


## Methodological conceptions of deaf education: memories of the soap opera “sol de verão”

*As concepções metodológicas do ensino de surdos:  
memórias da novela “sol de verão”*

*Las concepciones metodológicas de la enseñanza de surdos:  
memorias de la novela “sol de Verano”*

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**Abstract:** The deaf education, since the 1980's decade, is understated in three methodological conceptions: the oralism, the total communication and the bilingualism. This paper use these conceptions to characterize and identify at excerpts from the soap opera “*Sol de Verão*” the memories about the methodological conceptions of teaching to the deaf. The research corpus is excerpts from vintage soap opera that present the matter of deaf education. For this, it is used the research kind of discursive dialogical analysis, inspired at Bakhtin's circle. The results show the following conclusions: i) the deafness presented in the soap opera is allied to the medical bias, ii) the responsive role of the family in the context of the time reflected in the decisions of the deaf; iii) the speech activity is seen as a form of insertion of the deaf person in society; iv) the teaching proposal of the deaf personage is a mixture of contents of the disciplines with the therapy of the speech; and v) the perspective of bilingualism does not yet exist.

**Keywords:** Deaf education. Methodological conceptions. Memory.

**Resumo:** A educação de surdos, a partir da década de 1980, é concebida por três concepções metodológicas: o oralismo, a comunicação total e o bilinguismo. Este artigo utiliza-se dessas concepções para caracterizar e identificar nos trechos da novela “*Sol de Verão*” as memórias relacionadas às concepções metodológicas de ensino da pessoa surda. O corpus de pesquisa são trechos dessa novela de época que tratam da questão da educação de surdos. Para tal, utiliza-se do tipo de pesquisa análise dialógica do discurso, que possui inspiração do círculo de Bakhtin. Os resultados apontam as seguintes conclusões: i) a surdez apresentada na novela está aliada ao viés médico; ii) o papel responsivo da família diante do contexto da época reverbera nas decisões dos surdos; iii) a atividade da oralização é vista como uma forma de inserção do sujeito no contexto social; iv) a proposta de ensino do personagem surdo é uma mescla de conteúdos das disciplinas com a terapia da fala; e v) a perspectiva do bilinguismo ainda não aparece.

**Palavras-chave:** Educação de surdos. Concepções metodológicas. Memória.

**Resumen:** La educación de sordos, a partir de la década de 1980, está concebida por tres concepciones metodológicas: el oralismo, la comunicación total y el bilingüismo. Esta investigación se utiliza de las concepciones para caracterizar e identificar en los trechos de la novela “*Sol de Verano*” las memorias relacionadas a las concepciones metodológicas de enseñanza de la persona sorda. El corpus de investigación son fragmentos de esa novela de época que tratan de la educación de sordos. Entonces, se utiliza del tipo de investigación análisis dialógico del discurso, que tiene inspiración del círculo de Bakhtin. Los resultados sugieren las siguientes conclusiones: i) la sordera que se presenta en la novela está relacionada con un enfoque médico, ii) la sensibilidad que muestra la familia frente al contexto de la época influye en las decisiones de los sordos iii) la actividad del habla es percibida como una forma de inserción del sujeto en la sociedad; iv) la

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*propuesta de enseñanza del personaje sordo es una mezcla de contenidos de las disciplinas con la terapia del habla; y por último v) la perspectiva del bilingüismo todavía no existe.*

**Palabras clave:** *Educación de sordos. Concepciones metodológicas. Memoria.*

## Introduction

The soap opera “*Sol de Verão*” (The Summer Sun) was a Brazilian production broadcast by Rede Globo from October 11, 1982 to March 18, 1983. In this soap opera, there is a character called Abel Spina, played by the actor Tony Ramos. This character was labelled a “deaf-mute” (nomenclature used at that time). He is a funny, smart and sensitive character who would use all means to communicate with people around him. According to our evaluation, despite the joy he used to demonstrate, the character would hide his sadness and pain arisen from his deafness, which indicates his happiness as a false appearance.

Abel used to attend to a specialized school and, in a certain moment of the plot; he lived in a hayloft and worked at Heitor’s mechanical workshop, a character played by Jardel Filho. While in this hayloft, Abel would use his skills to fix the objects in the workshop and take care of plants. It is in Heitor’s house that the selected excerpt for this analysis occurs.

The soap opera was broadcast in a time of technological development in the acoustics of instruments that aimed to recover hearing and improve speaking. In this perspective, it is possible to infer that one of the author’s objectives in this soap opera – Manoel Carlos, with the collaboration of Elizabeth Jhin and directed by Roberto Talma, Jorge Fernando e Guel Arraes (SANTANA, 2017) – was to spread such technology that promised improvement in the acoustic quality of listening and better phonoarticulation. The character Abel, as we are going to see next, consents to use this technology.

Our objective is to identify and characterize memories related to methodological conceptions of deaf education in extracts from the soap opera “*Sol de Verão*”. We highlight that in order to constitute the corpus of analysis; we utilized the YouTube platform, especially the channel ‘*MofoTv*’, in which the analyzed excerpt can be found (see <https://www.youtube.com/watch?v=iyAq67uhXNY>).

The main question in this study is: what memories refer to the methodological conceptions of the deaf education in scenes with the character Abel in the soap opera “*Sol de verão*”? To answer this question, we take the methodological guidelines of the dialogical interaction analysis, whose inspiration came from the Bakhtinian studies and its contemporary interlocutors.

In the following sections, we conceptualize memories in the bakhtinian perspective; we also briefly contextualize the deaf education in the 1960s until the 1980s both in national and international levels. After that, we identify and analyze, in the excerpt of the soap opera published in the channel ‘*MofoTv*’, the memories that refer to conceptions in the character Abel’s education.

## Memory as an object of analysis

The subject is composed by voices, each of them arisen from experiences in the relation with the other. Based on this consideration, we can talk about utterance, which consists in the possibility of replying. This answer is not self-sufficient, since as a real communicative act, it is unfinalized and will acquire its final only when allowing its own growth through a new answer.

Then, we can comprehend the endless chain of communicative acts, since an utterance will always dialogue with other utterances. Further, it is in this chain of utterances that the memory is established. Concerning this topic:

[...] any speaker is himself a respondent to a greater or lesser degree. He is not, after all, the first speaker, the one who disturbs the eternal silence of the universe. And he presupposes not only the existence of the language system he is using, but also existence of preceding utterances – his own and others – with which his given utterance enters into one kind of relation or another (builds on them, polemicizes with them, or simply presumes that they are already known to the listener). Any utterance is a link in a very complexly organized chain of other utterances (BAKHTIN, 2016, p. 26).

The utterance is understood as a link in the chain of utterances, since there will be a memory of preceding utterances in every new one. That is, the word cannot be comprehended in isolation, since it was created from a preceding word that brings back memories involved in a chain of utterances.

Thus, “There can be no such thing as an isolated utterance. It always presupposes utterances that precede and that follow. No one utterance can be either the first or the last. Each is only a link in the chain, and no one can be studied outside this chain” (BAKHTIN, 2017, p. 26). This interaction of two words consists in the social constructionist aspect of language, because it is in this dialogic border that the meanings are built: “Every word lives in dialogic relation and is invaded by the word of the other; it is always a reply for an explicit or implicit dialogue and never belong to only one consciousness, only one voice” (PONZIO, 2016, p. 97, freely translated by the author).

In the bakhtinian perspective, the utterance is conceived as a living language manifestation, so that, we cannot analyze it without its context. Every communication act is immersed in time, space and has a doer, the speaker. For that reason, talking about living languages indeed means to understand the dialogical nature of the word, my word interacting with the other’s in a process of forming new words, called communicative discourse chain.

Concerning the dialogism, it is important to talk about a significant aspect of the dialogic nature of the word: the responsiveness, because every human speech has a responsive nature, which occurs to reply someone or something. In the Russian philosopher’s words:

Any understanding of live speech, a live utterance, is inherently responsive, although the degree of this activity varies extremely. Any understanding is imbued with response and necessarily elicits it in one form or another: the listener becomes

the speaker (BAKHTIN, 2016, p. 25).

This interaction between the listener and the speaker is based on an activism, which is guided in the live utterance perspective, the one who produces its final through the reply, the answer of the other. Within the meaning by Bakhtin (2016), there is no a passive doer, instead, there is always a strain in the interaction among the doers, which results in authentic communication.

Concerning yet the process of negotiation between the individuals, it is important to mention the memory that every utterance brings in itself, for being composed by its precedent and being a constituent part of its successor. Related to this, every word brings a recall of the other in this manifestation, a memory from the one who uttered it.

Regarding the recollections, Bakhtin's findings point out that: "In recollections, we also take subsequent events (within the past) into account, that is, we perceive and understand what is remembered in the context of the unfinalized past" (BAKHTIN, 2017, p. 64).

About this unfinalized nature, we glimpse the inexorability of handling the memory, because it will be always producing different interpretations when exploited, since every materiality that has its own incompleteness has also a dialogic nature.

In respect of the dialogism in the word: "[...] these words are words of the others [...] Then these 'other's words' are processed dialogically into 'one's own/others' words' with the help of different 'others' words' [...]" (BAKHTIN, 2017, p. 68). We observed the unrelated character of the word, in the sense that it is crossed by the other, which implies thinking of a dialogized word, because it always brings the memory of the other.

In this universe of word, it is also worth to point out the relevancy of the other's word itself and for the individual's reaction through the speech, mainly when we think about communication from the interaction among different utterances. This response may be infinitely varied, depending on the context the situation happened and how it happened. In bakhtin's dialogism perspective, it is essential to comprehend that we live in a world of words of the other; therefore, it is a universe of words full of memories.

The main aspect of the word is its own incompleteness; this vivacity found in the word of the other is the realization of the dialogism, because even though time passes, the utterance will still be susceptible to the dialogue, since the course of temporality does not imprison the word in itself.

These new ways to comprehend the words are related to the context, because this is the key point for interpreting something, since new meanings are dialoguing with the contexts of interpretation. For that reason, the distinct memories arisen from the word are interacting with the time and the place the subject is situated. Considering this context, Valentin Volóchinov, member of the Bakhtin Circle, argues that: "[...] the forms making up the whole of a utterance can only be perceived and understood against the background of other whole utterances belonging to a unity of some particular domain of ideology" (VOLÓCHINOV, 2017, p. 194).

The author emphasizes the signing factor present in the core of meaning, because

every utterance is going to dialogue with other utterances inserted in an area of human activities, which are also ideological. In other words, the dialogic relations here are seen as a totality, they are the mechanisms responsible for the composition of the sign in the word.

Faraco (2009), a studios of the Circle's works, states that the dialogic relations are established by subjects, which bring an ideological ballast with themselves, for being situated in time and space. Based on that, we thought of words with distinct ideological ballasts, since every being can infuse his/her own memories in it. This symbiosis is what produces the dialogical web. This author claims:

The dialogic relation are, therefore, relations among social indicators of value – which, as we have seen, in Bakhtin's circle conceptual, constitutes an inherent part of the whole utterance. No more understood as a unity of the language, but as unity of social interaction. No more a complex of relations among words, but a complex of relations among people organized socially (FARACO, 2009, p. 66).

Therefore, it is conceived the relation of the utterance with distant contexts, as mentioned by Bakhtin (2017) in his text "Towards a methodology for human sciences". The author also defines such unfinalized dialogue as the "Great time", which will be always producing a meaning and emitting a new meaning in accordance with the individual's position of interpretation.

## The deaf education in national and international levels

In this study, it becomes relevant to briefly contextualize the deaf education in national and international levels, in order to explain historical, political and legal influences that pass over the memory on the soap opera "*Sol de Verão*". We stress that, in the period the soap opera was broadcast, many researches over the topics deaf education and Sign Language (Henceforth SL) were carried out.

According to Ferreira (2010), many researchers have worked for the acknowledgement of the SL in deaf education, among them are: Stokoe in 1960, Supalla and Newport in 1978, Klima and Bellugi in 1979, Mandel in 1981, Kyle in 1987; in Brazil: Ferreira in 1985, Ferreira and Langevin in 1986, and others. Nevertheless, the broadcast media, in the 1980's context, has represented deaf education based on techniques from the Total Communication approach, as well as from the Oralism.

Bentes e Hayashi (2016) stated that, in the 1960s, the signs spoken by deaf people started to have language status and its grammar described, drawing on research in the area of Linguistics performed by William Stokoe (1919-2000) in the Gallaudet University, USA, who described the structure of the American Sign Language (ASL). These descriptive studies enabled a greater visibility to the SL and provided the origin of the Total Communication approach in 1970's. Then:

By implementing the Total Communication, there is the attitude of accepting the concomitant use of two modalities, as long as the way that the deaf person express him/herself is disregarded as a language with all the grammatical components. As if, the individual would waive his way of communication for a dominant structure,

which is the oral modality of the Portuguese language (BENTES; HAYASHI, 2016, p. 868).

The Total Communication, as its nomenclature suggests, aimed at the concomitant use of speaking, signs and several other resources in order to enable communication with deaf people. It can be understood that:

The Total Communication demands the use of one or more of these systems, in conjunctions with oral language, aiming basically at opening additional communication channels. Actually, it seems more a philosophy that opposes the strict Oralism than a method itself (CAPOVILLA; CAPOVILLA, 2002, p. 236).

In the 1970's in Brazil, in conjunction with the Total Communication, some changes occurred resulting from the educational model of integration. Although the integration model has presented educational proposals to encompass people with disabilities, it also had some gaps concerning the removal of barriers imposed by society.

The educational model of integration aimed at “normalizing” deaf people and having them to participate in society so that the disabled person should be prepared to readapt to social coexistence. Thus, Total Communication philosophy had a character of integrating deaf people to society.

[...] At this time, it started to emerge a number of sign systems whose main aim was to increase visibility to spoken language, beyond the mere lipreading. With the objective of making spoken language more discernible to deaf people, these systems would try to assist the comprehension of spoken language, thus, improving the deaf person's performance in reading and writing (CAPOVILLA; CAPOVILLA, 2002, p. 237).

Around the world, deaf education underwent changes that must be pointed out in this study. In this sense, we indicate:

Moreover, in fact, many methodological and technical developments have emerged since the 1960s until the end of the 20th century, all of them raising high expectations. For example, the development of hearing aids in the 1960s, the early intervention projects and the development of new grammar models 1970s (CAPOVILLA; CAPOVILLA, 2002, p. 235).

These new technologies would amplify listening and promise being a revolution in deaf people's lives. For that reason, in this period, the specialized schools were acquiring sound amplification devices. The role of specialized schools was well defined in rehabilitate deaf students through using orality and sound amplification devices.

Starting in the early 1980s, the disabilities rights movements, in Brasil and across the globe, underwent a political, methodological and instrumental rearrangement, by applying technical devices for this purpose. According to Capovilla and Capovilla (2002), in the 1980s there was a new technological development in hearing aids acoustics and computer programs to help in speech perception, such as “The Phonator” and the “Visible Speech”. All of this reflected on deaf people's education and life in this historical period.

## Analysis on excerpt of the soap opera “*sol de verão*”

We start this section by presenting the transcription of a scene extracted from the YouTube channel *Mofotv*. In this transcription, we use brackets to symbolize the description made by the researchers. We use suspension points to indicate pauses in the characters’ speech as well as sequences of colons to indicate sustaining vowels (speech therapy):

[Vignette of the soap opera “*Sol de Verão*”. In the nuclear family, it is showed Horácio, his wife Rachel (Irene Ravache’s character) and Abel. Abel and Clara (Débora Bloch’s character) come in the living room and have their seats at the table].

HORÁCIO: Abel, what do you mean, are you willing to... are you really willing to do that?

ABEL: [Gesture with his hand and then sign] I’m going to try [Sign Language].

HORÁCIO: Trying? Tying? No! You’re not going to try! If you want to rock. Indeed, in this course, you will be able to verbalize within a few months.

ABEL: [gestures and hugs Rachel].

[The vignette of a calendar appears, and then the expression speech therapy with an audiometric equipment. A soundtrack and Abel pronouncing] A::: [The character’s eyes are shining bright when he pronounces the vowel sound “a” extendedly over and over. A vignette of another month is displayed].

PHONOAUDIOLOGIST: [She shows up smiley, shaking her head and giving instructions]. Put your tongue on your lips... great... That’s it. Stronger now. Good. Very well. You can release. Well done. You hit it. Now, repeat Lu::a::

ABEL: Lua:: [using a microphone, trying to bring the sound closer to the sound in Portuguese]

[...] [Abel uses a mirror, a board, as well as technical equipment] [...].

PHONOAUDIOLOGIST: How is your mother doing?

ABEL: Alright! [smiling].

PHONOAUDIOLOGIST: Do you two get along?

ABEL: I love my mother!

PHONOAUDIOLOGIST: Very good [assessing the pronunciation] And your father? How is he doing?

ABEL: Good!

PHONOAUDIOLOGIST: Say to me: Why did you get late to therapy today?

ABEL: It was raining.

[Raquel and her daughter Clara come in the speech therapy office] Oh! You are becoming a talkative person (MOFOTV, 2010, 7 minutes and 36 seconds).

In this scene of the soap opera, after the dialogue among Abel and his relatives, the character is showed performing some speech e phonoaudiologic exercises, in order to rehabilitate speaking. Abel was performing the exercises with the phonoaudiologist’s professional support, but his relatives were always with him during the sessions. At the end of the scene, Abel could develop orality in a more articulated manner.

The analyzed scene is built after a few months, as indicated by the vignette on the screen: a) March – the beginning of Abel’s speech therapy; b) April – the therapy gets more intense; c) May – Abel starts to pronounce the first syllables and words, by using the “Cued Speech” technique; d) June – the bimodal technique is used, that is, the LS and the oralization were being used at the same time as well as the use of images and objects; e) July – exercises were performed for identifying word stress; f) August – The bimodal technique keeps being used in front of the mirror; g) September – The bimodal technique was applied again between the characters (Abel and the phonoaudiologist), however the oralization stood out during the

dialogue.

We highlight that speaking development is a skill that can be undertaken through phonoaudiologic intervention and the results depend on the age the intervention started, that is, the rehabilitation activities and the social interaction together, in this case, among Abel and his peers: Rachel and Clara. Thus, their participation in the treatment of the character Abel was very meaningful, which makes evident the influence of family participation in the development of the deaf person's speaking.

That said, we reinforce the character's consent, who was already a SL user, and decided to get into the speech therapy objecting to appropriate another language resource (the orality) as his second language. Upon this topic, Kelman (2015, p. 65) argues that:

Learning the second language does not ensure learning oral expression. It depends on the individual's will to express him/herself in the second language or not, and looking for the needed resources for this learning: phonoaudiological visits, cochlear implant and other technological tools that enable the deaf person to emit sounds properly.

Therefore, we point out that some memories from that time are still present in our current society. These memories bring the idea of orientation and advising from healthcare professionals to members of the family, which will surely promote a better performance in both deaf people's speech therapy and schooling.

Thus, it is noticed that there is link among doctors, phonoaudiologists and families, who become responsible for including the deaf person. This link creates a communicative discourse chain that aims to provide for inclusion. Each institution – health system and family – has a meaning in the composition of the whole. In other words, the articulation of family members with healthcare professionals produce a meaningful aspect: the collaboration for the deaf person's inclusion.

We also highlight the media as an instrument that reflects e refracts the historical context of the time, since the way that family is presented brings the discussion to the deaf as a marginalized individual in a society composed mostly by speakers. That way, the family scope exhibited on the soap opera was constituted as an ideological domain.

In the words of Volóchinov (2017), the domain of ideology is related to the domain of signs. Then, we can notice, in the analyzed scene, deafness, as an ideological sign, being endowed with social evaluation, due to the absence of speaking. This verbal expression – speaking – will get meaning when placed on the flow of information at that time, in which orality would postulate as an element of social inclusion.

The orality is a word endowed with a very expressive meaning when inserted in the deaf education sphere, since this word brings in itself a trajectory of oppression, constituted especially by the non-acceptance of the SL. It is necessary to understand deaf people in accordance with what was exhibited on the soap opera excerpt, that is, as conscious and active beings. This is the main reason why the character was consulted, demonstrating the respect about the way this individual is seen in his social environment.

By establishing this dialogue, the dialogic perspective appears for recognizing the



deaf individual as a person, once he has the prerogative of an expressive being by manifesting him/herself through speaking, as stated by Bakhtin himself (2017). It is also worth to cite what is understood as audism, which consists of: “[...] hearing people’s practices, which forces deaf people to be talked to and seen as hearing beings” (SKLIAR, 2001, p. 15).

With the advent of the Sign Language and all the political events on its behalf and legitimization, we comprehend the matter of orality as an issue undermined by axiological positions, as stated by Kelman (2015, p. 65):

Nowadays there is a so intense fight for sign language acknowledgement and teaching that many deaf people reject the idea of expressing themselves orally. This is a very controversial issue for ideological and political reasons, which therefore depends on individual decisions.

We, as researchers and professors in the education area, reiterate our positioning in favor of the propagation and use of the SL, mainly in the Deaf community, because we understand that deaf people, through language, can have widely access to comprehension.

We also consider the possibility of a more effective insertion of the deaf person, which entails thinking about them as more conscious beings that can make their own decisions. Seen in these terms, we highlight the deaf people’s positioning as essential for accepting orality or not. In case of accepting it, we question the connotation and the stigma that this individual assume for this choice.

Besides, we draw the attention to the responsive characteristic contained in the familiar guidance that Abel received for being in the speech therapy, because if we look at that through the dialogic prism, it is possible to determine the influence of social constraints interfering directly on how the family handled the case.

The family’s responsible dimension is visible when they present orality to Abel without imposing it. They showed orality as another possibility for promoting citizenship to an individual stigmatized for not speaking the same language the hearing people do. Thus, we point out the family’s viewpoint, which conceives the deaf person beyond the official utterance – limitation. With this in mind, we conceive orality as an alternative in the dialogic perspective, since as a sign, it is endowed with a conflict of voices: to standardize or to include.

Once again, we remark the bias of the dialogic discourse present, which means deafness was presented from positions the family assigned to – the speech therapy as a possibility for social inclusion. This axiological position enabled the family’s answer over the utterances about deafness prevailing at that time.

The scene shows us some utterances that reveal how teaching was provided on schools in that context. The teacher would try to say the words more slowly, placing him/herself always to face the deaf student, as well as to write on the board the information given orally. We highlight that these practices reflect global utterances that legitimize the paradigm of insertion in the social environment as well as the autonomy of people with disabilities.

We point out that the discourse chain is manifested by the family’s responsive action,

which is not more a simple action, because when articulated with the speech therapy, it culminates in an enterprise for instrumenting the individual with another tool for communicating in society. We emphasize the importance SL to the deaf person, at the same time that we cannot deny the relevancy of orality as an alternative for emancipating and including deaf people.

These utterances influenced directly the use of Sign Language and Oralization in deaf education; the use of a microphone to amplify the voice sound and establishing communication with deaf students; the act of recording vowel sounds during their teaching process; and the use of a mirror to improve their vocal phonation.

We restate that in such 1980s context the opinion on deaf people went through a reconfiguration in political, methodological and instrumental scopes. In this period, the technological development in the acoustics of hearing aids and in the procedures for the speech therapy reflected directly on a complex utterances chain about deaf people.

Then, the memory around this segment was built on this utterance chain. By means of the outer words, the utterance chain was elaborated from the following words: Oralism and Total Communication.

The Oralism brings the idea that deaf people need to learn the oral language in order to integrate themselves to the hearing people's community. The Total Communication reflects a perspective in which the oral language must be concomitantly in conjunction with SL in the teaching of deaf people. Moreover, many forms of working can be adopted and combined with orality and signalization, such as role-play, drawings and writing.

Next, we highlight the use of the expression "to verbalize" in the analyzed scene. This verb is stated in the moment that the character Horácio encourages Abel to get into the speech therapy. Horácio mentions that, in a few months, Abel is going to verbalize.

The word "to verbalize" has a meaning beyond the simple act of speaking. When it comes to the deaf education context, from the way that the theme is presented in the soap opera, this expression acquires a meaning that refers to an opportunity of inclusion for the deaf person, who will be able to make use of more than just one tool to communicate and interact with hearing people. Regarding this comment: "everything ideological possesses meaning: it represents, depicts or stands for something lying outside of itself. In other words, it is a sign" (VOLÓCHINOV, 2017, p. 91).

In this perspective, the word inserted in a real communication situation is going to interact with other words, that is, its meaning is going to transcend the prescribed in the dictionary. In the analyzed scene, the word "to verbalize" has a very meaningful memory, because the history of deaf education has, in this expression, a retrospect of standardization of the deaf person in order to be in accordance with the speech considered standard in the social environment. Upon this topic, we emphasize that:

It is necessary to recognize that the central role of language for the human development has never been refused by any method, neither oralist nor with signs. Indeed, the emphasis on the intensive teaching of oral language given by some oralist supporters was a direct consequence from their awareness of the due

attention to language and linguistic competence. The oral method aimed at leading the deaf person to speak and develop oral language competences, which would allow the individual to achieve emotional, social e cognitive development as naturally as possible, integrating him/herself as a productive member to the hearing people's world (CAPOVILLA; CAPOVILLA, 2002, p. 6).

As an utterance, the word “to verbalize” - characterized by the medical-pathological speech on correction - became at that time an artifice to integrate deaf people. Speaking was widely used in deaf education as a teaching methodology. Once again, we take into consideration that, in the scene in question, there is the deaf character's consent, that is, there was no imposition, which would characterize audism. On the contrary, the family presents him the speech therapy in order to offer another communication resource, since he would already use the SL to communicate with members of his family and other people in extra-familiar situations.

Concerning the chain of meanings, in which the scene is immersed, if we look at the whole, we can visualize other two interesting points: the family and the communication manner chosen to establish the relation with Abel. Regarding the first item cited, in the moment that Horácio invites Abel to be in the procedure, we understand his attitude as an otherness act, since the character indicates another communicational tool to Abel, aiming at instrumenting him for living in his social environment.

Not to mention that many people are not SL users yet, which occurs due to a range of issues that permeates the lack of information upon the language. That way, the possibility of a deaf person to be in the speech therapy will provide means for communicational situations in everyday life, which will request another resource apart from the SL, in this case, the orality.

Regarding the second item, the image titled speech therapy shows the first sessions of the character's therapy. From that scene on, we can identify the use of several technologies in the deaf person's daily life.

The intentional use of the expression “speech therapy” in the opening scene demarcates the context at that time, in which deafness was considered a pathology. By using the microphone and a few other voice devices, Abel started to emit the first sounds under the supervision of the phonoaudiologist. We stress that, in this context, the advent of many technical utensils, projected to foster communicational development for deaf people, were being applied no only on the medial scope, as can be seen on the scene, but also in schools. This means that the therapeutic experience was a common practice in schools, mainly in the specialized ones, during the 1980s.

Still regarding the scene, we are lead to the discussion on orality, because Abel is showed emitting some sounds, which makes this closer to the educational context. In this period, the teaching methods were directed to work on children's pronunciation under a hard and mechanic orientation, exactly how it is showed on the occasion.

The moment that Abel is pronouncing the words before the phonoaudiologist has a very expressive memory, because it refers to strong practices in the classroom, since education and medicine joined to ensure the success of deaf people teaching, always

objecting to stimulate orality. It is possible to observe the use of image, combined with signalization in SL, as aids to evoke the word. All of this is clear on the scene that Abel sees the picture of a horse, signs the corresponding sign for horse, and then, speak.

We could note how this scene brings reminiscences from a paradigm in deaf education at that time. The plot of the soap opera is dialogized by dialogic threads, which are the real facts materialized by the characters and converted in meanings based on relations. According to Bakhtin (2017), we reaffirm that recollections are taken into account even for past events, that is, we analyzed and elucidated the remembered in the scope of an unfinalized past.

As the Russian philosopher indicates, we applied other meanings to dialogue with an unfinalized past, that is, the memory is in a thin line – the utterance border – the place where occurs the construction of a new meaning deriving from the dialogue of the word and responsible for the production of utterances. By considering the utterance a link on the discursive flow, it will always bring reminiscences of the preceding utterance, which can be remembered in contact with others.

On this scene, it is also possible to perceive another memory of deaf education at that time. We noticed the context of interpretations as an important factor. As already mentioned, the education was composed by a tangle of therapeutic experiences, in which deaf people used to be taught through phonic and mechanic processes, in order to express the phonemes.

On the same scene, we analyzed the construction of meanings starting from the interaction among signs, because the board will dialogue with the deaf character, who also dialogues with the methodology applied by the phonoaudiologist. In other words, every of the cited elements cease being mere objects or voices to assume significance and, by relating with one another, they build the whole meaning – the utterance.

## Final considerations

Therefore, we sum up that deafness was a relevant theme to the time in question, since it gained visibility on a novel broadcast by the main broadcast media in the country. Such notoriety, from a dialogic perspective, has materialized itself in a character, labelled as “deaf-mute”, which is a very distinctive word due to orality be the majority’s (hearing people) mean of communication.

Among the author’s positions, we highlight the medical-pathological; however, we point out the way it was exposed on the scene, that is, as another possibility, the family did not impose speaking. Based on our interpretation of the scene, we conclude that the family realizes the speech therapy as an extra resource for sociability, which with the deaf person’s consent, is also another possibility for everyday life interactions.

Besides that, we emphasize the educational paradigm for deaf people at that period, which was grounded in a listening-speaking logic and conducted through a methodic teaching of speaking. Such teaching method, as we could note in some excerpts of the scene, would

consist in the verbalization of some isolated syllables.

We also stress deafness as a theme located in transit, since therapeutic experiences were incorporated in education. This can be clearly confirmed in some moments at the scene that deafness was undergone by medical speeches in this historical period. We also emphasize that we are in favor of the use and diffusion of Sign Language in deaf education. It surely brings more strength for the deaf community to struggle for rights in a prejudiced and excluding society. For that reason, it is crucial having more promotion and awareness of the SL status as a recognized language in Brazil.

The way the family dealt orality for a deaf person was presented through a dialogue displayed in a decentralized manner, as one more communicational mean to favor and foster Abel's participation in his social environment. We also draw the attention for the non-occurrence of the bilingual perspective on the soap opera; even though it has been a recurrent theme in the deaf education field since the early 1980s.

With that in mind, we reinforce our positioning over the orality theme, because it cannot be seen only as a standard-setter element. On the contrary, when the deaf person accepts it, it becomes a form of communication that contributes a lot for socialization and autonomy, since it allows deaf people to be exposed to several situations in different contexts of life.

This study contributes for reflections over deaf people's oralization – a controversial theme nowadays. On the soap opera, there was no imposition by the family; instead, there was a dialogue with the deaf person, who accepted to be in the speech therapy. On the contrary – prohibiting the use of SL – is something inconceivable, since it is a decision to be made by the deaf person, likewise happens to Abel in the soap opera “*Sol de Verão*”.

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