

"I'VE ALWAYS BEEN KIND OF AVERAGE": SPEECH THERAPY CLINIC AND NARRATIVE CONSTRUCTION IN HIGHER EDUCATION

"SEMPRE FUI MEIO TERMO": A CLÍNICA FONOAUDIOLÓGICA E A CONSTRUÇÃO DE NARRATIVAS NO CONTEXTO DA EDUCAÇÃO SUPERIOR

"SIEMPRE FUÍ MEDIANO": LA CLÍNICA DE TERAPIA DEL LENGUAJE Y LA CONSTRUCCIÓN DE NARRATIVAS EN EL CONTEXTO DE LA EDUCACIÓN SUPERIOR

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ABSTRACT: The purpose of this paper is to discuss both the narrative produced in the context of Higher Education and the place of the speech therapy clinic in welcoming university students with academic difficulties. For this purpose, interviews and part of the written material by an university student, who searched for the speech therapy clinic with the objective of diagnosing and correcting difficulties, were used. The case discussion mobilized three areas: Linguistics, Sociology and Speech Therapy. The search for the speech therapy clinic, in this context, is not done randomly by the student: it also represents a possibility of attributing sense to his life story. The attribution of a diagnostic to his learning difficulties makes the clinic space emerge as a harboring place of support that the university cannot be.

KEYWORDS: Difficulty. Narrative. University.

RESUMO: O objetivo deste artigo é discutir tanto a narrativa produzida no contexto da Educação Superior quanto o lugar da clínica fonoaudiológica no acolhimento de universitários com dificuldades acadêmicas. Para tanto, foram utilizadas entrevistas e parte do material escrito produzido por um universitário que procurou a clínica fonoaudiológica com o objetivo de diagnosticar e corrigir as dificuldades. A discussão do caso mobilizou três áreas: Linguística; Sociologia; e Fonoaudiologia. A procura por tratamento representa, nesse contexto, uma possibilidade também de atribuir sentido à sua história de vida. A atribuição de um diagnóstico para suas dificuldades educacionais faz com que o espaço clínico emergja como lugar de acolhimento e apoio que a Universidade não consegue ser.

PALAVRAS-CHAVE: Dificuldade. Narrativa. Universidade.

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RESUMEN: *El objetivo de este artículo es discutir tanto la narrativa producida en el contexto de la Educación Superior, como el lugar de la clínica fonoaudiológica en la acogida de estudiantes universitarios con dificultades académicas. Para ello, se utilizaron entrevistas y parte del material escrito producido por un estudiante universitario que buscó la clínica de fonoaudiología para diagnosticar y corregir las dificultades. La discusión del caso movilizó tres áreas: lingüística, sociología y Fonoaudiología. La búsqueda de una clínica fonoaudiológica, en este contexto, no se lleva a cabo al azar por el estudiante: marca un lugar que asume la posibilidad de ser responsable de la "cohesión" de la historia de vida del estudiante. Al tener el "poder" de "nombrar" estas dificultades educativas, que se extienden a todos los demás aspectos de su vida, la clínica emerge como el lugar de apoyo y acogida que acciones educativas llevadas a cabo por la institución o las clases privadas para minimizar los déficits de alfabetización no podrían hacer.*

PALABRAS CLAVE: *Dificultad. Relato. Universidad*

Introduction

Research on the analysis of autobiographical narratives is recent in the areas of Linguistics and Speech Therapy but has long been studied by Sociology. In Linguistics, autobiography was conditioned to the definition of textual/discursive typology, description and grammatical adequacy, reducing it to a rigid object (usually a written production) and subject to formal analysis. However, this delimitation proved to be of little use, since linguistic materialization, whether in oral or written productions, did not understand the social and historical aspects that situate the emergence of autobiographies in different contexts, through different textual/discursive typologies, loaded subjective elements (VASCONCELOS; CARDOSO, 2009).

The speech therapy clinic, in turn, has historically consolidated itself as a place for the remediation of cognitive-linguistic changes, that is, it has taken on the social role of confirmation, characterization and subsequent remediation of “pathological” changes in our society (ELIASSEN, 2018). The speech therapist must be attentive to the narratives of suffering told, but, in addition, cautious at the moment of the evaluation, as the reports of difficulties, in line with statements by other professionals, can induce the little attentive speech therapist to mistaken diagnoses.

It is in this context that the Clinical Interview (CI) emerges (MAIA-VASCONCELOS, 2005). The approach adopted here, CI, is opposed to anamnesis, which is composed of a list of general aspects to be considered for the direction of the evaluation and it is believed that there should be the minimum influence of the therapist in the conduct of the case, because the researcher feels involved in his object of study and not distanced, as it is common to see in the

exact sciences and health. The clinical aspect in life narrative reveals the character of a distinction between experience and living: the subject who arrives at the office brings his living, while the professional receives his narrative as experience. The distinction is made by the subjects' experiences (MAIA-VASCONCELOS *et al.*, 2013).

With this, there is an attempt to move away from the speech therapy clinic in search of changes and a new perspective of work emerges: the investigation about the construction of diagnoses and educational and social difficulties that reach the clinical context veiled by "layers" of stories of failure and suffering in the face of educational institutions and social interactions that involve language practices, especially writing (DONIDA, 2018). The life narrative therefore becomes an essential element to be considered in CI, as it enables understandings about the definition of the character of the professional practice itself: clinical monitoring; welcoming; referral to other professionals; interdisciplinary contacts, etc. Thus, in order to understand how the construction of difficulties that require clinical remediation occurs, it is necessary to carefully investigate how the construction of these "narratives of difficulties" occurs during CI.

There is much research focused on the discussion between the relationship of suffering in the written language of children and adolescents and the transformation of characteristics inherent to human diversity and/or marks of social inequality in pathological changes, both in the context of speech therapy and in educational institutions (SIGNOR; BERBERIAN; SANTANA, 2017; GIROTO; ARAÚJO; VITTA, 2019; COLOMBANI; CARÁCIO; VERÍSSIMO, 2019). However, in Higher Education this theme is still little explored (DONIDA, 2018).

The construction of narratives that involve academic difficulties is a continuous process that runs through previous and simultaneous experiences when entering the University, but it is in this space that, apparently, they take "shape". With this, there is a set of factors that intertwine after entering Higher Education in order to formalize a "clinical referral" (DONIDA, 2018).

Based on the above, the objective of this article is to discuss both the narrative produced in the context of Higher Education and the place of the speech therapy clinic in welcoming university students with academic difficulties. To this end, interviews and part of the written material produced by Gabriel⁴ will be used, who sought the speech therapy clinic

⁴ The name used here is fictitious, as well as information that may identify the participant or other person mentioned during data analysis will be omitted. The participant signed the Free and Informed Consent Form (ICF), which is part of the Research Project "*A Diversidade nas Formas de Transmissão Cultural: reflexões a*

to diagnose and correct the difficulties that, according to him, have been with him since childhood.

Therefore, the analysis requires the collaboration of three different areas and research problems. First, an assessment of the linguistic conditions and skills of the case under discussion: the presence or absence of specific difficulties in writing and reading; familiarity with certain discursive genres, notably those commonly used in the school and university context; whether or not there is progress in understanding these genders when worked in the clinic. According to an analysis of family history and trajectory due to social conditions involved in the chances of social mobility; the forms of perception of this trajectory; the interference of the mechanisms of symbolic domination involved; gender relations. Third, an analysis of the conditions to produce a self-narrative: the presence of certain social and symbolic markers; linguistic strategies for the construction of meaning.

From this, we seek to present to the reader how these three areas and research problems can collaborate with each other in the joint construction of the analysis of the case of a student of Higher Education with academic difficulties. The article that follows represents this effort, albeit initially, for dialogue and articulation between these three fields of knowledge.

Case Presentation: Gabriel, the “average”

Gabriel, at the time of the research, was 42 years old and lived in São José (SC) with his wife and two daughters. Graduated in Cinema for about 15 years at a private college, he decided to resume his studies in Agrarian Sciences, a course in Zootechnics, at a Federal University. The moment we met him, due to academic and personal difficulties, he had chosen to lock his enrollment at the institution. He worked as a supervisor at a prison institution, having previously worked as a dog trainer. His wife is from a city located in the north of Paraná, does not have completed high school and owns a beauty salon where she works as a hairdresser. The couple has two daughters, six and four years old, enrolled in Early Childhood Education, in the municipal network.

partir do acesso à cultura escrita de estudantes universitários com dificuldades de leitura e escrita” (Diversity in the Forms of Cultural Transmission: reflections from the access to the written culture of university students with reading and writing difficulties) under the Ethics Committee No. 55663716.7.0000.0121, from the Federal University of Santa Catarina. For more details on the case, it can be read in full in the work of Donida (2018): “Dificuldades de Leitura e Escrita em Universitários: Desvelando discursos” (Difficulties in Reading and Writing in University Students: Unveiling speeches).

As for the family, his father was in the military and died when Gabriel was 11 years old. According to him, the father “worked day and night”, was very “tough” and “quarreled” when he answered the questions he asked him about school contents in the wrong way. The mother, in turn, took care of the home and helped with school activities. He has six siblings but claims that he had almost no contact with them, as he is the youngest. He also mentions that the brothers were all “intelligent” and had no school difficulties. Gabriel does not remember seeing either his mother or his brothers reading or writing.

After the death of his father, Gabriel started to study in a public school, abandoning his studies in the 4th grade of elementary school. He states that his dropout was due to demotivation in face of studies and the lack of a "base" of knowledge that made him just go with the flow concerning schooling, since he had many difficulties and, therefore, "did not learn". Throughout his school career, he claims to have never read or written, he only performed mandatory activities that the school required. He mentioned that he read comic books during his childhood and that his daily life, at that time, involved watching television, taking care of the animals in his house or playing alone.

He returned to school many years later to take the Youth and Adult Education (EJA) course, completing around 18 years of age. Two years later, he entered the Cinema course at a private college. As for the current course at the University, he points out that he entered as a “graduate return”, as he would not be able to pass the entrance exam. The student mentions that the difficulties are more noticeable at this point in his life: he cannot write a text, he lacks ideas, information, arguments to start the subject, “freezes”, he does not understand the questions of the tests. Gabriel comments that he managed, at most, to write about 15 to 20 lines with his own ideas, never beyond that. Furthermore, he says his handwriting is "very ugly" and, therefore, he is ashamed to write on paper for other people.

Even paying private teachers for academic reinforcement in subjects such as Chemistry and Mathematics, Gabriel mentions that, in graduation, he is able to understand the content, but not develop it at the time of the evaluation. Several tests, were delivered without answering any questions, as he did not understand the statement, especially when the questions were “very lengthy and complex”. But, according to him, there are teachers who allow the use of materials to solve the tests, which makes him get better grades. He also says he has difficulty with jobs that require the use of digital resources, such as formatting texts, spreadsheets, research etc., as well as with different academic genres, as he never wrote them.

Currently, in his work as a supervisor, he says he feels very insecure about writing, since he needs to write reports (called Internal Communication reports - CI). He was also

studying on his own to take a public exam, since he and his wife want to “improve their lives”.

Gabriel sought out the Speech Therapy School Clinic when he received an institutional email about a project to assist students with reading and writing difficulties. After initial evaluation, it was observed that Gabriel had difficulty to start writing of different genres, difficulty in cohesion, coherence, spelling, lack of knowledge about the structure of some genres, technical terms and/or uncommon words in his daily life, difficulty with tracing the letter and making inferences. Gabriel said he was very tired and discouraged in his activities.

When invited to participate in a literacy practice workshop for university students, he preferred individual assistance, mentioning he was feeling embarrassed to expose his difficulties. When starting speech therapy, however, he showed little frequency and adherence to weekly therapies, which were continued every two weeks at the student's insistence for almost two years.

It is necessary to emphasize that the speech therapy practice was oriented from the enunciative-discursive perspective, which conceives the interaction of the subjects as dialogical, in constant exchange mediated and constituted by language. Thus, therapist and participant are considered in their historical and social condition and only exist from the place they occupy in the interaction. It is also understood that the interaction is always achieved through discursive genres, that is, relatively stable forms of utterances, according to the perspective of Bakhtin and his Circle (2003). Thus, the Clinical Interview itself is conceptualized as a discursive genre, in which the therapist is expected to occupy a certain place, acting in a certain way, while the participant reports his suffering to the one who listens to him (SANTANA; SANTOS, 2017).

Interactions, therefore, are always carried out from the interrelationship between social and intersubjective aspects, which emerge in linguistic signs (non-neutral words), endowed with meaning and ideology (ways of seeing the world). In this perspective, the interactants are known/recognized as incomplete beings who, through dialogic exchanges, seek their completeness in each other. Participants are also considered as unique and singular, as well as the moment of interaction, which is never repeated (BAKHTIN, VOLOSHÍNOV, 2014).

Likewise, the therapeutic sessions were animated through reading and writing practices mediated by genres such as poetry, music, abstracts, personal narratives, which also made up the corpus of records for analysis of this article.

“I will show how limited I am”: context of production of the narrative

The sentence written above was used by Gabriel to start a written narrative he made about his difficulties. In part, it is explained by its own production context: the search for help at the Speech Therapy Clinic. Therefore, his narrative is organized in order to give coherence and justify the demand for care. From now on, excerpts from Gabriel's Clinical Interview, identified as “G”, will be presented in dialogue with the researcher “P”.

G: I've never been good at football, I've never been good at flying kites, I've never been good at riding a bike, I've always been average...

P: Are you the youngest of the family?

G: Yes, I'm the youngest. But I was always the average... I was never better for this than that, I was always at an average (our translation).

The narrative represents an effort to systematize events that also results in an “essentialization”, as Pierre Bourdieu (2008) says about “naming acts”, even though it cannot be attributed a “name”. As will be noted later, this “essentialization” will be complete when he finally manages to assign a “name” to him. In this process, past and present are unified through an “essence” that runs through them. And it is not just any “essence”, but one that occupies a specific social place, or that gives it a specific social place, distant from what is expected and designated as “normality”.

The context in which the narrative is produced - clinical, welcoming a difficulty - not only allows it to be elaborated in this way, but also demands that it be so. Furthermore, as Jerome Bruner (1997) had already called attention, people make use of the “narrative” whenever they feel the need to “define” themselves.

Although Gabriel's narrative is structured in this way because its context of production, the clinic, as required, is not an “invented” narrative, but a “noem of remembrance” (ROSENTHAL, 2014)⁵. In other words, the narrative is organized based on a specific theme: his learning difficulties. The characters (family, friends, teachers) and episodes mentioned are mobilized to produce a cohesive and coherent narrative with the context in question. As such, it begins in the literacy period, and there is no further mention of other information about his family members, except what he supposed to be consistent with his narrative.

⁵ Three issues are involved here: first that the sequence of experience and the sequence of remembrance are different. Second, the act of turning to the past implies a selection of experiences from memory that presents itself differently according to the perspective of the present. And third, the difference between memory and narration: the latter shapes the previous adapting it to linguistic and social conventions (ROSENTHAL, 2014).

The participation of his father and mother in his life narrative, for example, reproduces a very unequal and hierarchical gender relationship. Although the mother is the most present figure in his school trajectory, it is the father who decides the direction of this trajectory:

G: I remember that when I went to the first grade, if I'm not mistaken, that's it, okay? If I'm not mistaken it was the first grade, my father said "no, you can't go to the first grade"; I was approved and he went to school and said wasn't possible that I could be approve. He said "no". We followed a little bit, right? My mom, like ... More my mom ... And I ended up having to repeat the first grade because I hadn't conditions to go beyond it, you know? [...] But my father, but my father was not very... my father was in the military and he worked a lot, he worked day and night so it was more complicated, he was a bit tough when it came to teaching something, already, like this... He braked me too, because he is very angry and if I can't do it he would fight, so there's that too... [...] I remember he was very angry so we were afraid to even answer because if we answered wrong he ranted and such...

P: And your mother, what was she like?

G: It was a little better with my mom, you know? It was better, but not that much... (our translation).

Although the mention of father and mother figures is circumstantial, it is noteworthy that this gender relation, unequal and hierarchical, is reproduced in other contexts, whether in Gabriel's relationship with school and professional career, or in relation to daughters who are currently of school age. Bernard Lahire (2002) had already mentioned the unequal participation of men and women in the education of their children and how education is, for many families, a female task. This does not imply, however, that they have any power of decision about the conduct to be adopted in the face of a problem with the child. For some of these sons, maturity comes with an approximation of the father figure and a distancing from the mother and, consequently, schooling.

In this case, we see that Gabriel then gives up on school and, later, on the University, sometimes due to his difficulties, sometimes due to work issues, showing that schooling is often in the background. But when exploring the fact that distancing from the mother implies distancing himself from school, a temporal paradox opens up that should be remembered, even if briefly. According to the perspective of Rousseau (1966), education would be a men's task directed at men. Schooling women is a very recent activity in human history, an activity that has led many female writers to assume male pseudonyms to be able to launch their works or take place in society. This is a theme that has also been addressed in literature, with the famous novel *Grandes Sertões: Veredas*, by Guimarães Rosa (2006). The limit between father and maternal powers for Gabriel seems to cross the figure of being a man or being a woman. There is the power factor imbricated in the figure of the father who is duplicated by the image

of the military, of someone who is intimidating because he is the father and the power on the street too. Every form of power causes fear and envy, and every oppressed person does everything to guarantee permanent oppression upon himself (FREIRE, 1977).

Sergio Miceli (2001) shows how, in the case of the generation of Brazilian pre-modernist writers, the youngest children received less investment in the transmission of family social capital, especially those who had lost their father when they were small, and because of that were directed to careers considered more “feminine”, that is, those linked to culture and art. Although we are not talking about a fraction of the intellectual elite, as in the case of Miceli (2001), it is important to show how Gabriel gravitates in a field of relations - in terms of gender - similar: like his father, he dreams of a “military career”, but he becomes a supervisor in a prison institution developing a bureaucratic job, so he continues to apply to be a police officer. And the first university course he took, but which he did not try to pursue professionally, was “Cinema”. In fact, his relationship with cinema was never “professional”, only “entertainment”, and he mentions his taste for a very specific genre of dramaturgy: the *telenovela* (soap opera).

P: And at home did they [the brothers] help?

G: No, my brothers did not... each one had his life, I was 11 years old, my father died, then our whole life changed, it was totally... [...] With 11 years old my father died, I think it was when I was 13 years old that I went to public school... then I think it was in the fourth grade, if I'm not mistaken, when I went to public school, I think... I was in the fourth grade and from then on things were not well... then I think I stopped studying for two or one year... then I went to make the supplementary schooling, and after many years I went to Cinema School, through the entrance exam.

[...]

G: I watched a lot of television, when I was a kid there were toys that were Playmobil and that was my fun, for me that was everything, I played all the time, I was starting to become a teenager and that was when I left those, but in my childhood, it was that all the time. [...] I used to go out very little, I was never one to go out a lot, there was a phase that I went out a lot, but it was when I was a little bigger, when I was small I was always at home... my brothers no, there is a brother who is two years apart and he always went out a lot with friends and etc. (our translation).

In addition, as Rosenthal (2014, p. 232, our translation) points out, “[...] talking about memories is constituted, in each case, by the frameworks interactively negotiated and produced in practical action and by the changes in those frameworks that occur repeatedly during the course of the interaction”. Thus, because it is a clinical context, in which the “responsible” for the “record” of this narrative occupies the role of a researcher, but also

someone whose concern is directed towards a possible “intervention”, the “record” also deserves to be studied with caution.

The main “record” becomes what needs to be “corrected”, as Peter Burke (1995) says about the records of inquisitorial processes. Likewise, the scope and validity of these records must be questioned as “representative” of the narrator's life stories. Therefore, although Gabriel can only know what is directly related to his writing and reading difficulties, because this is what he tells and this is what is recorded, the other information he spontaneously brings during therapy: tastes; life projects; disappointments; miscellaneous comments etc. The analyzes made here, therefore, consider the set of this information.

“I have a hard time learning”: learning and social aging

Assigning an “essence” is a way of giving meaning not only to the narrative, but to life itself. In this process, another series of information collaborates, ranging from medical reports, pedagogical evaluations, words and concepts that are in current use due to their media dissemination, in newspapers, magazines and television. As can be seen in the excerpt below, this “new vocabulary” made it possible to assign a “name”: dyslexia. It is, therefore, an “act of naming” which is also an “act of attributing an essence” (BOURDIEU, 2008). This “act of naming” demonstrates that the construction of a meaning for your story and your narrative is social, and not individual as it may seem. The representation that Gabriel can make of himself depends on the social representation made of his difficulties.

This “essentialization” also corresponds to a “stigmatization”, the attribution of a brand that defines the way in which other people interact with the stigmatized person (GOFFMAN, 1982). And, in many cases, it defines the stigmatized person's perception of the relationships established with him by other people. Unlike many other brands and stigmas, reading and writing difficulties are not immediately visible, but become visible in certain situations, which makes people, according to Erving Goffman (1982), “discreditable”. With this, the stigmatized, once his “brand” was revealed, perceives the actions of other people always in terms of his “stigma”, rejecting him, treating him differently, sometimes with greater “tolerance” as way of accepting his difficulty. In Gabriel's case, we only have the narrative of his perception of this process, in which the most painful moments are, without a doubt, those in which his difficulties are revealed:

P: Where do you see that this difficulty is interfering both in your work and here at the University?

G: I think this is it, you know?, there comes a point where you are already shy of doing things, you are ashamed... If the teacher says something like this "write to me now about such a thing", I can't do it, I freeze, if you don't give me the topic then... (our translation)

It is not by chance that the moments when the manifestation of their difficulties becomes apparent to the other, which necessarily takes place through written language, are also the ones that cause him the greatest suffering, even more as the greater is his effort to ascend socially. In the verbs he uses when narrating, there is always the presence of a passive use: "it was like this", "it happened like this", "it was because of that", "I didn't know". In other words, there is always something above him that dominates him and that makes him succumb to the unspeakable power that he cannot overcome, and for this reason keeps him average, allowing him not to be whole.

The narrative also demonstrates its difficulty in establishing a life project and even in defining a professional career. Their difficulties are more evident whenever the context implies greater social demand, which frustrates their expectations of ascension. On the other hand, as he occupies a supervisory position, he can transfer to subordinates the tasks he is unable to perform.

Although, in hierarchical and structural terms, he manages to compensate and even hide his difficulties due to the position he occupies, the perception he has of himself produces and legitimizes a permanent process of social "self-exclusion", giving up or abandoning projects and commitments: first at school; then at the University; and in the job market, as if his entire trajectory had been aborted from the beginning. The impossibility of success is also shown in the family context. First, he finds it difficult to transmit an "inheritance" to his daughters, since he cannot keep up with their schooling:

G: I don't want to stay in this life, I'm already 42 years old It's past the time to seek help, and there comes a time, of course with children and such we want to improve our lives, we are studying to pass in a test to go to college.

G: I don't really know what my future is going to be and that worries me a lot. I have two daughters and I need to earn enough to pay for the studies and the expenses that they will give me. I need to give examples and show how much their father struggled to leave something that is actually much more important than money, which is the example of having a right path in life, of having a profession. I hope that one day I will be able to see that this learning disability has been overcome and that everything has been just a phase... my dreams I already believe that will not fulfill them, but I can make my daughters' dreams come true (our translation)

Second, his learning disability, his "brand", translates into difficulty in defining a trajectory of "social aging": he cannot achieve a successful situation at work, as a professional

(he was unable to pursue a military career, like his father), nor in the family, as father and husband. It does not seem fortuitous, therefore, that he says he cannot “remember” how to spell the word “success”. Thus, the narrative of difficulty gradually becomes a narrative of “failure” in all spheres of his life:

G: I live a strange marriage, as if it were two brothers, but only I talk and try to make conversation. She speaks only when it favors her and my dreams and ideas are always on the side. [...] I don't have and I never had her support and I don't even know if with the difficulty of writing, if I should return ... not only the writing, but calculations and such ... this frustrates me and leaves me with very low self-esteem (our translation).

At a certain point in the speech therapy follow-up, when the researcher presented the song *Roda Viva* (BUARQUE, 1983) to develop a poetry (which will be presented later), Gabriel suggested other songs, stating that they would have a greater affinity with him, saying that he even gets emotional when he hears them, because his lyrics are consistent with his life trajectory. It is not by chance that the songs he likes most speak of loneliness (in marriage, in life) and continuous abandonment. In the first one, *Mulher Maravilha* (TINTO, et al., 2018), the love of the beloved woman is lost, and he replaces this love with the love for the couple's son. The real woman moves away, and her place is taken by *Mulher Maravilha*, in an idealized version of both the woman and the married life. In the second, *Cavaleiro Solitário* (GONZAGUINHA, 1993), he asks the beloved woman for forgiveness, leaves her and goes on his way alone, without her, without his "cross", which is left "empty".

This impossibility of “social aging”, of satisfactorily occupying the social roles (GOFFMAN, 1985) that characterize adult life (father, husband, professional) becomes a desire to escape to a country life in its most idealized form, free of pressures and social demands. It is not by chance that animals, in their narrative, always appear as figures of affection, unlike people:

G: I always liked animals, and then my life was always like that, I like animals, I always had a lot of dogs.

And, in another moment of therapy, when he decides to deliver a brief written narrative of his life and, therefore, of his difficulties and disappointments:

G: I always liked life in the countryside [...] Then I met Lúcia [fictitious name], my wife. I thought that because she was from the countryside of Paraná and said that she liked that life in the country, I could resume my childhood dreams and live on the land. Like that happened... but once again my dreams came crashing down. I went through a strange process, I always

daydreamed about the countryside, today I even feel sad and I don't even know if I like to dream anymore (our translation).

The idealization of the countryside is frequent: the soap opera he likes most is *Ana Raio and Zé Trovão* (and the chapter he likes most is the one in which Zé Trovão leaves his bride to be with the country woman, Ana Raio); and the poem he writes during therapy is also about the ideal life in the country, without children and without the pressures of the job market. Therefore, without any situation that can “reveal” his “essence”, his “brand”, his “stigma”: *“PORVIR: I want to live in the countryside / In a small house / With a balcony and swing / Well hidden / To with my daughters sing / See the fragrant flowers / And the birds fly / At night see the starry sky / And the moon illuminate us / The fire forms sparks / That are confused with the / Fireflies shining / Breathing the purest air / I follow my life as I dream”* (our translation).

But even in this context, of life in the country, his stigma is revealed and, before him, life projects become an impossibility:

G: I have a lot of trouble concentrating and that is also a problem ... even things that I like as horses, I try to concentrate, but when I see it I am already thinking about other things. I have so many books that I start reading and do not finish, lack of willpower and I believe that this comes from the difficulty of concentration that I have since I was a child (our translation).

It is possible to intuit, from his speech, that the father's opinion was a promoter of the way Gabriel built himself as a person and perhaps made him always “delayed” in his development. The mother who accompanied him, who read to him, was lost in time. The father, who forced him to go back in time, left him standing there in that moment of rupture, from which he can no longer get out. In fact, he remains in the 1st grade of elementary school, as if he were repeating this school year forever, without being able to stand in society, without standing up, with the ugly handwriting, with difficulties in literacy practices, because perhaps the father's voice is still preventing him from moving forward.

This phenomenon of discursive fixity, which Maia-Vasconcelos (2003) called hardness, comprises this human peculiarity of remaining connected to a trauma through and despite temporality. Similar aspects of searching for this “missing link” are also observed by Donida (2018), when reporting that university students with difficulties tend to resume, in their speech, linguistic elements that denote the suffering with school episodes of the past inflicted in the present from university requirements. Thus, the University resumes this place of collection, in which students find themselves unable to progress, solidifying “not

knowing”, in which the academic "slips" and do things with difficult the best way they can, with “freezes” and “blocks”.

Through the foregoing, as an initial study that undoes historically delimited boundaries between the areas articulated here, it is possible to observe that a first contact that is not very attentive to the narrative of difficulties presented by the student can cause delegitimization of his speech and, with that, of his history of suffering, since their difficulties are not “characterized” as the scope of work of Speech Therapy. Or, moreover, they could suggest a “pathological” alteration, by “naming” the narrative through external influences incorporated into their discourse (media, teachers, friends, etc.).

Final considerations

The present work sought to present the reader with a case study of a university student who sought the speech therapy clinic and whose narrative presented all the sufferings and difficulties that were present in his life trajectory. When seeking support in three areas: Linguistics; Speech therapy; and Sociology, the objective was to understand how the construction of this narrative was possible and how it presented itself in this clinical context. It is reiterated that, notably, the areas converge for the same analysis: the marking of the social aspects involved in the construction of the entire student path.

The difficulties in university students still represent a little explored field, especially when it comes to discussing the social place of the speech therapy clinic in understanding and welcoming students. It plays an important role in confirming, characterizing and later remedying the difficulties perceived by students who are unable to adapt to university requirements. The reflection on the factors that determined the search for the clinic, in contrast to other educational actions, may signal pedagogical changes in the institution or not, as well as integrated and interdisciplinary clinical practices.

Once understood in the form of "essence", "stigma", "brand", the narrative of difficulties expands and unfolds in so many other difficulties, both professional and family, as if they all had the same and only cause. Again, it is important to note that your narrative begins at the time of literacy. The moment when this “brand” reveals itself to others is the moment when it also reveals itself to him. That is, the perception of his difficulties is entirely based on the perception that he believes that other people have of him. It is impossible to assume, therefore, that his perception of himself is only "subjective". It is "objective" in the sense that it is based on a "social construction" of his difficulties and, with that, of his

identity. The most painful moments, therefore, are those when this "brand" reveals itself, becomes a "stigma", becomes noticeable to other people, to society, and thus becomes "objective", undeniable.

It is possible to find there what De Gaulejac (2009) found in his work with immigrants. This feeling of being foreign in his native land - which may be his own body - is very strong and produces a devastating image of a subject who has been coming since childhood without being aware of what it is like to be in the world. Repeating the school year has a very negative representation of always putting the future in the past. It is like always walking backwards. But just as the recent visibility given to the difficulties of teaching and learning, either by educational reforms or by the media, made it possible to "name" and attribute an essence to these same difficulties, the current Brazilian context also provides a new "essence" assigned to it.

Gender relations, as he builds them when talking about his parents, are the main conditions of his relationship with school and work. On the one hand, he defines a life project that resembles his father and takes him away from school, that is, from his mother. But, on the other hand, it is the father who "reveals" his difficulty, for himself and for others, making this scene constantly repeat itself in the moments when the possibility of improving his life is at stake, that is, his chance of social ascension. The greater your effort to attempt this ascent, the more your difficulties are exposed, as the demands on writing and reading become more rigorous.

The search for a speech therapy clinic, in this context, is not carried out randomly by the student: it marks a place that assumes the possibility of being responsible for the "cohesion" of the student's life story. By having the "power" to "name" these educational difficulties, which extend to all other aspects of his life, the clinic emerges as the place of support and welcome that educational actions carried out by the institution or private classes could not do, corroborating their refusal to participate in workshops on group literacy practices. As opposed to psychotherapy, the search for Speech Therapy also has the sense of not causing a change in what is experienced in his trajectory: the difficulty is external to him and there is a force that makes him "stop", blamed for all the obstacles in his life. Because it is "external" to him, it cannot be subject to internal "repair".

It is from the foregoing that it is expected that other future works may explore the factors that lead university students to seek the clinic to work on their academic difficulties, while nullifying the possibility of supporting institutional educational actions. In this sense,

educational institutions can benefit from exploring these aspects and, together with an integrated work from various areas of knowledge, transform educational support actions.

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