

function of societal development as well. Phenomenological approach pays attention to constitution and structure of subjective experience. The self has a multilayer structure with a pre-reflexive experiential level of self. Elements of subjective reality do exist, that are not result from social influence, these include abnormal experiences. Especially some experiences in severe mental illness originate from profound disturbance of intentionality based on dysfunction of pre-reflexive self-awareness as it shown by T. Fuchs.

**Conclusions:** Phenomenology offers more broad and satisfying framework for psychopathology and psychiatry. Contribution of constructivism is not to be ignored, but seems to be one-sided. Further research and deeper education in phenomenological psychopathology of trainees would be valuable.

**Disclosure of Interest:** None Declared

## EPV0730

### The Reductions in Phenomenology - A Comparison Across Main Authors

N. D. Ramalho<sup>1\*</sup>, I. Lopes<sup>1</sup>, T. Rocha<sup>1</sup>, G. Santos<sup>1</sup>, J. Leal<sup>1</sup>, J. F. Cunha<sup>1</sup>, D. Seabra<sup>1</sup>, D. Santos<sup>1</sup> and J. C. Moura<sup>1</sup>

<sup>1</sup>Psychiatry and Mental Health Department, Centro Hospitalar Barreiro Montijo, Lisbon, Portugal

\*Corresponding author.

doi: 10.1192/j.eurpsy.2024.1372

**Introduction:** Phenomenology is one of the fundamental tools in the clinical practice of psychiatrists, constituting one of the touchstones regarding the diagnostic framework in which clinicians navigate.

For Husserl, Phenomenology provided access to the structure of pure consciousness, experience and existence. These are conditions of possibility for the object of Psychiatry, ontologically prior to it. Thus, clarification of the object and method of Phenomenology is preliminary to understanding the object of Psychiatry.

Phenomenology, being a direct tributary of Philosophy, evolves dialectically, constantly dialoguing with its predecessors. While it is taken as a philosophical current, it is also considered a method. It is precisely as a method that we can see how the methodology changes in different phenomenological traditions.

**Objectives:** To compare how the main phenomenological traditions operate.

**Methods:** Comparative analysis between the phenomenological reductions in key figures of the phenomenological tradition, resorting to the corpus of the *Husserliana*, *Being and Time*, *Phenomenology of Perception* and *General Psychopathology*. Additionally, a non-systematic literature review of papers on the database Philpapers, using the keywords “critical phenomenology”, “eidetic reduction”, “phenomenological reduction”.

**Results:** While there is a multiplicity of ways of taxonomizing phenomenological currents, we divide it in: pure, existential, embodied, jasperian, psychopathological, and critical.

Husserl’s pure phenomenology uses the free variation in phantasy and *epoché* as operators, starting from the natural attitude.

Heidegger’s existential phenomenology makes no reference to a reduction of any kind. For him, it is necessary to take a step back, to a more primordial mode of being through which we can access Being, where the world is given and constituted.

Embodied phenomenology, of Merleau-Pontian provenance, recognizes the reduction, but cannot be fully achieve it.

Jasperian phenomenology uses empathy and co-experience as its operators, through which it gains access to the subjective states of the other, with the aim of systematizing and taxonomizing subjective phenomena.

Phenomenological psychopathology tentatively uses Husserlian reductions to identify the a priori structures of the human, be it Biswanger’s forms of manifestation of failed human existence or Blakenburg’s anthropological disproportions.

Critical phenomenology uses a historical-transcendental analysis of experience as its operator, through which it accesses transcendental intersubjectivity.

**Conclusions:** At a time when the DSM and ICD are increasingly seen as inadequate, limited and dogmatic, the resurgence of interest in Phenomenology is evident. It is important to avoid falling back on new presuppositions without constant revision and questioning, at the risk of simply mutating dogmas and missing the original legacy of pure phenomenology, the suspension of presuppositions.

**Disclosure of Interest:** None Declared

## EPV0732

### Achieving self-awareness through film screening “Twin Peaks” By D. Lynch as an example of mindfulness meditation

J. K. Nowocień\* and N. Szejkó

Department of Medical Ethics and Palliative Medicine, Medical University of Warsaw, Warsaw, Poland

\*Corresponding author.

doi: 10.1192/j.eurpsy.2024.1373

**Introduction:** Transcendental cinema, distinguished from slow cinema by Paul Schreder, draws on the philosophy of existentialism and depicts the complexity of the human psyche using psychoanalytic tools. We claim that through the use of special procedures, the projection of transcendental cinema essentially becomes a meditation session in the spirit of mindfulness, which has been proven to alleviate and cure more than just neuropsychiatric ailments.

**Objectives:** The purpose of this work is to demonstrate the similarity between mindfulness philosophy and transcendental cinema. We believe that the assumptions of both currents are so similar that we can treat the film screening in the category of a meditation session. Thus, we arrive at a situation in which we not only watch the protagonist developing his own consciousness in accordance with the mindfulness philosophy (also following the path of psychoanalysis), but also we, as viewers, develop self-awareness.

**Methods:** We analyze D. Lynch’s Twin Peaks series in accordance with Paul Schrader’s understanding of ‘transcendental cinema’. In addition, we use the scientific achievements of classical psychoanalysts, analyzing the metaphysical world of the characters in accordance with this trend. Using J. Kabat Zinn’s scientific publications, we analyze cinema in terms of a meditation session.

**Results:** Participation is crucial; in meditation and in the transcendental cinema. Mindfulness means focusing on the emotions and feelings experienced at a given moment, on what comes to us, what we experience. Transcendental cinema using specific formal and

narrative tools (e.g. extended scenes, no cuts, etc.) forces us to actively participate. Transcendental cinema fulfills the tenets of mindfulness, and during the screening we undergo a meditation session. What's more, this style in cinema allows an in-depth exploration of the psyche, it brings us closer to the metaphysical, emotional dimension of humanity what develops in us the ability to understand the psyche of others, as well as our own.

**Conclusions:** We claim that the similarity between the philosophy of mindfulness and transcendental cinema allows us to treat a film screening as a meditation session. Cinema enriches us not only with knowledge about disorders and the therapeutic process, but is in itself a supportive tool - screening can allow viewers to deepen their awareness and improve their health. What is more, David Lynch's work brings us closer to exploring the human psyche and the individualization of inner experiences, while also showing us what influence transcendental meditation has on characters and what happens when they undergo a kind of therapy; in the spirit of psychoanalysis or mindfulness philosophy.

**Disclosure of Interest:** None Declared

### EPV0733

#### Philosophy of transcendental cinema and its applications in psychiatry. The case of lost highway by david lynch

J. K. Nowocień\* and N. Szejko

Department of Medical Ethics and Palliative Medicine, Medical University of Warsaw, Warsaw, Poland

\*Corresponding author.

doi: 10.1192/j.eurpsy.2024.1374

**Introduction:** Thanks to Paul Schrader, transcendental cinema was distinguished from the slow cinema trend. What distinguishes it from it are the precise psychological portraits of the characters and the aptly reproduced world of internal experiences. Transcendental cinema draws from the philosophy of existentialism, presenting the assumptions of the human psyche. In D. Lynch's cinematography, we can find faithful representations of mental disorders, such as dissociative fugue, depersonalization, mania or psychosis. Based on the "Lost Highway" (1997), we will prove that D. Lynch, with his cinematography, not only provides knowledge about mental disorders, but also gives patients humanity and dignity. The series also resembles a meditation session in the style of mindfulness, which, when practiced, helps a person affected by mental illness in his recovery process.

**Objectives:** The aim of this work is to indicate the accurate record of the inner characters' experiences in D. Lynch's cinematography, which provides us with knowledge about mental disorders of an individual. By creating a visual image that affects many senses, transcendental cinema sensitizes us and makes us aware of the suffering of a patient affected by mental disorders. The session, while drawing on the philosophy of mindfulness, becomes a meditative session, therapeutic for both us and the protagonist.

**Methods:** In this research we use the approach proposed by Paul Schrader and David Lynch to analyze analyze transcendental cinema as an art that combines philosophy, cinematography and psychiatry. As a representation of the experiences of a person outgoing the therapy basen on psychoanalysis.

**Results:** Many studies indicate the positive impact of mindfulness meditation on physical and mental health. Through long scenes, transcendental cinema draws attention to individual stimuli reaching our body, non-judgmental noticing them, focusing on one thought and one sensation, draws from the philosophy of mindfulness, becoming a meditative session in itself. Therefore, a film screening provides us with knowledge about the internal experiences of a psychiatric patient, indicates the form of therapy and at the same time leads us through a therapeutic meditation session.

**Conclusions:** We believe that the transcendental cinema represented by David Lynch can be treated not only as a representation of mental disorders and the suffering associated with them, but also as a meditative, healing and liberating session. Not only for the person affected by the disorder, but also for us as viewers.

**Disclosure of Interest:** None Declared

### EPV0734

#### Mental health support through transcendental cinema. "Mulholland Drive" By D. Lynch as an example of a mindfulness meditation session

J. K. Nowocień\* and N. Szejko

Department of Medical Ethics and Palliative Medicine, Medical University of Warsaw, Warsaw, Poland

\*Corresponding author.

doi: 10.1192/j.eurpsy.2024.1375

**Introduction:** Regular practice of mindfulness has proven effectiveness in the treatment of affective disorders (Cash and Whittingham, 2010), increases the level of satisfaction in life (Brown and Ryan, 2003), as well as the level of self-esteem (Rasmussen & Pidgeon, 2010). Using "Mulholland Drive" (2001) by David Lynch as an example, we will prove that transcendental cinema, through the unique slow character, the means of expression used and the emphasis placed on the metaphysical experiences of the characters, in which D. Lynch forces us to participate, makes the screening similar to a meditation session.

**Objectives:** The aim of this work is to indicate a new direction of research, linking cinema with psychoanalysis, philosophy and psychiatry and proving that a screening of transcendental cinema can be treated as a mindfulness meditation session.

**Methods:** This work is based on the film "Mulholland Drive" by D. Lynch and the understanding of transcendental cinema according to Paul Schrader. Using J. Kabat Zinn's scientific publications, we analyze cinema in terms of a meditation session and using the approach of first generation analysts (S. Freud, C. Gustav Jung, S. Spielrein) in terms of a therapeutic process based on psychoanalysis.

**Results:** "Mulholland Drive" subjects the protagonist to a therapy session: the woman lives guided by the unconscious, a dream that seems real and finally at the end she reaches her own true self. On screen, she undergoes successfully the therapeutic process. The transcendental cinema focuses on metaphysical sensations, has elongated scenes, creates *dead time*, viewer remains in the frame even when the character comes out of it, and strives for *kenosis* - the reduction of sensory experience. All of these qualities are crucial in mindfulness: focusing on emotions and feelings experienced in the moment, non-judgmental and calmly concentrating on single