

Relevant aspects of silence for the construction of meaning in data of an elderly woman living in a long-term care institution for the elderly / *Aspectos relevantes do silêncio para a construção do sentido em dados de uma idosa moradora de uma instituição de longa permanência*

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## ABSTRACT

The aim of this paper is to present a clipping of the research developed with the language of elderly residents in the Long Term Care Institution for the Elderly - ILPI, in Vitória da Conquista, Bahia, Brazil. The research aimed to analyze language in institutionalized long-lived individuals in the process of silencing and to verify silence as a key point of resignification, as a structuring of meaning. Data were collected from filming and recording of the elderly amid enunciative-discursive situations, considering the history of the subjects and their crossings, as well as the condition of production of these discourses, and the concept of finding data (COUDRY, 1988). In this paper, we present the data analysis regarding the silence that occurs in sessions with one of the residents of this Long stay institution. For this, we resort to the thought about silence from different areas, such as: Music, Philosophy, Psychoanalysis and Discourse Analysis, as a discipline of intertwining Linguistics, with relevant concepts for this work. Although they are distinct areas, we observe that they share the fact that silence is not zero, empty, which leads us to interpret it as meaning. Thus, we consider, through the analysis, that silence permeates each sign and inflates with meaning, and that when alone, means, allowing the institutionalized subject to remember moments of dependence, (re) elaborate their desires, your answers.

**KEYWORDS:** Language; Silence; Old man; Long stay institution

## RESUMO

O objetivo deste artigo é apresentar um recorte de pesquisa desenvolvida com a linguagem de idosos moradores na Instituição de Longa Permanência para Idosos – ILPI, em Vitória da Conquista, Bahia, Brasil. A pesquisa teve como objetivos analisar a linguagem em indivíduos longevos institucionalizados em meio ao processo de silenciamento e verificar o silêncio como ponto chave de resignificação, como estruturante de sentido. Os dados foram coletados a partir de filmagem e gravação dos idosos em situações enunciativo-discursivas, considerando a história dos sujeitos e seus atravessamentos, bem como a condição de produção desses discursos e o conceito de dado-achado (COUDRY, 1988). Neste artigo, apresentamos a análise de dados referentes ao silêncio que ocorre em sessões com uma das moradoras dessa ILPI. Para tanto, recorremos ao pensamento sobre o silêncio a partir de diferentes áreas, como: da Música, da Filosofia, da Psicanálise e da Análise do Discurso, enquanto disciplina de entremeio da Linguística, com conceitos relevantes para este trabalho. Apesar de serem áreas distintas, observamos que compartilham para o fato que o silêncio não é o zero, vazio, o que nos leva a interpretá-lo como sentido. Assim, consideramos, por meio das análises, que o silêncio permeia cada signo e se infla de sentido, e que, quando está só, por si só, significa, possibilitando o sujeito institucionalizado rememorar momentos de dependência, (re) elaborar seus desejos, suas respostas.

**PALAVRAS-CHAVES:** Linguagem; Silêncio; Idoso; Instituição de longa permanência.

## 1 Introduction

We consider that meaning is produced not only by linguistic structures, but also by the interaction of body movements, by looking, smiling, gestures, intonation and silence, among others. In this text, we highlight the role of silence in meaning construction.

The silence inspired and inspires several reflections. Several areas such as Music, Philosophy, Psychoanalysis and Discourse Analysis, a discipline in between Linguistics, have taken an interest in investigating it. For each of these areas of knowledge, silence has different modes and functions. Given the above, important questions are raised: what is the relationship among silence, language and meaning? To answer this question, we resorted to authors who detailed this object, and the data that we discuss in the current study aim to: observe the process of silencing and verify silence as part of a structuring resignification system of meaning



reconstruction in the elderly speech. Residents of a long-term care facility for the elderly (ILPI) in Vitória da Conquista, Southwest Bahia, namely: ILPI *Abrigo Nosso Lar*. The project was submitted to the research ethics' committee and was approved with the protocol CEP: 3.050.076. Systematic activities were promoted to set the enunciative-discursive sequences. In The data transcription was done via *Transcribe* transcription program For data selection, we used the concept of the found-data (COUDRY, 1988), resulting from the theoretical articulation about an object under investigation along with the evaluation and monitoring of the linguistic and cognitive processes involved in which the theory conducts the data and the data feeds theoretical discussions.

The progressive presence of silence is a notorious feature in the language of the elderly, especially the institutionalized ones. It can be particularly observed by their relatives and caregivers, such as, for example, in the statement below, in which InfV tells about their sister InfO, an institutionalized elderly woman, a resident of a long-term institution for the elderly:

She is a widow, has no children, she started to be quieter (1), talk less, right? She talked quite loudly, and started talking softly (2), so all of that, I think, it is due to her age. (InfO's sister).<sup>1</sup>

In the statement above, it is possible to highlight a type of horizontal silencing (1), which we define as silence in a linear way in relation to speech, and vertical silencing (2), which we define as the wasting of speech by compression from sound to imperceptibility.

The silencing described in the first part of the statement is not the same as silencing in the second one. Therefore, the final result of each process is unique.

This way, we can look at silence from an acoustic point of view, also taking into account the area of Music; from the point of view of Philosophy; Discourse Analysis and Psychoanalysis. Through the discussion about the silence that occurs based on the experience of Beranek and his anechoic chamber (Figure 1), it is the inexistence of acoustic silence is identified, as well as the countless possibilities that silence entails.

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<sup>1</sup> Ela é viúva, não tem filhos e aí ela começou a ficar mais silenciosa, conversar menos, né. Ela conversava bastante alto, e começou a conversar baixinho, então tudo isso acho que por causa da idade mesmo. (irmã de InfO). Translated by this author.

Nowadays, the musician John Cage (1961) experiences the anechoic chamber and studies silence. He sought answers about silence in Zen philosophy regarding questions not yet understood. It was also in Zen philosophy that the German philosopher Heidegger (1959) tried to explain silence as the necessary non-form for the form to be institutionalized. These thoughts are in line with Orlandi's (1992); Sampaio's (2006, 2008); Azevedo et al.'s (2019); Costa's (2019); Bernardes and Sampaio's readings (2019) on language and silence, on the one hand, and the readings by Lacan (1985, 2011) and Nasio (2010), on the other hand, directed the analysis of the data that will be presented and discussed in this article.

This paper is divided into two guiding sections and concluding remarks. In order to verify the value of silence in language, we also resorted to the tenets of structuralist linguistics proposed by Saussure (1916) in section 2 entitled *Silence: tends to zero and is a substance of meaning*. Section 3, *Silence as Possibility: records and analyses*, we present the data taken from enunciative-discursive sessions with the elderly InfN, institutionalized in *Abrigo Nosso Lar*. Those were analyzed from the assumptions about silence that triggered us to incite them in reading this article.

## 2 Silence: tends to zero and is a substance of meaning

Léo L. Beranek, a professor and technical director at Harvard's acoustics and electronics laboratory, identified ambient noise as a serious problem in military communications during World War II, when the Morse code was still in use. On that occasion, the National Defense Committee of the United States of America created two projects at Harvard, through its National Research Council: one aimed at studying the possibilities of reducing the noise of military vehicles and the other one focused on investigating the effect of these noises on soldiers's minds/hearing. The first project was coordinated by Beranek whereas the second one by Sleeper, who was about to graduate from Beranek at the time.



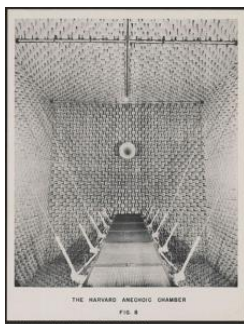


Figure 1: Beranek's Anechoic Camera  
Source: SAMUEL, 2019

In an attempt to review the specifications of military communication equipment, Beranek (1943) built the first anechoic camera in the world, in which it was possible, through a specific coating, to absorb 99% of the noise present in the environments and their frequencies. From the work of Beranek (1943), anechoic chambers simulate an open space with infinite dimensions. Thus, the “sound level from a spherically irradiated source decreases by 6dB every double the distance from the source in an absorption coefficient that covers all angles of incidence, defined as the inverse square law” (KEMPREL, 2015)<sup>2</sup>.

The anechoic chamber, built in 1942 and dismantled in 1971, inspired John Cage, one of the most emblematic contemporary musicians, Cage was an artist, poet, musician and, because he was multidisciplinary, he also had the study of silence as one of his interests. According to him, silence is not acoustic, it is a change of mind, a turn around (CAGE cited in HELLER, 2008, p. 164)<sup>3</sup>, something in the field of perception and illusion. Cage, who is the author of *musical work 4'33"*, closed his piano on one occasion when performing and left the audience to the sound of silence for a certain amount of time. He experienced the absence of sounds proposed by Beranek's anechoic chamber and said that:

It was after I got to Boston that I went into the anechoic chamber at Harvard University. Anybody who knows me knows this story. I am constantly telling it. Anyway, in that silent room, I heard two sounds, one high and one low. Afterwards, I asked the engineer in charge why, if the room was so silent, I had heard two sounds. He said, “Describe them.” I did. He said, “The high

<sup>2</sup> Nível de som a partir de uma fonte esfericamente irradiado diminui 6db a cada dobro da distância da fonte em um coeficiente de absorção que abrange todos os ângulos de incidência, definido lei do inverso do quadrado. (KEMPREL, 2015) - Translated by this author.

<sup>3</sup> Para ele o silêncio não é acústico, é uma mudança da mente, uma reviravolta (CAGE apud HELLER, 2008, p. 164) - Translated by this author.

one was your nervous system in operation. The low one was your blood in circulation. (CAGE, 1961, p. 13).

After that experience, Cage, who thought there was a real silence, recognized that no matter how much we try to be silent, it is not possible because “no sound fears the silence that extinguishes it and there is no silence that is not pregnant with sounds” (CAGE apud HELLER, 2008, p. 40)<sup>4</sup>.

In the 1930s and 1940s, John Cage understood silence as the absence of sound and not opposed to sound. In the musical pause, for example, silence is represented by a negative value. It is a rhetorical understanding of silence. Subsequently, Cage developed a dialectical understanding of silence, in which he confirmed its absence. For Cage, there is always a sound, whether intentional or unintentional. Sound and silence are constantly changing and continuous interpenetration (HELLER, 2008, p. 14)<sup>5</sup>. In the 1950s and 1960s, Cage started to conceive silence as an acoustic phenomenon. This understanding came after his experience in the anechoic chamber. He realized that, in the complete absence of external sound, there is a low and high-pitched sound and, with the help of the engineer responsible for the experiment, he discovers that the first sound was emitted by his heartbeat and blood circulation, while the second emerged from his nervous system.

After the findings cited above, Cage begins to study Eastern philosophy and culture. For Zen philosophy, silence is the verb itself, in allusion to the Western “the verb became flesh” saying. As such, silence is body, silence is gesture<sup>6</sup> (HALLEY, 2008, p. 43). In a colloquium on art and thinking, the German philosopher Martin Heidegger got the following answer when questioning about art to Zen researcher Shinichi Hisamatsu: beauty in Zen art is where the formless comes to encounter in the imagery. Without the presence of one's own form, Zen work of art is impossible in form. Cage's thought is based on the idea that for Zen there is no denying on the contrary, nothing prevents entities from solidifying, which are based on a single substance. In addition, Pereira (2014) points out that Cage created tables and graphs by moving musical elements similar to pieces in a board game.

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<sup>4</sup> Nenhum som teme o silêncio que o extingue e não há silêncio que não esteja grávido de sons (CAGE apud HELLER, 2008, p. 40) - Translated by this author.

<sup>5</sup> O som e o silêncio estão em constante mutação e contínua interpenetração (HELLER, 2008, p. 14) - Translated by this author.

<sup>6</sup> Silêncio como corpo, silêncio como gesto. (HELLER, 2008, p. 14) - Translated by this author.



According to Pereira (2014), there was a concern in Cage's works. He realized that in musical elements there was an unintentionality that arose from the subjectivity of self-expression. Silence allows this intuitive movement. Silence allows the indetermination of sound. The chess game was not Cage's only analogy to explain silence, he also made analogies with emptiness, transparency, white. For the musician, the white man was for the painting as silence for music. Soon the acoustic silence is non-existent for the ears, but there is something that is acoustically inaudible. Cage realized that silence has a common parameter with sound: duration (HALLEY, 2008, p. 17)<sup>7</sup>. He said that silence cannot be heard in terms of pitch or harmony: it is heard in terms of length of time. In his *Conference on Nothingness*, Cage says that words help to make silence. For when there is nothing to say, he is saying.

We propose the following Formula, defined by Equation (1), to observe Silence (S) in another language:

$$S = R(E) + R(I) \quad (1)$$

In the formula above, silence represents the sum of the external noise to the body and the sum of the internal noise to the body and are measured in Megahertz (MHz) and defined by Equations (2) and (3):

$$R(E) = \sum_{i=1}^n x_i i = (0 + 1 + 2 + \dots + n), \quad (2)$$

$$R(I) = \sum_{i=1}^j y_i i = (1 + 2 + \dots + j), \quad (3)$$

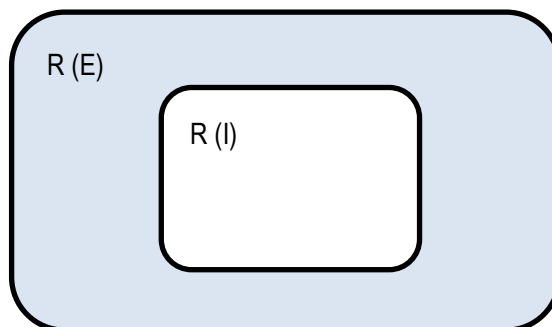
with  $R(E)$  being the noises external to the body and  $R(I)$  the noises internal to the body.

$R(E)$  it is the sum of the noises outside the being, noises that are in the environment, like the sounds of nature and those produced by man.  $R(I)$  is the sum of the noises that are inside the individual, coming from inside, for example: heartbeat, blood flow,

<sup>7</sup> Silêncio tem um parâmetro comum com o som: a duração (HELLER, 2008, p. 17) - Translated by this author.

peristaltic movements, neural system, among others. **S** represents the value of silence. Following the model proposed by Beranek, the diagram below synthesizes the representation of the value of **S** in a graphic.

**S**



In an attempt to isolate the value of S Beranek reduced it to close to zero, and only then was it possible to identify it. It soon stands out when it tends to zero. And the value of S is identified when and / or differs from 0 (zero). When one stands out from the other, something disturbing tends to happen. However, the neutrality of both, apparently known as silence, can be said to be an auditory illusion, since the absolute neutrality of both does not happen. For Beranek showed with his anechoic chamber that the sum of internal noises tends to zero, but never reaches the zero limit, due to the supposed total non-inoperability of the organism.

For Heidegger (1959, p. 137)<sup>8</sup>, "nothingness does not remain indeterminate opposite to the entity, but it reveals itself as belonging to the entity". In his book *Way of Language*, the philosopher recognizes silence and its linguistic function by recognizing the omnipresence of language in the existence of man when he says that "language is everywhere" and by saying "We speak continuously. We speak even when we don't let a word sound" (HEIDEGGER, 1959, p. 7)<sup>9</sup>; even in pause, in silence, language is present, so silence is also language.

We consider that (S) acoustic silence is always different from zero and that this is no different with linguistic silence. There is always a saying or an unspoken that is saying, in the

<sup>8</sup> O nada não permanece indeterminado oposto ao ente, mas se desvela como pertencente ao ente (HEIDEGGER, 1959, p. 137) - Translated by this author.

<sup>9</sup> Falamos continuamente. Falamos mesmo quando não deixamos soar uma palavra (HEIDEGGER, 1959, p. 7) - Translated by this author.



middle of the signs or in the absence of them, that way the meaning is made. Silence is innumerable possibilities for the construction of meanings. Even if a sign does not represent it, it is different from zero. To reinforce this meaning, I let us take a look at some concepts from the field of Linguistics.

In the seminal work *Course in General Linguistics*, Saussure (1916) argues that "taken as a whole, language is multiform and heteroclitic" (1916, p. 17)<sup>10</sup>. Regarding sound, he states that "it is nothing but an instrument of thought and does not exist by itself. (...) Sound, a complex acoustic-vocal unit, forms, in turn, with the idea, a complex, physiological and mental unit" (SAUSSURE, 1916, p. 16)<sup>11</sup>.

Saussure identifies an important distinction between language and speech. For him, language is language without speech. He states that to recognize the place of language in the facts of language, it is necessary to reconstitute the speech circuit in an individual act (SAUSSURE, 1916, p. 43)<sup>12</sup>.

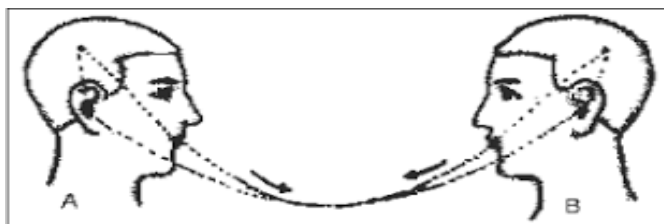


Figure 3: Speech circuit  
Source: SAUSSURE (1916).

Through the image above (figure 3), Saussure explained that the speech circuit starts in the brain, where the facts of consciousness, which he calls concepts, associated with the representativeness of linguistic signs, serve to express them (p. 43)<sup>13</sup>. At that moment, an "entirely psychic effect" begins in which the brain demands from the phonological organs

<sup>10</sup> Tomada em seu todo, a língua é multiforme e heteroclita (SAUSSURE, 1916, p. 17) - Translated by this author.

<sup>11</sup> ... não passa de instrumento do pensamento e não existe por si mesmo. (...) O som, unidade complexa acústica-vocal, forma, por sua vez, com a ideia, uma unidade complexa, fisiológica e mental (SAUSSURE, 1916, p. 16) - Translated by this author.

<sup>12</sup> ... para reconhecer a língua nos fatos de linguagem, é necessário reconstituir o circuito da fala em um ato individual (SAUSSURE, 1916, p. 43) - Translated by this author.

<sup>13</sup> .. o circuito da fala se inicia no cérebro, onde os fatos da coincidência associados às representatividades dos signos linguísticos servem para expressá-los. (SAUSSURE, 1916, p. 43) - Translated by this author.

impulses related to the image that will be propagated from A's mouth to B's ear, in a physical process. The circuit runs in reverse order (from B to A) consecutively.

Saussure (1916) called the individual use of the linguistic system *parole*. For Saussure, *langue* "is the product of what the individual passively records" (1916, p. 45)<sup>14</sup> and is of the order of the social. When addressing the nature of the linguistic sign, Saussure defines it as a psychic entity constituted by the combination of the concept and the acoustic image, namely, the meaning and the signifier. Each sign has its own internal value. In the system, a sign will have its value from its relationship with other signs. According to Saussure, two principles are relevant to the sign, namely: a) arbitrariness, that is, the signifier is unmotivated in relation to the meaning, and b) the linearity of the signifier, which is, by its auditory nature, develops in time, in one dimension.

Furthermore, Saussure (1916) considers language as a system of solidary terms. In this way, a sign has value only in the presence of similar and dissimilar ones which are related at all times in this system, that is, in the language. For him, signs are related from syntagmatic and associative relationships, and in each of them, there is an order of values. The first exists in *praesentia*, it is the chaining of terms in an effective series. This excludes the possibility of pronouncing two elements at the same time, because, to produce meaning, they need linearity. The second links terms in *absentia*, that is, the associative relationship is the formation of groups with something in common that are associated in memory, in a virtual mnemonic series. Each of these orders has their own analysis.

Of the concepts developed by Saussure (1916), linguistic value is one of the most important ones. According to the author, the linguistic system can be compared to a game of chess. Each piece is a sign, but what makes the piece work as a sign is the relationship that this piece has with the others. Systematic relationships are what structure the concept of value in linguistics. There is a relationship between the signs of comparison and opposition. One of the examples he presented to illustrate this relationship is that of the coin that is nominally worth five francs. However, it is not the metal of the coin that fixes its value, materially, the silver that constitutes it may have less value. A collective agreement is what gives it a different value than the value of its substance.

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<sup>14</sup> ... é produto do que o indivíduo registra de forma passiva. (SAUSURRE, 1916, p. 45) - Translated by this author.



For Saussure, “language is form and not substance” (1916, p. 131)<sup>15</sup>. In the analogy of the chess game, figure 4, a chess piece does not make it what it is by the substance it is made of, but by the relationships it will have with other pieces. Therefore, it is the rules and the functional relations that allow the realization of chess as a system or game.



Figure 4: The format / substance of the pieces does not influence the rules  
Source: Pinterest and Amazon.

In the metaphor presented by Saussure (1916), the position of a chess game is equivalent to the state of the language. There is a system of values in both, and the value of the pieces depends on their position on the board, on the one hand, and, on the other hand, in the language each term has its value by opposing the other terms, by means of a convention between the players, which also exists with regard to the language. In other words the principles of Semiology, foreseen by Saussure as “a science to study the life of signs within social life” (1916, p. 24)<sup>16</sup>.

John Cage was born a year before the death of Ferdinand de Saussure. They did not know each other, but shared a common object for their analogies: the chessboard. Saussure thought of the analogy of the chess game to compare it with the linguistic system, where Cage thought of the indeterminacy of language, about the indeterminacy of the sound and about the silence.

Figure 5 represents the sign as a linguistic entity consisting of two faces: the “combination of the concept and the acoustic image” (SAUSSURE, 1916, p. 81)<sup>17</sup>, namely, the meaning and the signifier. Each sign has its internal value, the meaning in itself.

<sup>15</sup> ... a língua é forma e não substância (SAUSSURE, 1916, p. 131) - Translated by this author.

<sup>16</sup> ... ciência que estude a vida dos signos no seio da sociedade (SAUSSURE, 1916, p. 24) - Translated by this author.

<sup>17</sup> Combinação de conceito e da imagem acústica. (SAUSSURE, 1916, p. 81) - Translated by this author.

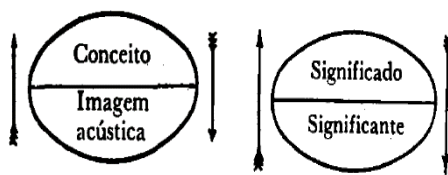


Figure 5: Representation of the Linguistic Sign  
Source: SAUSSURE, 1916.

However, in the system, a sign will have its value based on its relationship with another sign, as shown in figure 6.



Figure 6: Linguistic Value  
Source: SAUSSURE, 1916.

While Saussure stipulates value when considering the sign in its entirety by stating that “in language there are only differences” (1916, p. 139)<sup>18</sup>, Cage stipulates value for silence, and says that the way to measure it is by its duration. But duration is a way of framing part of the silence, since it is the white canvas of the painting; the board where the painting of the houses is available, where chess will be formed from the rules, valuing its pieces. Cage talks about the endless possibilities from the silence and defines it in two ways: the noisy silence, the one that is disturbing, and the harmonious/harmonic silence that allows for stillness.

The philosopher Heidegger used a jar as an analogy of emptiness, of silence. He said that, as a container, the jar has a side and a bottom, but it is not the side and the bottom. He asks if it would be the emptiness that enclosed it, if it is in fact empty. He explains that the jar is full of air and everything that makes up the air. If the jar were poured with wine, the air would be displaced and replaced by the liquid. So filling the wine jar would mean exchanging one content for another (LIMA, 2010, p. 98)<sup>19</sup>, Heidegger (1959) goes further when he says that in the donated water, the source, its senses and meanings persist.

<sup>18</sup> Na língua só existe diferenças. (SAUSSURE, 1916, p. 139) - Translated by this author.

<sup>19</sup> Então, encher a jarra de vinho seria trocar um conteúdo por outro (LIMA, 2010, p. 98) - Translated by this author.

Eni Pulcinelli Orlandi (1992), an important linguist and discourse analyst, in her work entitled *The shapes of silence- in the movement of the senses*, states that “in the beginning it is silence. The language comes later” (1992, p. 27)<sup>20</sup>. The researcher then summarizes and contends that “when man individualized (instituted) silence as something significantly discernible, he established the space of language” (ORLANDI, 1992, p. 27)<sup>21</sup>.

The silence described by Orlandi is in two forms: founding silence and the politics of silence, whether it is local or constitutive (1992, p. 74)<sup>22</sup>. Such argument is based on the concept of escape in the musical sense to speak of polysemy, different movements of meanings of the same symbolic object. It is also inspired by Pêcheux, a philosopher who attempted to understand concepts that speak of the displacement of a drift point that modifies the meaning of a statement through language.

Consequently, for the author (1992), silence is the eminence of saying. Silence is what underlies language. Silence cannot be nothing as it is loaded with possibilities and foundations. Silence and speech are inseparable. Saying and silencing are equally inseparable. As a constituent part of the politics of silence is interdiction, not being able to say, local silence; and beside it constitutive silence, where the division of meaning affects the saying. Where it is necessary not to say to say.

Silence is not nothing, it is always something to say or something that has not yet been said. Silence enables the senses and can be studied by Semiology, since it produces meaning and is part of language. Silence is part of a complex language system and, using Saussure's (2016) analogy of linguistic value theory, its value is different from zero.

Sampaio (2006), in order to study aphasic coexistence center at UNICAMP (Universidade de Campinas) as a speech community, resorts to authors such as (i) Bauman (1974) and Burke (1995) who focused on the investigation of the social function of silence in social interactions. They defend that people from different communities do not speak the whole time, which demonstrates that silence has different meanings across different societies. Sampaio (2006) also resorted to (ii) Orlandi (1992), an author who argues that there is a dimension of

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<sup>20</sup> .. no início é silêncio. A linguagem vem depois (ORLANDI, 2009, p.27) - Translated by this author.

<sup>21</sup> Quando o homem individualizou (instituiu) o silêncio como algo significativamente discernível, ele estabeleceu o espaço da linguagem (ORLANDI, 2009, p.27) - Translated by this author.

<sup>22</sup> ... silêncio fundador e a política do silêncio, sendo este local ou constitutivo (ORLANDI, 2009, p.74) - Translated by this author.



silence referring to the incompleteness of language, that is, “all saying holds a fundamental relationship with non-saying” (SAMPAIO, 2006, p. 45)<sup>23</sup>. According to Orlandi (1992), this incompleteness also leads us to the wandering of the senses, the desire for unity or the fixed sense, “the place of the non sense, the mistake, the incompleteness (place of the many senses, the fleeting, of the non-apprehensible), not as mere accidents of language, but as the very core of its functioning” (ORLANDI, 1992, p. 12)<sup>24</sup>.

Silence is not regarded as the mere act of not speaking or that the lack, the failure, the incompleteness of meaning and the subject is a condition for the plurality of meaning and the subject himself. In other words, the more the silence is installed, are the greater possibility of meanings. Thus, Sampaio (2006 and 2008) asserts that, alongside the non-aphasic subjects of the *Centro de Convivência de Afásicos (CCA)*, the aphasic subjects, who belong to this community, face aphasia from a diverse repertoire made up of both verbal and non-verbal resources, including the silence, pauses and hesitations in different enunciative-discursive situations.

What could “absolute” silence and isolation do to human beings? The anechoic chamber revealed that silence as the absence of sound waves precludes perceptual cues that allow the body to balance and maneuver. Therefore, after half an hour, the individual in the chamber must sit down so as not to fall to the floor. In addition, the greater the absence of external sounds, the greater the perception of internal sounds, such as the sound of the heartbeat, stomach, lung, arteries. After some time exposed to the total absence of sound, there are reports of hallucinations. NASA, the United States Federal Government Agency responsible, for research and development of space exploration technologies and programs, tests the tolerance of its astronauts in a similar chamber with regard to the absence of sounds, the moment they would start having hallucinations and what would the consequences of working under such conditions would be. This were an acoustic study with the purpose of verifying the implications of lasting exposure to the total lack of sound waves astronauts experience in space.

Silence in a long-term institution for the elderly is recurrent and has both its positive and its negative side. In the data presented in section 2, we observed that the specialist's handling of /

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<sup>23</sup> Todo dizer é uma relação fundamental com o não dizer. (SAMPAIO, 2006, p. 45) - Translated by this author.

<sup>24</sup> O lugar do non sense, o equívoco, a incompletude (lugar dos muitos sentidos, do fugaz, do não apreensível), não como meros acidentes de linguagem, mas como o cerne mesmo do seu funcionamento. - Translated by this author.



with language can bring possibilities of meaning to the silence established in the speech of an institutionalized elderly woman. However, Bernardes and Sampaio (2019), in the midst of monitoring the language of another institutionalized subject at an LTCF, found that the elderly had few opportunities to talk to each other or make use of language in order to contribute to the maintenance of their individuality and to show themselves as subjects. This was observed even when special care for physical needs is provided at the LTCF along with social activities such as celebration of special dates as well as other activities involving crafts and musicals. We consider that the distance between the institutionalized elderly causes a silence surrounded by internal and external noises and meanings.

Concomitant to these studies, Azevedo et al. (2019) and Costa (2019) present a linguistic-discursive discussion based on a study of aphasia and stuttering in support groups at the Universidade Católica de Pernambuco. The authors also turn to Orlandi (1992, p. 68) and consider that silence is not empty and meaningless, but it causes an effect on the other, “a place that allows language to signify”,<sup>25</sup> leave the void and establish something to be said. In this study, stuttering and aphasia are understood as discursive phenomena having a direct relationship with the interlocutors and with the conditions of production. In the analysis of the discursive sequences of these authors’ works, silence and silencing in the atypical speech or in cases of aphasia and stuttering, are observed when facing what is expected by the social environment, that is, a language with no slips, pauses or hesitations. In this sense, there is a management, on the part of the researches reported in these works, for the change of position regarding the speeches presented by the stutterer and the aphasic.

From the point of view of Psychoanalysis, Nasio (2010) proposes that “just as the vase creates emptiness, the word creates silence; we will return to the status of this creative word that, when retreating before its insignificance or lack of meaning, takes the form of silence ” (2010, p. 84)<sup>26</sup>.

According to Saussure (1916), the definition of language as a system of linguistic signs also implies the notion of value between the signs and the notion of meaning between the union of a concept and an acoustic image, signifier ↔ signified, (see figure 5). Lacan (1998), in his

<sup>25</sup> Lugar que permite a linguagem significar. (ORLANDI, 1992, p. 68) - Translated by this author.

<sup>26</sup> Assim como o vaso cria o vazio, a palavra cria o silêncio; voltaremos sobre o estatuto dessa palavra criadora que, ao recuar diante de sua insignificância ou falta de sentido, toma forma de silêncio. (NASIO, 2010, p. 84) - Translated by this author.





turn, takes up this thought again and considers that the signifier takes precedence over the meaning. For him, the signifier is above the meaning differently from the model proposed by Saussure. The meaning will emerge from the articulation of a series of signifiers (S / s-s-s-...), which, as a chain, leads to another, establishing a prominent place, also, for speech.

Lacan (1998 and 2011) when resuming Saussure, recognizes the linguistic structure but considers that a sign is a unit composed of a signifier superimposed on a signified. This way, Lacan (2011, p. 18) apprehends that language is the work object of psychoanalysis, whereas speech the psychoanalyst's work material.

Three important works by Freud, whose core is language, namely: *The Interpretation of Dreams* (1900); *Psychopathology of Everyday Life* (1901); *Jokes and their Relationship with the Unconscious* (1905) are taken up by Lacan (2011, p. 19). When he turns to them, he realizes that there is something else in the language that goes beyond the individual's intentionality. It is in the idea of signifier that Lacan contemplates the possibility of naming what organizes the unconscious.

The individual is born immersed in a universe of language and continuous meaning construction. The subject is subjected to the signifiers granted to him by the relationships around him, to the norms that enable the construction of new signifiers, as well as to the symbolic order that institutes language. Therefore, there is an unconscious knowledge that produces this knowledge based on articulation and instances of meaning.

The language in question, as I invested time, care, work and patience in articulating, is the language in which we can distinguish, among other things, the message code. Without this minimal distinction, there is no place for speech. That is why, when I introduce these terms, I call them Function and speech field - this is the function - and language - this is the field. Speech defines the place of what we call truth. (LACAN, 2011, p. 25)<sup>27</sup>.

The subject is constituted by submitting to this universe of language. Lacan (1985) says that the unconscious is structured like language. For Lacan, language deals with codes of the message, which he calls truth. The subject is constituted by expressing their truth.

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<sup>27</sup> A linguagem de que se trata, como investi tempo, cuidado, trabalho e paciência em articular, é a linguagem em que podemos distinguir, ente outras coisas, o código da mensagem. Sem essa distinção mínima, não há lugar para a fala. É por isso que, quando introduzo esses termos, intitulo-os de Função e Campo da Fala – esta é a função – e da linguagem – este é o campo. A fala define o lugar daquilo a que chamamos verdade. (LACAN, 2011, p. 25) - Translated by this author.



Another discussion by Lacan (2011, p. 83-84), of a more technical origin, concerns the need to interrupt the analysis sessions, that is, the logical time. The society of Psychoanalysis had daily and long sessions as a rule. By reducing the session to 50 min, Lacan understands the need to limit, interrupt a session and start discussing about the analyst's listening and the importance of silence in the clinic. According to Nasio (2010), "It would be more accurate to say that psychoanalysis proves the power of words and the power of silence" (2010, p. 19)<sup>28</sup>.

This way, the analyst, in his place as the subject of supposed knowledge is the one who accepts the subject's word, albeit in silence, in the transference that occurs between analyzing and the analyst (LACAN, 1985). The silence for behaving words must be kept. Remaining in silence means that, in addition to not making noise, he is not responding. In Lacanian psychoanalysis, the analyst's silence plays an essential role:

At a certain point in the analysis, the analyst's silence becomes a factor that favors the reciprocity of emotional forces. It seems to forbid it to go over the problems and make you aware of what the comments about the weather or the library that is there hide. The active power of silence makes the little bits of conversation transparent, and it has a force that drags the patient and makes him progress, pushes him into deeper depths than he had previously seen. (NASIO, 2011, p. 22)<sup>29</sup>

The function of speech in psychoanalysis is to provide the subject with an instrument in the search for meaning that has been refused. Speech, when incarnating the subject's story, allows the recognition and production of signifiers and the realization of truth as an element that integrates desire in language and symbolism. Thus, speech can be full or empty. When full, speech enables the realization of the subject's truth. When empty, it is resistance, beyond speech. From a Lacanian perspective, silence is interpreted in the words below:

If the transference is very intense, a critical phenomenon occurs that evokes resistance, resistance in the most acute form in which we can see it manifest - silence ... It must also be said that, if that moment arrives in a timely manner, silence takes on all its value as silence - it is not simply negative, but it is

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<sup>28</sup> Seria mais exato dizer que a psicanálise prova o poder das palavras e o poder do silêncio (NASIO, 2010, p. 19) - Translated by this author.

<sup>29</sup> Em certo momento da análise, o silêncio do analista torna-se um fato que favorece a reciprocidade das forças emocionais. Parece proibir que se passe por cima dos problemas e faz tomar consciência daquilo que escondem os comentários sobre o tempo ou sobre a biblioteca que ali está. O poder ativo do silêncio torna transparentes os pequenos nada da conversação, e possui uma força que arrasta o paciente e o faz progredir, empurra-o para profundezas maiores do que havia visualizado (NASIO, 2011, p. 22) - Translated by this author.

beyond words. Certain moments of silence in the transference represent the most acute apprehension of the presence of the other as such. (LACAN, 1985, p 323)<sup>30</sup>

In the subject's silence, the signifier is silent and a spark of signification springs up immediately on the surface of the real and “afterwards, the real is illuminated with a glare projected from under its foundation of nothing” (NASIO, 2010, p. 242)<sup>31</sup>. In the clinic, silence enables the subject to impossibilities and allows the other interlocutory role. The psychoanalyst is not afraid of silence, because his silence makes sense to the patient, promoting a calming and beneficial effect (LACAN, 1985, p. 20), which allows him to look at himself and the other in a more peaceful way. Silence in the clinic is welcoming, foundation, recognition and possibility.

In summary, when analyzing silence through the acoustics, it is something that seems to be nothing, but that makes it possible to give meaning to what it needs to become. Silence is the contrast that allows it to be revealed. In Heidegger's philosophy, silence is the formless subject that enables the form that fills what is being taken. It is the element that characterizes the omnipresence of language. Cage denies the existence of silence as the absence of sound, as there will always be a sound, which may be inaudible, but measurable over time. Time gives shape, limit, contour to silence. And his theory brings us an important collaboration about the external, environmental silence and the effect of the absence of sound for the body. For Orlandi (1992), silence is fundamental and can be political, local or constitutive, in addition to moving the senses in different symbolic objects. Silence means, makes, censorship, guard possible, but it also frees and carries meanings. According to Lacan, silence takes on all its value as silence, which is not negative, with value beyond words. Thus, silence is at the base and in the structure, imperceptible, but essential to the constitution of meaning. Silence, as part of language, allows the articulation of the self, desires and affections.

### 3 Silence as Possibility: records and analyses

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<sup>30</sup> Se a transparência se faz muito intensa, produz-se um fenômeno crítico que evoca a resistência, a resistência sob a forma mais aguda em que possamos vê-la manifestar-se – o silêncio... É preciso dizer também que, se esse momento chega em tempo oportuno, o silêncio toma todo o seu valor de silêncio – não é simplesmente negativo, mas vale além da palavra. Certos momentos de silêncio na transferência representam a apreensão mais aguda da presença do outro como tal. (LACAN, 1985, p. 323) - Translated by this author.

<sup>31</sup>... depois o real ilumina-se com uma fulguração projetada de sob embasamento de nada. (NASIO, 2010, p.242) - Translated by this author.



In this session, we present four excerpts from the speech of an institutionalized resident at ILPI *Abrigo Nosso Lar*, in Vitória da Conquista, identified here as Mrs. InfN. This lady is one of the oldest residents in this institution, she has her senescence process without pathological compromises. More than 20 years ago, she accepted the suggestion of living in a shelter, after being hospitalized because of a leg wound, as she was unable to work and had no family member in the city. InfN has her functionality preserved despite continuous treatment in one of her lower limbs. She actively participated in all handicraft workshops promoted at the institution; she is one of the most well-known residents and takes advantage of this reputation to sell her productions (dishcloth, paintings, Christmas balls). Even though she has lived in the shelter for so many years and claims to like being there very much, InfN is urged to talk about her wishes, in a craft workshop with a newspaper proposed by the researcher, here called PSMP. Such a contradictory saying in relation to his daily statements, that she had to be anchored and waterproofed by silence to be structured and carried out in the words transcribed below:

Table 1: Silence that Enables the Unsaid.

Turn	Interlocutor	Statements	verbal production observations	non-verbal production observations
01	PSMP	What is your wish?		
02	InfN	(takes a deep breath) Silence		Look up
03	InfN	.. rs. this is expensive ...		Shaking hands
04	InfN	I want a home. My dream is to have a house (.....) eh (...) from the other (...) from the other alberghe		Clenched hands
05	PSMP	Would You live alone?		
06	InfN	Huh?		Look at the researcher
07	InfN	(Silence)		Researcher keeps her gaze
08	InfN	With a caregiver...	Strong tone	

Source: Authors' elaboration

In turn 02, in table 1, silence makes it possible to realize the presence of a desire to belong. In the outside of language there is meaning, what is in absentia, which could be materialized in other ways, that is, “it is always said the from of silence” (ORLANDI, 1992, p. 23)<sup>32</sup>

<sup>32</sup> ... sempre se diz a partir do silêncio. (ORLANDI, 1992, p. 23) Garantia de movimentos de sentidos (ORLANDI, 1995, p.23) - Translated by this author.



and is also a “guarantee of movement of senses” (1995, p. 23) as in the statement “I want a home. My dream is to have a home”.

In turn 07, silence justifies the possibility of an answer. In both cases, silence is covered with meanings and desires. In response to the challenging question “Would you live alone?” InfN responds with the interjection “Huh?”. The interjection “huh” is generally used to express outrage or astonishment, to reinforce the meaning of a question, as a synonym for “isn’t it true?”, And can also be used to indicate that it was not possible to understand something that was said, as if it meant “how?” or “what?”. As PMSP remained silent, welcoming the silence of InfN acting with that silence that is silent instead of responding, it allowed InfN to elaborate her saying, let down her resistance and to let her truth out, her saying. Thus, it can be said that InfN understood the question that was asked. Although it caused astonishment, to the point of causing silence, a silence that occupied the desire to live outside the institution and the fear, fear of being alone, with no body care, elaborates the answer “With a caregiver ...” Thus, after the silence presented in turn 07, turn 08 is constituted by a strong expression and a possible, real and viable answer. Thus, linguistic materiality manifests itself.

In addition to enabling the unspoken to be said, silence is resistance to what cannot be said, which suffers some form of censorship. In this case resistance to fear of physical dependence. Saying means recognizing the possibility of non-functionality, of the loss of coming and going, of what can imprison the body.

Resistance is what hinders the flow of unconscious thoughts, the unfolding of the chain of signifiers, in short, the advent of unconscious knowledge: this is the most precise and yet most general way of defining it. (NASIO, 2011, p. 86)<sup>33</sup>

Silence may be resistance, but it is also a possibility. InfN was in a wheelchair for some time, during the worsening of his leg wound. A painful moment to remember. Let us check data in table 2:

**Table 2:** Silence as resistance<sup>34</sup>

<sup>33</sup> A resistência é o que faz obstáculo ao fluir os pensamentos inconscientes, ao desenrolamento da cadeia dos significantes, em resumo, ao advento do saber inconsciente: eis a maneira mais precisa e, entretanto, mais geral de defini-la. (NASIO, 2011, p. 86) - Translated by this author.

<sup>34</sup> In this table, we use dots between parentheses to represent the time of silence. So (.....) represents a time of approximately 6 seconds, and (...) 3 seconds, so on.



Turn	Interlocutor	Statement	verbal production Observations	non-verbal production Observations
01	PSMP	How long were you in the chair?		
02	InfN	(.....) ffsfsfu (inaudible)		Look out of the room
03	PSMP InfN	(silence)		Looking out of the room (InfN)
04	PSMP	The experience was not good ...		Becomes for the researcher (InfN)
05	InfN	was (.....) it was not (.....) it was not (...) it was (...) it was (....) it was.	Emphatic, the shaking of the hands accompanied each "it was not".	Look up and become the researcher
06	InfN	I asked God for me to walk ...		
07	InfN	The seat hurts; the back. The chair falls. Tired (.....). I've stayed in the chair, they get tired, the coast hurts. You don't suck. They don't suck. I already stayed in the chair I know.		Look at the PSMP, shake hands more intensely
08	InfN	At the <i>hospital de base</i> I asked: I deserve it ... Well, it was already starting on the other leg ... God: cure this disease ,Jesus [...] So I don't have to stay in a chair .. Uuuuuui, yeah ... oh ...		Look up, like in supplication, prayer.  Looking at PSMP

Source: Authors' elaboration

In turn 02 (Table 2), the silence interrupted by an inaudible sound represents the attempt to ban a memory of pain and undesirable experiences. The difficult mission of remembering moments of dependence. A Moment that InfN was on a wheelchair due to a wounded leg. In turn 03, the PSMP silence allows InfN to substantiate this saying (turn 04) by stating "The experience was not good ...", referring to the loss of body functionality and / or limitation. However, silence is fundamental for structuring, as it is a principle of meaning and allows the choice of answers that emerge in turns 07 and 08. The best answer. The possible answer. Thus, we consider that "the greater the resistance is found, the closer one approaches a discourse that would be the last and the good, but which absolutely refuses" (LACAN, 1985, p. 33)<sup>35</sup>.

<sup>35</sup> ... se encontra uma resistência tanto maior quanto mais se aproxima de um discurso que seria o último e o bom, mas que se recusa de maneira absoluta. (LACAN, 1985, p. 33) - Translated by this author.

Lacan (1985) presents that resistance is greater when approaching a speech that would be the last - the urgent, the possible; and the good, as what allows the constitution as a subject.

The data below show the polysemy in silence with several meanings suppressed in the prohibitions of a singular situation for InfN. In its context of reframing and belonging, there is the act of caring. Before being institutionalized, she took care of her bosses. At the institution, she takes care of “her daughter”, as referred by another institutionalized elderly woman, M, older than InfN, 93 years old, who has been at the institution for longer and calls her ‘mother’. On one occasion, M, the “daughter” of InfN, fell ill and needed to be hospitalized. The institution's clerks removed the mattress from the bed in which M slept, right next to InfN's bed. In the early days, InfN would sit on her bed for hours and contemplate the emptiness of the bed next to which only the mattress could be seen.

**Table 3:** Polysemic silence

Turn	Interlocutor	Statements	verbal production Observations	non-verbal production Observations
01	PSMP	Missing nothing?		
02	InfN	They took the mattress away		Looking at the bed
03	PSMP	For cleaning?		
04	InfN	(.....)		Looking at the bed
05	InfN	It will be? (...) Really! (...) clean ...	Smiling	Looking up

Source: Authors' elaboration

In Table 3, the enunciative-discursive situation presented demonstrates the difficulty of elaborating the fear of loss, of finitude, of believing in the possibility of a cure, and so many other meanings embedded in the silence of this contemplation, such as, for example, the indignation and incomprehension in seeing the mattress removed, which generated an ambiguous feeling: belief and disbelief. When provoked to think about another possibility (turn 3), it is in silence (turn 4) that this elaboration occurs. A mixture of meanings, which allows one to emerge that supports belief, faith. This hypothesis can be confirmed in the later enunciative-discursive situation.

The next day, when he meets the researcher in the cafeteria, InfN shows a dish towel she had painted herself:

**Table 4:** Silence that corroborates



Turn	Interlocutor	Statement	verbal production Observations	non-verbal production Observations
01	PSMP	How beautiful!	referring to the dish!	
02	InfN	Yes (...)	Smiling	
03	PSMP	Are you worried about “M”?		
04	InfN	I am...		
05	InfN	May God help her to get well ...		
06	PSMP	Is M Your friend, Isn´t?		
07	InfN	Yes (...) May God help her get better. She'll get better ... Havefaith in God!	Smiling	Ends emphatically
08	PSMP	Amem!		

Source: Authors' elaboration

InfN was no longer paralyzed by her fears. The silence that made it possible to elaborate new ideas brought it out, to the “external noise” that for a moment was superimposed by its “internal noise”. In turn (2) and (7) of table 4, silence as prohibition corroborates the statement that emanates insecurity. Besides, the latter part of the statement “May God help her to get better” confirms that the silence is loaded with the sense of affirmation.

In all cases, silence is something that intermediates involves and anticipates the meanings of the words and has its own meaning. The time of silence is what defines it, but it is also what allows it to be what it is.

### Concluding remarks

The data discussed in this study shows that silence can be compared to the acoustic silence for its similarity. Measured by its duration, it has its own time and its uniqueness is impregnated with meanings. The silence, even if on balance between the internal noise of the body and the noise external to it, appears in the form of an apparent “nothing”. In the current study, it is seen and demonstrated that it is not nothing. It is the possibility of enunciating, of saying. It makes it possible to say what the unconscious enters, blocks and forbids. It justifies the statements and silently awaits what is to come. Silence is stillness and noise. It is possibility and resistance. In its various forms and meanings, we consider that silence becomes language, and, like language, it is constitutive of the unconscious and the human.





In answer the research guiding question “what is the relationship between silence and language and meaning?”, we consider that silence is worth more than words: for representing countless possibilities in a continuous process of meaning making. In its (in) stillness, for revealing the other in a silent process of interaction and for having a force that drags the patient, the other, the institutionalized elderly to give answers. Silence lies between the disciplines and the individual's intentionality. It is where saying needs to be said, but for some reason it is banned. Silence still inspires reflections in the fields of acoustics, music, philosophy, linguistics, discourse analysis, psychoanalysis.. The interpretations about silence do not end with this work, in which the reader was invited to contemplate some of its instances and senses.

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## Attachment

## Parecer do comitê de ética



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**PARECER CONSUBSTANCIADO DO CEP**

**DADOS DO PROJETO DE PESQUISA**

**Título da Pesquisa:** Silêncio - A Linguagem em Uma Instituição de Longa Permanência para Idosos

**Pesquisador:** SIMONE MAXIMO PELIS

**Área Temática:**

**Versão:** 2

**CAAE:** 98637718.1.0000.0055

**Instituição Proponente:** Universidade Estadual do Sudoeste da Bahia - UESB

**Patrocinador Principal:** Universidade Estadual do Sudoeste da Bahia - UESB

**DADOS DO PARECER**

**Número do Parecer:** 3.050.076

**Apresentação do Projeto:**

Reapresentação de projeto de pesquisa de mestrado do Programa de Pós-graduação em Linguística, que abordará a influência da institucionalização na linguagem do idoso. Será desenvolvido no Abrigo Nosso Lar, Instituição de Longa Permanência, em Vitória da Conquista-BA.

**Objetivo da Pesquisa:**

De acordo com a descrição das pesquisadoras:

**Primário:** Avaliar o papel da instituição de longa permanência no processo da consciência individual dos idosos, através da linguagem.

**Secundários:**

Avaliar a relação discurso - enunciado dos familiares/responsáveis por idosos recentemente institucionalizados no Abrigo Nosso Lar; Investigar se ocorre/como o processo de paralinguagem ou silenciamento em idosos institucionalizados; Investigar formas alternativas dos sistemas alternativos de significação desses idosos.

**Avaliação dos Riscos e Benefícios:**

Os riscos e benefícios foram apresentados e transcritos no parecer anterior. Contemplam o proposto na Res.466/2012.

**Comentários e Considerações sobre a Pesquisa:**

Pesquisa de interesse para a área da saúde e de relevância social.

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**Considerações sobre os Termos de apresentação obrigatória:**

Na apresentação anterior ficaram pendentes (não tinham sido anexadas) a Declaração de participação discente (Simone Maximo Pelis) e a autorização para coleta de dados da instituição onde se pretende realizar a pesquisa. Essas pendências foram solucionadas.

Solicitou-se ainda reapresentação do TCLE com adequações e após esclarecimentos referentes aos participantes da pesquisa.

**Recomendações:**

Não há. O sumário foi incluído no projeto, conforme sugestão anterior.

**Conclusões ou Pendências e Lista de Inadequações:**

Para atender ao solicitado no parecer anterior (nº 2.926.825, de 28/09/2018), as pesquisadoras:

1. Esclareceram e detalharam no projeto que os participantes da pesquisa serão idosos institucionalizados, seus familiares/responsáveis e funcionários da instituição. Dessa forma, foram apresentados três TCLEs, apropriados a cada participante;

2. A declaração de participação discente foi apresentada;

3. A autorização para coleta de dados no Abrigo Nosso Lar, Instituição de Longa Permanência, em Vitória da Conquista, foi apresentada;

4. A atualização do cronograma foi feita.

Diante disso, após resolverem as pendências e inadequações listadas anteriormente, o projeto poderá ser aprovado.

**Considerações Finais a critério do CEP:**

Em reunião de 30.11.2018, a plenária deste CEP/UESB aprova o parecer do relator.

**Este parecer foi elaborado baseado nos documentos abaixo relacionados:**

Tipo Documento	Arquivo	Postagem	Autor	Situação
Informações Básicas do Projeto	PB_INFORMAÇÕES_BÁSICAS_DO_PROJETO_1195632.pdf	24/10/2018 21:56:17		Aceito
Projeto Detalhado / Brochura Investigador	Projeto_silencio_linguagem_ILPI_PB3.pdf	24/10/2018 21:54:44	SIMONE MAXIMO PELIS	Aceito
TCLE / Termos de Assentimento / Justificativa de Ausência	TCLE_IDOSO.pdf	24/10/2018 21:48:53	SIMONE MAXIMO PELIS	Aceito
TCLE / Termos de Assentimento /	TCLE_FAMILIA_E_RESPONSAVEL.pdf	24/10/2018 21:37:32	SIMONE MAXIMO PELIS	Aceito

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Justificativa de Ausência	TCLE_FAMILIA_E_RESPONSAVEL.pdf	24/10/2018 21:37:32	SIMONE MAXIMO PELIS	Aceito
TCLE / Termos de Assentimento / Justificativa de Ausência	TCLE_REDE_ATENCAO_PRIMARIA.pdf	24/10/2018 21:35:02	SIMONE MAXIMO PELIS	Aceito
Declaração de Instituição e Infraestrutura	AUTORIZA_ABRIGO.jpg	14/10/2018 17:25:45	SIMONE MAXIMO PELIS	Aceito
Declaração de Pesquisadores	CCF_000197.pdf	14/10/2018 16:31:36	SIMONE MAXIMO PELIS	Aceito
Outros	ROTEIRO.docx	12/09/2018 17:41:29	SIMONE MAXIMO PELIS	Aceito
Declaração de Pesquisadores	Oficio_4.pdf	23/08/2018 12:32:36	SIMONE MAXIMO PELIS	Aceito
Declaração de Pesquisadores	Oficio_3.pdf	23/08/2018 12:32:19	SIMONE MAXIMO PELIS	Aceito
Declaração de Pesquisadores	Oficio_2.pdf	23/08/2018 12:31:53	SIMONE MAXIMO PELIS	Aceito
Declaração de Instituição e Infraestrutura	Oficio_1.pdf	23/08/2018 12:31:27	SIMONE MAXIMO PELIS	Aceito
Folha de Rosto	Folha_de_rosto.docx	23/08/2018 12:04:21	SIMONE MAXIMO PELIS	Aceito

Situação do Parecer:

Aprovado

Necessita Apreciação da CONEP:

Não

JEQUIE, 30 de Novembro de 2018

Assinado por:  
Douglas Leonardo Gomes Filho  
(Coordenador(a))

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