is to analyze how family relationships and friendships can intervene in the cognitive processes of the characters in the narratives outlined.

In *Toy Story 3*, the significance of the friendship between Woody and Andy is made evident, as is the importance of Woody's relationship with the other toys in the group. About Woody and Andy, both have a strong bond because they have been present in each other's lives for years. Regarding Woody and the toy group, it is evident that this bond strengthens over the course of the plot, reaching a point where Woody manages to let Andy go, prioritizing his friends over himself.⁽³⁶⁾

In *Inside Out* it is shown that the end of friendships and the estrangement of family figures can trigger mental imbalances, with consequences such as social isolation and depression. The film presents the internal perspective of Riley, an 11-year-old girl, who must cope with personal and social changes following her family's relocation from Minnesota to San Francisco. These changes are represented through her emotions. The five basic emotions are: Joy, Sadness, Anger, Fear, and Disgust.

The narrative progresses as Riley grapples with a series of quandaries as she transitions from her previous existence to a new one, albeit with some reluctance. With the abrupt departure of Joy, the emotion that dominated the Headquarters, and Sadness, the girl makes decisions that result in her social isolation at school, the dissolution of friendships in the old town, and the estrangement of her family.

Consequently, social isolation precludes the individual from acquiring a comprehensive understanding of their reality and the consequences of their actions. Such decisions prove to be harmful to Riley's mental well-being, given that the establishment of friendships is characterized as a public space for clashes and discussions, but also as a space for creation, a space for exchanges between those who live beyond the family bond.⁽³⁷⁾

In *The Incredibles 2*, the influence of closer family ties on the daily structure of the characters Bob, Violet, Dash, and Jack-Jack is evident. The exercise of paternity is something in process, in constant flux in the daily relationships between father and children and takes on specific forms in each society.⁽³³⁾ Consequently, the various setbacks presented in the narrative gave rise to mutual knowledge, which in turn led to the delineation of clearly defined domestic responsibilities and the establishment of family cooperation agreements.

It is also noteworthy to mention the significant support provided by Edna Mode and Lucius Best, better known as Frozone, to Bob throughout the process of caring for Jack-Jack. In the face of the challenges posed by his lack of knowledge of the infant's abilities, Bob sought assistance from his acquaintances once he had exhausted his own resources.

This decision is commonly made by families who lack the resources to assist with domestic management and therefore mobilize the network of relatives, friends and neighbors who help look after the children while the mothers are in paid work.⁽³³⁾ From this perspective, friendships contribute to mental well-being and to the social infrastructure of an individual or a group of individuals.

In *Onward*, the significance of familial support in maintaining mental well-being is exemplified by the character of Ian Lightfoot. A young man grappling with loneliness and perceived misunderstanding within his family, as well as the death of his father before Ian's birth, Ian's journey of self-discovery and growth is illuminated through the narrative.

Throughout the narrative, Ian and his older brother Barley encounter circumstances that necessitate mutual trust to achieve their objective of completing the spell that will enable their father to return for a single day. According to,⁽³⁸⁾ family relationships help in coping with everyday situations, as well as feelings of loneliness, so the situations experienced by the characters represent the strengthening of their family bond and mutual support in the face of the grief internalized by both characters - albeit in different ways. In this way, the narrative presents the perspective that family and friends are considered primary

relationships, which are characterized by being emotional, intimate and lasting relationships.

In *Soul*, Joe's relationship with Libba, his mother, was characterized by conflict due to the musician's aspirations for a successful life diverging from those of his mother. Consequently, to avoid further conflict, Joe refrained from engaging in any further than necessary conversations with Libba, while she continued to express her opinions.

However, following the meeting with 22, which resulted in his return to Earth, Joe permits himself to become more open with his mother and initiates a dialogue-utilizing 22 as a mediator-about his opinions, desires for his life, and the lack of support he perceives from his mother in pursuit of his dream career. During the dialogue, Libba also reveals her vulnerabilities, allowing her son to comprehend her maternal concerns and express remorse for her past mistakes, even if they were unintentional. Joe's pursuit of a relationship with his mother illustrates his appreciation for the social connections in his life, which in turn contributes to his cognitive development and emotional well-being, as well as his search for external support.

In *Luca*, the significance of interpersonal relationships is exemplified by the characters Luca Paguro and Alberto Scorfano, both marine creatures who can assume human form. Luca is a young man who is reluctant to entertain grandiose notions about life on the surface, due to concerns about the unknown and the potential reaction of his family. This stance is challenged when he encounters Alberto. Alberto is an independent boy with an enthusiasm for the human world, and he immediately recognizes Luca's innocence.

Following their escape to the coastal town of Portorosso and the formation of a friendship with the human Giulia Marcovaldo, the three characters diverge in their worldviews, leading to the emergence of disparate aspirations. Subsequently, the various relationships presented are utilized to develop the characters' lives in different ways.

In the films *Toy Story 3*, *Inside Out*, *The Incredibles 2*, *Onward*, *Soul* and *Luca*, it is understood that social relationships help in human cognitive processes, since they allow for a broadening of the individual's perception in various panoramas, as well as being a reliable source of support for the individual. It can be said that the characters' relationships have interfered directly and/or indirectly in their journeys, supporting them in their plots.

3rd Category: Influence of Mental Disorders on Human Behavior

Since various internal and external factors can intervene in an individual's mental state, it is necessary to address the influence of mental disorders, since around one in eight people in the world live with a mental disorder.⁽²³⁾ Since mental disorders such as anxiety, depression, bipolar disorder, eating disorders, among others, affect people's physical results, the aim is to analyze these cognitive influences on the behavior of the characters in the narratives.

In *Inside Out*, Riley makes decisions that lead to her being estranged from her family and old friends, making it impossible for her to establish new friendships. The narrative allows this process to be glimpsed from two angles: that of the emotions Joy, Sadness, Anger, Fear and Disgust, symbolizing internal decision-making, and that of Riley, symbolizing an external perspective of the results. Riley's reality can thus be seen from two complementary points of view because the girl is both object and recipient, since the only thing that moves the emotions is her and, in the end, she is the one who benefits from the new change in the matrix.⁽³⁶⁾

The film dialogues all the time with the real workings of the human mind and how internal workings generate external behavior in people⁽⁴⁾ and it is possible to establish connections with audiences of different ages. In the face of events throughout the narrative, cognitive processes and their external reactions are approached from different perspectives, generating a broad view of these internal and external processes.

In *Onward*, Ian behaves in ways that alienate him from his family and isolate him in the school environment. These reactions may be the result of mourning the loss of

his father, whom he never knew given that the death of a loved one is a deeply challenging event for all people, testing personal, interpersonal and environmental resources.⁽³⁹⁾ Ian shows his sadness by collecting his father's belongings, photos and an audio recording in which he simulates a conversation with his father.

The narrative progresses with each new challenge the brothers face, and their relationships are strengthened as a result. As Ian comes to recognize that his brother serves as a figure of authority in matters of his well-being, and that there is no discrepancy in this regard, he also comes to understand that he is not the only one to experience a sense of loss, since his brother Barley also suffered the loss of his father, although he did not exhibit the same outward signs of grief as Ian. By the conclusion of the narrative, both characters demonstrate an increased willingness to express their emotions, both to each other and to their mother.

In the films *Inside Out* and *Onward*, it was observed that mental disorders influence the external behaviors of individuals, resulting in isolation, the ability to see no support in social relationships, among other reactions. According to *Cosme*,⁽²⁵⁾ mental health includes cognitive harmony, the ability to cope with adversity, as well as recognizing individual limitations and the ability to establish external relationships, so it is necessary to view the various cognitive aspects from different perspectives to gain a broad understanding of the subject.

From the analysis of the narratives from different perspectives, it was observed that the discussion about mental health is being mediated in Pixar Animation Studios animated films in such a way that audiences of different ages can interpret it according to their worldviews. In this way, young and adult audiences also have the capacity to absorb the knowledge on the subject portrayed in the films, contradicting the allegations that animated films are only aimed at children.

Based on the understanding that the work of professional librarians is interdisciplinary, the conception of activities and research that encompass information objects beyond traditional books and periodicals should be taken into consideration. With this, new perspectives on various themes can be built, complementing the knowledge of professionals, users and others involved in the process. In this way, this research has allowed us to take a look at a particular

unusual information object and its relationship with health-related issues aimed at a specific group of users.

Regarding animation, it was possible to trace a vast history that includes its importance and evolution in the film market. From this understanding, it was observed that animated films are responsible for various artistic revolutions, from new techniques to new ways and means of telling stories. Because of the purpose of this analysis, given the numerous animation studios, the history and influences of the two big names in the animation market were explored: Walt Disney Animation Studios and Pixar Animation Studios, responsible for the informational objects of the analysis.

About mental health, it was noted that the subject not only covers mental disorders such as depression, anxiety, bipolar disorder, among others, but also mental well-being, resulting in harmony in an individual's cognitive processes. As a result, interdisciplinary analysis of this subject adds value precisely because it allows different perspectives to complement each other. It can be said, then, that the construction of these analyses generates continuous and transversal knowledge. Thus, this research mediates aspects of librarianship with the area of health through the analysis of animated films.

It was also possible to see that the categories defined complemented the films' narratives. Although some aspects were approached in a broader way than others, for example in *Toy Story 3*, in which the maturing process was given more prominence than the importance of the characters' social relationships, the exploration of the narratives under different subjects resulted in a broad understanding of the construction of the characters' stories. Narratives can therefore be understood from different perspectives.

In this sense, animated films are rich sources of information that generate or complement debates. Based on the analysis carried out, it is understood that a given theme in a narrative can be understood and explored in different depths by both children and adults. As a result, the films analyzed act as mediators of information involving mental health issues. It is worth noting that the general

understanding of their narratives remains similar, but knowledge is broadened from different points of view.

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Conflict of interests

The authors declare that they have no conflict of interest.

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