



Resinifying Silence: Transformations in the Libras Interpreter's Performance during the Pandemic

Reframing Silence: Transformations in the Role of Sign Language Interpreters during the Pandemic

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SUMMARY

The article constructed so far seeks above all to document from the mark of orality through interviews, recognizing them as an integral part of the resulting process, writing, a set of narratives that present to the readers of these writings the experiences lived by professionals immersed in a moment of chaos, and a state of calamity for the health of the entire world. In the first instance, documenting everything experienced from these narratives, but not only, and understands that by generating spaces for speech, it is possible to better build paths for action, exercise and supplementation of training as well as the performance of this professional in focus.

Key words: Pandemic. Libras interpreter. Social isolation. Reconfigure.

Abstract

The article constructed so far seeks, above all, to document a set of narratives through oral accounts gathered from interviews, recognizing them as an integral part of the resulting process - writing. These narratives present to the readers the experiences lived by professionals immersed in a moment of chaos and a state of global health emergency. The primary objective is to document everything that has been experienced through these narratives, but not only that; it is understood that by creating spaces for dialogue, one can better shape the paths for the professional's performance, exercise, and enhancement of their training in focus.

Keywords: Pandemic. Sign Language Interpreter. Social Isolation. Reconfigure.

INTRODUCTION

The covid-19 pandemic has caused a series of new concerns in the world, raising discussions between the validity of the scientific method, political discussions, the need to rethink the way we relate to the world and especially the discussion that will guide the text written here, the need to build a new way of educating, due to urgency and social distancing, the best tool found during the period to prevent the spread of the virus, remote teaching was the model adopted as a method.

At the first signs that there would indeed be a break in the face-to-face teaching model, all those involved in education felt worried. Among their concerns was how, what would a classroom be like without the physical presence of students? Through which tool would this relationship happen? There were still those who were little concerned about the pandemic, just as there still are, let's not forget that schools and their organizations are models that reproduce a social logic, just as society triggered conflicts in reality that always exist, so do schools.

Just remember the schools that didn't even close during the pandemic, even at their highest levels of mortality. In addition to all the concerns mentioned above, one in particular caught my attention, as an interpreter, what would my performance be like during this period, how would the school and its staff, the students, the coordinators, the teachers, understand my presence? What tools would we be dealing with? How much would the possibility of minimum inclusion be moving away from deaf students?

As you can see, and intentionally, many questions, many questions, doubts from a professional interpreter at the beginning of this entire process that have not yet had its end decreed, although the number of deaths and hospitalizations have decreased. There is a necessary distance to validate the method that science is responsible for exercising, it is believed that we are still in a pandemic, that the tools that help the educational process are many still under construction.

The reports and discussions developed here aim at the collaboration of possible epistemic webs, theoretical and methodological discussions and mainly to describe this entire process of reconfiguring the performance of a professional who is constructed circumscribed in this moment so remarkable for the entire world population that is the COVID-19 pandemic. 19.

March 19, 2020

On that date, the first non-partial social isolation began in Fortaleza as well as throughout the country. Ceará state. In the first section that will take place here, we will discuss the impacts caused on the performance of the entire school body, together, reports from the integral parts of the structural teaching body of several schools, among those involving the capital, were collected through interviews. with the interiors.

Three students were heard, one from Fortaleza, two (with deafness) from two locations in the region of Baturité massif. Two teachers, both from the same school in the Massif region. One coordinator, and two directors. The interviews carried out virtually lasted an average of 30 minutes. The following questions were initially perceived by the students:

The fear of not being able to pass the entrance exam was the most mentioned fear during the interviews. At one point, a third-year high school student from a school in the capital reported the difficulty of concentrating in the classroom and the lack of support regarding the difficulties presented when trying to understand the content, as all this damage could result in a failure approval in selection for higher education.

The same did not happen with the others, due to their stay at the beginning of high school. Very although, the desires of not passing the entrance exam were not present in their concerns. As they are two deaf students, referred to here as Ana Clara and João, names for illustrative purposes only.

João highlighted on several occasions the difficulty of accessing the network and that in much of the first He was almost unable to attend classes during the two-month period, the difficulty in accessing it was due to the fact that he lived in a location very far from the urban center of the city where he lives. João, deaf and although he is in high school, is already old and understands sign language well.

Ana Clara, who differs from João in that she was literate as a child, masters her language and She reported difficulties, in the sense of not feeling that the contents were adapted to her, a difficulty that came not from herself, but from the environment, which constitutes the classroom. This will now be portrayed.

The other environment, understanding all the constituent elements of the room space as environments, equipped with existential spaces is the one who builds the teaching process, the teacher.

Two teachers were interviewed, a woman Júlia, 52 years old, honey-colored hair, 20 years old of education, master in literature and Portuguese teacher. The other, Luiz, 28 years old, 14 years of education, 10 at the same school, chemistry teacher, medium height, brown hair, brown eyes, and impatient expression when speaking.

The difficulties reported by Júlia in some aspect translate a different reality to the genre, for in addition to the difficulties of work, of dealing with new platforms never before tried, the difficulty of managing a home, which for her was even more complex within the home office process.

Luiz, in turn, reports that the problems faced were largely due to the lack of follow-up of the state, in training for the use of new platforms, the distance established by the screen between teaching and students, and internet access.

Much has been gained from the pandemic and social isolation, the new can be contemplated by those that makes it up today, new horizons of possibilities for teaching, for education, but much has been lost, with regard to school dropout, admission to public universities by public school students and especially the condition in which this student finds himself to take straighter flights in leading your life after high school.

INTERPRETER'S PERFORMANCE IN THE PANDEMIC: José, 34 YEARS OLD

two The first narrative collected, by a Libra interpreter, reveals from the interview an adaptation interviewee's opinion regarding the platforms' actions. The one with his, 34 years old, name of José, man of medium height, has worked in the area for at least 12 years and is currently employed in two types of work. In both cases, according to the interviewee, the adaptation was easy.

Due to the work taking place in translating content to an online platform, the Operating on these platforms was not unknown to the agents there, so the ease in dealing with them was already routine in the exercise of their profession.

However, during the interview, other questions about other professionals in the area were presented, the interviewee states that he has co-workers who lost their jobs, mainly at universities because the management took the initiative to condense classes, uniting them, and in rooms where



there were two deaf people, made up of 5 to 6 deaf people, removing the need for other professionals. Thus, many jobs were lost.

Although positions have been lost, new positions as well as performances in fields previously little explored areas rose during the pandemic. The interview continues on the path of understanding the need for inclusion that was created when musical lives emerged at critical moments during the pandemic.

A new horizon of activity previously little explored. Jobs and jobs were lost, as well as new ones were created, the interview mentions the creation of companies operating in tils, notices such as the Aldir Blanc law to promote culture, the already mentioned lives, and the possibility of operating remotely, even in colleges in other states , in courses in other states.

Trainings that were previously not possible due to the distance, but due to the format implemented made possible by the pandemic. Interpreters from Fortaleza, training in training courses in Santa Catarina, for example. There is talk of expansion in performance, but mainly in training, as a result of the pandemic, there is also a new panorama, the lives held with the presence of interpreters also gave rise to the possibility of training lives for these professionals as well as other areas.

The interview with José, a fictitious name chosen by the interviewee, ends and the new interviewee enters the scene.

THE INTERPRETER'S PERFORMANCE DURING THE PANDEMIC: Letícia, 24 YEARS OLD

The second interviewee, Leticia has been working in the field of interpretation since 2016, she has a bachelor's degree in Literature Libras from the Federal University of Santa Catarina. Black woman, tall with brown eyes and equally brown hair. He begins his report by highlighting a scenario that has not yet been presented to the other interviewees.

For some professionals in the field, the pandemic was indeed cruel, job losses, loss of family members, and even the loss of some professionals even due to the covid-19 virus. As for Letícia, based on her reports, the pandemic was the moment in which she was best able to make her company work.

Translation work was the most important for her and her company, even during this period. topic we will briefly discuss the existing gaps that discriminate the difference in both processes, translation and interpretation. The growing increase in lives, and the search for people inside small windows in the lower corners of lives increased and your company found itself in need of expansion. Both in professionalization, from the creation of a logo to registration in the state as a micro-entrepreneur, opening a CNPJ account and other procedures that attest to the legality of a MEI (Individual Micro-Entrepreneur Registration) Even though profits have been made, expanded, hired more staff, worked In ways not previously experienced, difficulties have also been reported. The main ones, in the sense of editing content, understanding the translation, which will be discussed here, and in dialogue with the contractor.

The ambiguous nature of the pandemic based on the reports mentioned here can be translated when It is understood that many lost work spaces and others fit into new spaces that were previously unavailable. As for these spaces, at some point in the interview a fact was mentioned that really intrigued me. The dialogue with the contractor, which for Letícia often did not happen easily.

The interview continues, and it is asked whether even after the return of the public with the advancement of vaccination the work and the EAD model continued, Letícia promptly responds yes, but that a more precise scenario can only be recognized after the pandemic, to understand what is actually here to stay and what is not.

THE INTERPRETER'S PERFORMANCE IN THE PANDEMIC: Fernanda, 30 YEARS OLD

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The third interviewee gave one of the densest and most complex descriptions obtained among the interlocutors. As it is a very specific action, taking into account the place of operation, being a internalized university with an unconventional proposal, many concerns were presented, among these, structural concerns of performance, light, computer, network, and content production.

As well as concerns of the order of feeling and socio-affective relationships developed in the work. Fernanda, 30 years old, black woman, with black hair, dark brown eyes, medium height, has worked in the translation field for over 10 years. Today, she has been working at a university in the interior of Ceará for more than 4 years.

Master in anthropology, and specialist in teaching Libras, the interlocutor translates into her own words



a feeling that previously could not be perceived in relation to the other interviews, for her the moment in the classroom was the main constructive agent of relationships that go beyond the field of exercising the profession and enter a socio-affective-interactional field. Doing is living and feeling, and work becomes doing circumscribed in this semantic field of feeling and living.

Therefore, the distance established by social isolation in some aspect interrupted this process, which for the interviewee translates into lost traffic on the pandemic route. In order for the description to be better understood, the work presented by Fernanda is carried out in such a way that the deaf subject, to whom the inclusion and accessibility tool is offered, acts together with her, in understanding the texts, sign conventions, study of concepts, moments that are built outside the classroom and that were lost due to social isolation.

Fernanda also reports a new context of action, a narrative that is similar to that of the others professionals in the field. She began to act at times in translations of plays, festivals, soirees and other artistic productions. The structural difficulties for it not only generated technical problems in running the route that is still in force, we are not yet out of the covid-19 pandemic. From not having adequate equipment, sufficient network, appropriate place, to an adaptation period that took psychological strain and caused anxiety.

For Fernanda, a connection that goes beyond involvement is essential for a good performance. paradigmatic of the job, which for her, working in a virtual format cannot handle, the interviewee reports that she was unable to advance in the connections necessary for her to fully exercise her duties.

THE INTERPRETER'S PERFORMANCE IN THE PANDEMIC: Ágata, 22 YEARS OLD

The interview with the fourth interviewee is divided into two moments. Each report presented until here it is full of experiences in transit with a period that for each being translates very particular feelings, profits, development, growth, professional and personal and immersed in these fields of feeling, losses, pain and suffering are also recognized.

It is in this sense that the brief report of our last interviewee begins. Agata, black woman, braided, 22 years old and five years of experience, a tall woman, she lost her grandparents at the height of the pandemic, lost her job, and after the mourning contracted covid in her country. Which generated a series of other problems for her, leading to anxiety and frequent crises during this period.

Ágata's story was undoubtedly one of the most moving so far. When we talk about exercise of the profession, we often do not take into account that the being/individual within the scope of their duties is constructed as an environment by people, moments, experiences, perceptions and that as a Bio-psycho-chemical-affective-social body, everything that arises from their actions establishes close relationship with feeling.

Doing, the daily exercise of your duties, is constituted and created in transit with everything that is inscribed in the realities of everyday circumstances, they can be experienced and mainly immersed in a moment of mourning for the entire global community, a range of emotions, without taking away from them, the pain of mourning and loss.

LITERATURE REVIEW

Considering all the reports presented so far, there comes a time when we need to focus a little more on the figure through which the reports and experiences are permeated, making this agent the centrality of this review, the Libras Interpreter. Just like the interviewees, the writer of this piece is also part of this range of professionals working in the capital and not only there, but also in other regions of the state.

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The first records of this professional's activities date back to 1980, it is known how much the environment religious was fundamental for the empirical training and the exercise of the office of interpretation, these channels were the main exporters of the agencies responsible in part for an element of accessibility, the channel of movement between a source language and a target language.

Even though the activity dates back to the early 1980s, it was only in 2002 that a step was taken embryonic stage for the formation of an inclusive agenda that is still taking short steps today. It is recognized that the law that results from the deaf community's struggle for recognition and inclusion was fundamental, law 10,436, not only for this community, but also for the entire group that is circumscribed within its territory.

breast, and one agency of this group is TILS. (Quadros,2004).

Ten years after the Libras law, the law that regulates the profession and establishes legal criteria for Law 12,319 comes into force, which recognizes the Libras Interpreter as the agent responsible for carrying out the translation and interpretation of a source language into a target language. According to law 12,319, to exercise the role of the profession, the professional's training must necessarily occur through:

- I - professional education courses recognized by the System that accredited them; II - university extension courses; It is
 - III - continuing education courses promoted by higher education institutions and institutions accredited by Education Departments Sole paragraph.
- Training as a Libras translator and interpreter can be carried out by civil society organizations representing the deaf community, as long as the certificate is validated by one of the institutions referred to in section III. (BRAZIL, 2012).

METHODOLOGY

In order to report experiences and propose reflections and contributions about traffic in the midst of a pandemic and its influence under the action of a specific office, the qualitative methodology was chosen. For some authors, including Yin (2006), research that explores a qualitative nature tends to offer greater depth when it comes to data analysis and reflection.

Bearing in mind that what has been discussed so far is a set of experience reports, the content subjective nature and the particular nature of the reports corroborated the chosen method. The primary data collection instrument was the interview, with the support of the voice recorder and the field notebook. All interviewees agreed to have their voices recorded and to have fictitious names chosen by them to be referred to at work.

In agreement with Duarte (2004), it is recognized that the interview is not an exclusive resource of qualitative approaches, the entire qualitative character is developed during the theoretical-methodological course of the work, however, considering the juice that is intended to be extracted from the agents of the work's composition, the interview fits within the field of possibilities of this extraction.

Let's see, there are non-verbal elements that only the dialogical character can express in a relationship, although this is very objective, like the one developed here. It is these non-verbal elements that often construct the meaning of what can be reflected, non-verbal expressions, such as frowning, restlessness, sadness expressed through facial expressions.

When seeking to construct reports of feeling, these elements are indispensable, and can be only captured through dialogical contact, through the tool chosen here. The interview. To supplement what is explained here we bring Minayo (2010) who understands the qualitative method as one that is concerned with understanding history, beliefs as well as perceptions. These are the ones that best relate to the proposal explained here. Capturing the meaning of the perceptions presented by the interviewees.

For Matos and Batista (2017), the use of interviews as a tool for contact and obtaining information data seeks to express the meanings of the particular subjectivity of each interviewee, collaborating with the construction of the descriptive narrative process as well as with the reflections that may be printed in the work.

FINAL CONSIDERATIONS

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It is concluded that from the mark of orality through interviews, recognizing them as an integral part of the resulting process, writing, a set of narratives that present to the readers of these writings the experiences lived by professionals immersed in a moment of chaos, and a state of calamity for the health of the entire world.

In the first instance, document everything experienced from these narratives, but not only, and understands that by generating spaces for speech, it is possible to better build paths for the performance, exercise and supplementation of training as well as the performance of this professional in focus.

The other contributions are aimed at fostering an epistemic space for the production of knowledge, that which for Ubuntu, is recognized as gnosis, the marks of knowledge that go beyond the



technical field of the episteme but that can and should collaborate with the same space, making the theoretical-methodological production space wide and spaced, with contributions that promote it even though they do not come from it, breaking the feedback, a process that triggers the distancing of the knowledge produced in the daily life of academies, it is when the mark of orality is sought through interviews to build this process (MUDINBE, 2013)

Reporting, reflecting, producing spaces for speech with the purpose of promoting, contributing and documenting, is with based on the aforementioned concepts that structure this production. Sometimes translation and interpretation agencies, but not only, other professionals went unnoticed in this pandemic transit process, the objective of the work developed here is on a minimal scale, to highlight these spaces, these agencies of action, as well as reports on their senses experienced in the moment of movement, its joys, pains, performance, transformations, ability to adapt, difficulties, learning.

Recognizing in the first analysis, their crafts, social function of objective production, and the from the qualitative method, all your senses, your experiences, the reports of your experiences.

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