

**The Heterodiscursivity in Fantastic Narratives of Social Tradition / A heterodiscursividade em narrativas fantásticas da tradição oral**

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**ABSTRACT**

This article investigates the presence of heterodiscourse in narratives of oral tradition. Therefore, the theoretical foundation is based on the Bakhtinian perspective, which understands the discourse, in the literary narratives, as marked by heterodiscursivity, evidencing a diversity of social voices that signal ways of understanding and points of view about the world. The analysis of the corpus, composed of two narratives from the oral tradition, points out, therefore, that the voices of the narrator, of the traditional storytellers and of the characters appear in constant dialogicity with the social voices, guided by axiologies, positions and evaluative centers of social, cultural and historical order. The study thus found ways of reflecting and refracting the events of existence, moral frameworks that guide them and the understanding of ways of being and acting in concrete situations of life in society, in line with the dialogic assumptions of the research.

**KEYWORDS:** Heterodiscursivity; Fantastic narratives of oral tradition; Social voices

**RESUMO**

*Este artigo investiga a presença do heterodiscurso em narrativas da tradição oral. Para tanto, a fundamentação teórica baseia-se na perspectiva bakhtiniana, que compreende o discurso, nas narrativas literárias, como marcado pela heterodiscursividade, evidenciando uma diversidade de vozes sociais que sinalizam modos de compreensão e pontos de vista sobre o mundo. A análise do corpus, composto por duas narrativas da tradição oral, aponta, portanto, que as vozes do narrador, dos contadores tradicionais de histórias e das personagens aparecem em constante dialogicidade com as vozes sociais, orientadas por axiologias, posições e centros valorativos de ordem social, cultural e histórica. O estudo constatou, assim, formas de refletir e de refratar os acontecimentos da existência, quadros morais que os pautam e as compreensões dos modos de ser e de agir em situações concretas da vida em sociedade, em consonância com os pressupostos dialógicos da pesquisa.*

**PALAVRAS-CHAVE:** Heterodiscurso; Narrativas fantásticas da tradição oral; Vozes sociais

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## Introduction

When thinking about the exteriority of the world, the relationships and interactions of the most diverse social practices, from the simplest spheres, as in a common conversation of everyday family life, to the most elaborate, as in a participation in an instruction and judgment hearing, show us how human beings are constituted and constitute the world in and through language in dynamic of multiple interactions and social interrelationships. As beings of language, it is perceived that consciousness is formed by discourses, since the apprehension of the world is made discursively in the concrete reality of the social environment in which one is immersed through dialogue with multiple voices in a constant and unfinished relationship.

From this perspective, Bakhtin, in *From Notes Made in 1970-1971* (1986),<sup>1</sup> makes the following considerations:

Everything that pertains to me enters my consciousness, beginning with my name, from the external world through the mouths of others (my mother, and so forth), with their intonation, in their emotional and value-assigning tonality. I realize myself initially through others: from them I receive words, forms, and tonalities for the formation of my initial idea of myself (Bakhtin, 1986, p.138).<sup>2</sup>

It is in and through language that one tries to compose, represent, reflect and even touch the outside world and oneself, what one thinks, what one desires, the events of life, the ways of being and staying in the world. Or, as Bakhtin points out in *Toward a philosophy of the act* (1993),<sup>3</sup> language allows us to materialize the architecture of the lifeworld around the centers of value of the self and the other, as we exist in language.

The study proposed here seeks to dialogue and reflect on literary language, specifically oral literature, which, according to Fernandes, in *Oralidade e literatura: manifestações e abordagens no Brasil* [Orality and Literature: Manifestations and Approaches in Brazil] (1998):

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<sup>1</sup> BAKHTIN, M. From Notes Made in 1970-1971. In: BAKHTIN, M. *Speech Genres and Other Late Essays*. Trans. Vern W. McGee. Austin, Tx: University of Texas Press, 1986.

<sup>2</sup> For reference, see footnote 3.

<sup>3</sup> BAKHTIN, M. *Toward a Philosophy of the Act*. Transl. Vadim Liapunov. Vadim Liapunov & Michael Holquist (Eds.). Austin: University of Texas Press, 1993.

(...) is one in which, during a performance, we contemplate several codes: the musical (i.e., oral literature is sung or chanted, and may be accompanied by music); the kinesics (characterized by the movements of the authors and their audience); the proxemic (which regulates the use of words between beings and things); and the paralinguistic (responsible for vocal factors such as intonation, voice quality, noise, laughter, etc.). In this sense, oral literature manifests itself in different ways: from *repentistas* [Improvisers], who spend hours on end fighting between verses, to theater groups that have been staging myths and folk tales (Fernandes, 1998, pp.119-120).<sup>4</sup>

In view of the above, it is also worth noting that, given the multiplicity, breadth and vastness that constitute oral literature (*repentes* [Improvisation], poems, *cordel* [Folk written literature], ballads, dramatic comedies, oral narratives, among others), the focus here is on the traditional art of storytelling, the one whose central figure is the traditional teller, the enchanter of words. Or, as Sisto says, in the book *Textos e pretextos sobre a arte de contar histórias* [Texts and Pretexts on the Art of Storytelling] (2005):

The storyteller is an organic whole that expresses himself through voice, body and facial expressions, as a result of a stimulus that has its root in the text told, previously elaborated in terms of images, rhythm, movements, memory, emotion, silences and training (Sisto, 2005, p.101).<sup>5</sup>

Having made the considerations about the thematic focus of the investigation, it is valid to consider that storytelling is an ancient exercise, prior to writing itself, present in the most diverse civilizations, in numerous geographic and social spaces, with multiple intentions: educating, entertaining, among others. An art whose first mark resides “in the

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<sup>4</sup> In the original: “(...)é aquela em que, durante uma performance, contemplamos vários códigos: o musical (ou seja, a literatura oral é cantada ou entoada, podendo ser acompanhada de música); o cinésico (caracterizado pelos movimentos dos autores e sua platéia); o proxémico (que regula o emprego das palavras entre os seres e as coisas); e o paralinguístico (responsável pelos fatores vocais como entonação, qualidade da voz, ruídos, risos etc.). Neste sentido, a literatura oral manifesta-se por meio de diversas maneiras: desde repentistas, que passam horas a fio pelejando entre versos, até grupos teatrais que vêm encenando lendas e contos populares.”

<sup>5</sup> In the original: “O contador de histórias é um todo orgânico que se expressa pela voz, pelo corpo e pelas expressões faciais, como resultado de um estímulo que tem sua raiz no texto contado, mas previamente elaborado em termos de imagens, ritmo, movimentos, memória, emoção, silêncios e treinamentos.”

condition of enchanting, of signifying the world that surrounds us, materializing and giving shape to our experiences” (Matos; Sorsy, 2013, p.9).<sup>6</sup>

According to Pimentel and Fares (2014):

(...) oral traditions predate canonical and literary texts read all over the world, we do not discard the prerogative that literature, almost always, made use of the imagination of peoples of ancient cultures. Seen in this way, having set foot in the old traditions, literature cannot hesitate to look back at the yester of its creative genesis, nor deny the importance of the role that oral tradition played in the history of humanity (Pimentel; Fares, 2014, p.192).<sup>7</sup>

From this perspective, there are many studies that show the relevance of narratives in the oral tradition and how much their contributions permeate different fields of human, social and literature sciences. It suffices to observe the countless echoes of literary language coming from the oral tradition, to recognize that there are several classics of world literature that were inspired by oral poetics and that have their genesis in orality.

As an example, some similar cases can be mentioned, such as: in the literature of ancient Greece, the “Iliad” and the “Odyssey” which, despite being attributed to Homer, due to their compilation and reproduction, are originally from the oral tradition. Likewise, the troubadour songs that were transmitted orally through music. Added to this context are the narratives that emerge from Arab myths and tales enshrined in orality, which make up one of the best-known works of universal literature – *The Thousand and One Nights*, in which the character Scheherazade is seen on stage with her unparalleled ability to tell stories, giving life and enchantment to fictional plots.

Aware of the potential of oral tradition narratives, this study aims to investigate the role of discourse in the fantastic oral narratives of traditional storytellers in the city of Tapiramutá located in Chapada Diamantina, an inner region in the state of Bahia. In this place, the practice of telling stories is present in the most diverse events and situations of everyday life, a unique expression of the cultural tradition of the municipality.

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<sup>6</sup> In the original: “na condição de encantar, de significar o mundo que nos cerca, materializando e dando forma às nossas experiências.”

<sup>7</sup> In the original: “(...) as tradições orais são anteriores aos textos canônicos e literários lidos pelo mundo inteiro, não descartamos a prerrogativa de que a literatura, quase sempre, se serviu do imaginário dos povos de culturas antigas. Visto dessa maneira, ao ter firmado o pé nas velhas tradições, a literatura não pode hesitar olhar para o ontem de sua gênese criadora, nem tampouco, negar a importância do papel que desempenharam na história da humanidade, as tradições orais.”

Thus, as fantastic literature presents a diversity of understandings and concepts, it is worth noting the studies and definitions of Tzvetan Todorov in the book *The Fantastic* (1975).<sup>8</sup> According to the author, the fantastic is seen as a literary genre, which is characterized by hesitation, vacillation – unresolved – between a rational explanation and a supernatural explanation for certain strange events. The author also warns that “it is not possible to define the fantastic in terms of opposition to the faithful reproduction of reality, or in terms of opposition to naturalism” (Todorov, 1975, p.36).<sup>9</sup>

Hesitation or vacillation can be understood as an element that inserts tension, apprehension, fear, amazement, surprise, sensations and feelings that arise from events that erupt in the plots. In this sense, hesitation is a phenomenon that involves reactions not only from the narrator and characters in the narrative, but also from the reader. For Todorov, the fantastic requires the fulfillment of three conditions:

First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader’s role is so to speak entrusted to a character, and at the same time the hesitation is represented, it becomes one of the themes of the work – in the case of naive Reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as “poetic” interpretations (Todorov, 1975, pp.19-20).<sup>10</sup>

Having made these considerations, it is worth noting that, with regard to the analysis, we start from Bakhtin’s epistemological reflection, in the book *Dialogic Imagination: Four Essays* (1981),<sup>11</sup> which considers that “literary language – both spoken and written – although it is unitary not only in its shared, abstract, linguistic markers but also in its forms for conceptualizing these abstract markers, is itself stratified and heteroglot in its aspect as an expressive system, that is, in the forms that carry its meanings” (Bakhtin, 1981, p.288).<sup>12</sup>

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<sup>8</sup> TODOROV, T. *The Fantastic*. New York: Cornell University Press, 1975.

<sup>9</sup> For reference, see footnote 08.

<sup>10</sup> For reference, see footnote 08.

<sup>11</sup> BAKHTIN, M. Discourse in the Novel. In: BAKHTIN, M. *The Dialogic Imagination: Four Essays*. Trans. Michael Holquist and Caryl Emerson. Austin: University of Texas Press, 1981.

<sup>12</sup> For reference, see footnote 11.

The interest of this analysis is, therefore, the way in which fantastic oral narratives are constituted and based on heterodiscursivity, through a diversity of languages and social voices that point to modes of understanding and points of view about the world. The *corpus* consists of two fantastic narratives from the oral tradition, present in Araújo's book, *Contando do nosso jeito* [Telling it Our Own Way] (2017).

## **1 Choice of *Corpus* and Methodological Procedures**

The choice of the *corpus* was due to very unique situations, linked to the overlapping that one has with research on the poetics of oral tradition, more precisely, to studies carried out between 2014 and 2016, on the pedagogical potential of the insertion of oral narratives of traditional storytellers in the school environment. Such investigation was carried out in the Masters in Education and Diversity – MPED, at the University of the State of Bahia – UNEB.

From this context, we started to observe the remarkable and recurrent presence of narratives that materialize discourses in which the fantastic gains emphasis. In a *corpus* of eighty-nine narratives collected, it was observed that fifty-two of them are composed of such characteristics, presenting constitutive and revealing marks of the Tapiramutense sociocultural imaginary. This perception is further reinforced with the elaboration and publication of the book *Contando do nosso jeito*, in 2017, since the collection and selection of materials for the construction of said work certify the wide and diversified index of fantastic plots narrated by traditional storytellers from that city.

In addition to the fantastic elements of these narratives, there is also a great diversity of language and discourse modes. In other words, we can see the existence of heterodiscourse (cf. Bakhtin, 1981)<sup>13</sup> within these fantastic plots ranging from the discursive threads, languages from different social spheres, discourses from different groups belonging to a distinct range of social classes, age groups, professions, genders and ideologies.

Likewise, the intertwining of discourses in a constant dialogue with each other can be seen. Sometimes, the discourse of the traditional storyteller is mixed with that of

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<sup>13</sup> For reference, see footnote 11.

the narrator (author-creator),<sup>14</sup> as well as the characters, under different horizons and evaluative centers, sometimes refuting and disagreeing, sometimes showing and confirming, sometimes assimilating, in a constant interaction of voices crossed by different points of views and ways of understanding the world, in an uninterrupted relationship of alterity and dialogicity.

Thus, it is noted that the clues that emerged from the *corpus* itself guided the need to adopt the Bakhtinian perspective as a methodological procedure, as a guiding axis for the analysis of these texts. This is because, in the study of sociological stylistics, literary language is conceived as a social phenomenon, focusing, above all, on the presence of heterodiscursivity, or rather, on how heteroglossic discourse is presented in texts of oral literature.

Therefore, it is assumed that heterodiscourse is not just a mere compositional element of the literary text. It is “a discursive universe populated by a diversity of languages and social voices, which are specific points of view on the world, forms of its verbalized understanding, semantic and axiological horizons” (Bezerra, 2015, p.13).<sup>15</sup>

As for the selection of the corpus for analysis, it is based on the following prerogatives: 1- considering that there are several genres in fantastic oral narratives, fables, tales, anecdotes, ballads, myths, among others, the investigation focuses on heterodiscursivity, in popular tales, since this is the most recurrent genre, the most commonly used one among traditional Tapiramutá storytellers; 2- as it is an article, with a short space for discussion, it would not be possible to account for a very large amount of texts for analysis; for this reason, we chose to select only two: “A princesa dos sete sapatos” [The Princess of the Seven Shoes], told by Mr. Manoel Souza Silva, popularly known as *Pombo* [Pigeon], and “João Borracheiro” [Cinder John] told by Mr. Nivaldo Lima de Araújo; 3- This choice was due to the fact that the figure of the “smoker” appears as the main character in both, as well as because these tales are narrated by distinct traditional storytellers.

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<sup>14</sup> Term used by Bakhtin in the text “The problem of content, material and form in literary creation,” written in 1924. Under this bias, the author-creator is the one who shapes the content, constructs, reconstructs, organizes and aesthetically reorganizes the hero and his world, from the axiological position and valuing centers of the author-person.

<sup>15</sup> In the original: “um universo discursivo povoado por uma diversidade de linguagens e vozes sociais, que são pontos de vista específicos sobre o mundo, formas de sua compreensão verbalizada, horizontes semânticos e axiológicos.”

## 2 Heterodiscourse and Social Voices in the Bakhtinian Perspective

The power of language as an event that takes place in enunciative acts is undeniable. In storytelling, language is seen to take on multiple meanings and meanings through interaction, when at least two consciousnesses interact – that of the teller and that of the listener/spectator.

In these encounters between the self and the other, words come to life and dress up in meanings from the contexts of enunciation, sometimes they follow enigmatic paths and mask themselves, sometimes they move on up to unexpected places, sometimes they dance in a serene way joining up with other words. Storytelling thus shows language in its effective use, in the performative vocality of traditional storytellers, who construct and reconstruct their utterances, their plots of plurivocal discourses, loaded with heterodiscourses, with social voices.

The stories of the oral tradition are like conversations up to the infinity, they are statements constituted in alterity that can be marked or not, because they are words of the mouth, moving on from generation to generation, told by so many other subjects, in different contexts and times, and under different intentions, accentuations and with various finishings, in the most diverse communicative situations of the human spheres. Therefore, narratives are seen as enunciative practices that interweave oral, gestural, performative and poetic languages seeking to reflect, refract and represent life and the world or, as proposed by Lima, in the book *Narrativas Oraís: uma poética da vida social* [Oral Narratives: A Poetics of Social Life] (2003, p.16): “oral narratives are the production of a poetics of social life that originates from and is sustained by the collectivity itself in a never-ending movement of interpretation of collective experiences through allegories and metaphors.”<sup>16</sup>

In this sense, when we take a look at the *corpus* and the object of analysis of this investigation and in view of the epistemological and methodological multiplicity that make up the Language Sciences nowadays, we choose to support the discussions and

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<sup>16</sup> In the original: “as narrativas orais são a produção de uma poética da vida social que se origina e se sustenta da própria coletividade, num incessante movimento de interpretação das experiências coletivas por meio de alegorias e metáforas.”

analyses under the bias of Bakhtin's theory, also called dialogical theory of language, as it has the angle that best responds to the problems and questions raised in this study. In the dialogical perspective, language is perceived as an element of reflection and refraction of the subject, of one's impressions of the world within the reality experienced. It is seen in its concrete and living integrity (cf. Bakhtin, 1990),<sup>17</sup> since the speaker uses it for enunciative needs (for the speaker, the construction of language is oriented towards the enunciation of speech). Cunha is in line with this understanding, in the text: *Artigos acadêmicos da área de história: heterovocalidade, diversidade composicional e estilística* [Academic Articles in the Field of History: Heterovocality, Compositional and Stylistic Diversity] (2020), and he makes the following considerations:

Thus conceived, language is an abstraction, while concrete language is of a variable nature depending on the interlocutor, the situation, the broader context, the modes of reception. Language is the place of the heterogeneous, it produces meanings in the relationship with the surroundings, with other semiologies and in its circulation. The difference between discursive and *stricto sensu* linguistic approaches lies in the fact that the former studies the various modes of functioning and circulation of language, including the non-verbal with all its complexity not being limited to the regularities of language (Cunha, 2020, p.7).<sup>18</sup>

Language is therefore not just structure and form, an abstract system of linguistic forms; on the contrary, it is in constant movement, materialized through concrete statements in real speaking/writing situations. Therefore, language is a concrete act, materialized in the social fabric of everyday life, thus being a contextualized element in constant movement.

In other words, for the dialogic theory, language is an activity that is stratified in socio-axiological layers, a two-faced phenomenon, which always assumes the existence

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<sup>17</sup> BAKHTIN, M. Author and Hero in Aesthetic Activity. In: BAKHTIN, M. *Art and Answerability*. Early Philosophical Essays by M. M. Bakhtin. Translated by Vadim Liapunov. Austin: University of Texas Press, 1990. pp.4-256.

<sup>18</sup> In the original: "Assim concebida, a língua é uma abstração, enquanto a linguagem concreta é de natureza variável em função do interlocutor, da situação, do contexto mais amplo, dos modos de recepção. A linguagem é o lugar do heterogêneo, produz sentidos na relação com os entornos, com outras semiologias e na sua circulação. A diferença entre as abordagens discursivas e linguística *stricto sensu* está no fato de as primeiras estudarem os modos variados de funcionamento e de circulação da linguagem, incluindo o não-verbal com toda a sua complexidade e de não se limitar às regularidades da língua."

of a speaker and a listener – even if the latter is not real. Its founding principle is the dialogic relations, the interaction between the interlocutors - the listener and the speaker, mediated by the word in real contexts of use. It is under this prism of language, in an infinite game of reflections in the mirror, which reflects and refracts the multiplicity of voices that compose the discourses of the subjects, that Bakhtin, in the essay *Discourse in the novel*, elaborates a theory of the novel, as pluridiscursive, heterovocal, heterodiscursive phenomenon, offering the possibility to reflect on the diversity of social discourses, for the combination of styles and languages that, artistically, compose the literary narratives.

The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed it, by means of the social diversity of speech types [*raznorecie*] and by the differing individual voices that flourish under such conditions. Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help heteroglossia [*raznorecie*] can either the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (Bakhtin, 1981, p.263).<sup>19</sup>

In this way, Bakhtin (1981),<sup>20</sup> by focusing on the heterodiscursive character of poetic prose, reveals how different social voices populate and dialogue within the plots. In other words, it is not a monologic discourse, constituted only by the voice of the author-creator, but a fertile field for representations and mixtures of voices and utterances. According to Faraco, in the essay “*Autor e autoria*” [Author and Authorship] in the book *Bakhtin: Conceitos-chave* [*Bakhtin: Key-Concepts*] (2020, p.40):

This creative voice (that is, the author-creator as a formal aesthetic element) must always be, as Bakhtin insists, a second voice, that is, the author-creator’s discourse is not the direct voice of the writer, but an act of refracted appropriation of any social voice, so as to be able to put an order in an aesthetic whole (Faraco, 2020, p.40).<sup>21</sup>

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<sup>19</sup> For reference, see footnote 11.

<sup>20</sup> For reference, see footnote 11

<sup>21</sup> In the original: “Essa voz criativa (isto é, o autor-criador como elemento estético formal) tem de ser sempre, segundo insiste Bakhtin, uma voz segunda, ou seja, o discurso do autor-criador não é a voz direta do escritor, mas um ato de apropriação refratada de uma voz social qualquer, de modo a poder ordenar um todo estético.”

That is to say that the author-creator, the second voice, sees, imagines and understands the world not only in individuality, in the singularity of the author-creator's language, but with the eyes of many others, language is experienced by different characters, from different social groups, professions, ages and genders, as well as belonging to different places and environments, whether urban, rural, large centers or isolated interiors, all that crossed by different centers of values and axiologies. From this perspective, Bakhtin signals the need to recognize, in the sociological stylistics of prose, the intentionality of words and forms, since "literary language – both spoken and written – although it is unitary not only in its shared, abstract, linguistic markers but also in its forms for conceptualizing these abstract markers, is itself stratified and heteroglot in its aspect as an expressive system" (Bakhtin, 1981, p.288),<sup>22</sup> which makes poetic discourse plurilingual and populated by the social intentions of others, given that it is not a single language, but a dialogue of languages.

The prose writer uses languages populated with alien social intentions and forces them to serve his new intentions, to serve a second master. The intentions of the prose writer are refracted, and refracted at different angles, depending on the degree to which the refracted, heteroglot languages he deals with are socio-ideologically alien, already embodied and already objectivized (Bakhtin, 1981, p.300).<sup>23</sup>

In addition to these questions, the scholar points out the relevance of rethinking the practices of stylistic analysis of literary works, until then focused exclusively on the linguistic and formal aspects of the author's discourse, on the referent. This leads to conceiving language in a monologic, individualized way, towards a new horizon to be trodden, a new perspective of aesthetic analysis of the object, centered "in the dialogized bivocal discourse," from an outlook that understands the totality of the architecture that builds the aesthetic work, established by the interaction between material, form and content.

In other words, Bakhtin (1981)<sup>24</sup> points out the importance of carrying out an analysis that pays attention to the double orientation that makes up the stylistics of literary works. He has in mind that the voices of others, alien voices, are sometimes

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<sup>22</sup> For reference, see footnote 11.

<sup>23</sup> For reference, see footnote 11.

<sup>24</sup> For reference, see footnote 11.

marked, sometimes mixed with the voice of the author-creator, usually in a disguised, unmarked way, since, often, in the creative act, the author uses someone else's words, in the utterance itself, without necessarily pointing out formal features (direct, indirect speech, quotation marks, italics, parentheses, etc.) that mark such an occurrence.

### **3 *Corpus* Readings**

To start with, it is valid to point out our view on the challenges that make up literary analysis, which requires a different look from purely linguistic analysis. This is because the literary language, in its complexity, works artistically with certain spaces, times, ideologies, values, beliefs, in short, it seeks to understand the man who speaks and his relationships with himself, with the other and with the world, his ways of being, acting and signifying.

In addition, narrative texts favor the materialization and lively illustration of the quest to represent reality, or rather, possible worlds. Therefore, the construction of meanings and senses, the stylistic interpretation of a work is very complex, multiple, never closed, always unfinished. Hence, there is common knowledge here that the analysis of the narratives selected for this proposal will be just one, among many others, depending on the approaches that can be investigated.

It should also be noted that as two narratives had been selected, more specifically tales from the oral tradition, the *corpus* is relatively dense, in such a way that it is not intended to carry out a detailed analysis of the entire length of the narratives. The analysis carried out focuses on how heterodiscourses, social voices, points of view emerge in the plots and, also, to which worldviews these voices refer.

At the beginning, there are some common traits in the selected tales, among them the fact that the narrated events are rooted in a time that is not chronologically situated, but in a mythical time, marked, above all, by social inequalities, by the search for social ascension, seen, in turn, as a distant and even insurmountable reality. It is also observed that the voice of the narrator (author-creator) seeks to build these plots through the design of different spaces and places, under his voice, revealing fictional spaces that are sometimes simple and rural, sometimes pompous and glamorous, which seek to

intentionally and credibly refract the country's profoundly unequal and unjust social context.

The two short stories "João Borracheiro" and "A princesa dos sete sapatos" are thus built out of the discursive dialogue with a mixture of voices: the narrator (author-creator), the characters and the traditional storyteller, who, in turn, intertwine with other social voices, voices of others, alien voices. In this game, a plurality of voices that are present in the utterances of the speakers, permeated by beliefs, axiologies and values, can be seen on the scene, on the same narrative plane.

In this way, the plots are built on the intersection of indirect discourse (in the voice of the narrator, author-creator), direct discourse (in the voice of the characters) and free indirect discourse (in the voices of the narrator/author-creator and the traditional teller). It is noted, therefore, that, in the free indirect speech, there are recurrent digressions framed under the voice of the traditional teller, especially through comments, whereas, under the voice of the narrator (author-creator), the reflections of the characters' actions are presented, making it possible to clearly identify moralizing and judging collective voices. In any case, they are voices and utterances that receive evaluative accentuation, bring marks of subjectivities, points of view and intentions of the enunciator, visible marks of interaction with the other's discourse.

It is also identified, in both stories, the enunciative strength in the use of *dicendi* verbs to introduce direct speech, also known as elocution/declaration verbs, as can be seen in the excerpts below:

(1) Then, happy João said: – Jeez! Today there's food. I was going to kill the cavy to eat it roasted. Then the cavy said: - João, don't kill me, I'll give you everything you need in life (ARAÚJO, 2017, p.59).<sup>25</sup>

(2) (...) then, one day he said: - Mom, today I'mma find out how the princess wears off seven pairs of shoes overnight... Then she said: - You're crazy, you're going to die, I don't know how many smarts men, prince and all (emphasis with ironic tone of voice) (ARAÚJO, 2017, p.48).<sup>26</sup>

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<sup>25</sup> In the original: "Aí, João todo contente disse: – Eita diabo! Hoje eu tenho o que comê. Ia matar a preá para comer assada. Aí, a preá foi disse: – João, não me mata não, que eu te dou tudo que tu precisa na vida."

<sup>26</sup> In the original: "(...) aí, um dia ele disse: – mãe, eu hoji vô discubri cuma é que a precesa acaba os sete par de sapato na noiti ... Aí ela disse: – vai disgramado que tu vai morrer que eu num sei quantos homi sabido, principio e tudo (ênfase com tom de voz de ironia)."

In these fragments, there are indicators that point to recurring elements in the plots of the Tapiramutá tellers, namely, one of the stylistic marks of these narratives is the strong presence of princesses, enchanted kingdoms, narratives covered by plots permeated by class struggle, the world of the nobility full of pomp and richness facing the world of poverty, and difficulties, of people made invisible. Another point in common, in the selected tales, is the presence of the figure of the “Cinder John,” who is characterized by the voice of the narrator (author-creator), with the worst adjectives: foolish, dirty, lazy, devoid of intellectual gifts, raised only by his mother. In the short story “A princesa dos sete sapatos,” for example, the mother was a widow and, in “João Borracheiro,” single and old. As seen below:

(3) (...) then there was an ol’ fool... an ol’ imbecile... son of an old widow, a man in cinders who was always at the ember... (ARAÚJO, 2017, p.48).<sup>27</sup>

(4) (...) an ol’ lady lived alone with a kid that was very lazy, was always by the fire. (...) For lighting up the fire so much they called him Cinder John (ARAÚJO, 2017, p.58).<sup>28</sup>

Regarding these characterization issues, Bakhtin draws attention to the relationship of these elements with the intentions and axiological positions of the author-creator and how this aesthetic-compositional whole is built and polishes the characters.

In this sense, the author intonates every particular and every trait of the hero, every event of his life, every action he performs, all his thoughts and feelings, just as in life, too, we react valuationally to every self-manifestation on the part of those around us (...). In the work of art (...) the author’s reactions to particular self-manifestations on the part of the hero are founded on his unitary reaction to the whole of the hero: all particular manifestations of the hero have significance for the characterization of this whole as moments or constituent features of it. What makes a reaction specifically aesthetic is precisely the fact that it is a reaction to the whole of the hero as a human being, a reaction that assembles all of the cognitive-ethical determinations and valuations of the hero and consummates them in the form of a unitary and unique whole that is concrete, intuitable whole, but also a whole of meaning (Bakhtin, 1990, pp.4-5).<sup>29</sup>

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<sup>27</sup> In the original: “(...) aí tinha um tolo veiu ... um bestaiado veiu ... fiu de uma viúva véa, um burraêru que só vivia nu burraio ...”

<sup>28</sup> In the original: “(...) uma véa vivia sozinha com um fio que era muito priguiçoso, ele só vivia quentano fogo. (...) De tanto quentá fogo colocaram o apelido dele de João Borraêro.”

<sup>29</sup> For reference, see footnote 17.

Therefore, the construction of the characters, especially the heroes – the cinder men, and even their aesthetic worlds –, is not just a naive choice, they are signs of crossings and social evaluative dialogues with the voice of the narrator (author-creator), with axiological positions towards life itself, which transcends the merely personal voice. Especially because it can be noted that the starting points of these narratives are centered on social issues. The adventures begin motivated by the need to seek other means for survival, in the desire to get out of the condition of poverty, of absolute misery, conforming the elements that build up the conflict that generates these plots.

From this perspective, the author-creator builds the hero. The figure of the “cinder man” is, then, a kind of Cinderella in reverse, “lazy, dirty, silly, uneducated,” in a reflective and purposeful way. Under the author-creator’s voice, the axiological positions can be seen, through the threads of speech, in the verbal materiality, which refract social voices of a numerous group that aims to ascend socially, that seeks to get out of the terrible living conditions and to be successful socioeconomically. Strictly speaking, the “cinder man” is not just a man, an individual being, far from it, he represents a collectivity that fights daily for minimum rights that guarantee a dignified life.

Thus, in the short story “João Borralheiro,” narrated by Mr. Nivaldo Lima, an intersection of the real world with the imaginary world, permeated by the enchantment of metaphorical language, can be observed. In this way, the dialogue of the traditional teller with the voices of the narrator (author-creator), of the characters and, also, with the social voices of subaltern groups, which refract their points of view about the world, is explicit.

In this same narrative, it is clear how the heterodiscourse, present throughout the plot, the events of the plot, enunciated not only in the voice of the narrator, but also in the speeches of the characters, seeks to focus, to emphasize moralizing issues, the value given to hard work. Thus, João Borralheiro is a social type that represents a signifying part of Brazilian society, a poor, miserable man, with a low level of education, without a steady job and who lives on the margins of society.

It is emphasized, therefore, throughout the narrative, that the social vulnerability, the precarious condition experienced by the main character is attributed not to a problem of a social, economic and political order, but the marginalization and inequality are due to the fact that João Borralheiro is a lazy man. He does not like to work for this reason to

have basic life issues catered for, such as eating, he depends on his mother. She, in turn, due to not having a dignified and permanent source of income for her own sustenance, needed to ask for alms, beg. It is seen, then, between the lines of the discursive plot, through the voice of the narrator (author-creator) and the teller, the representation of elite values. Also materialized in these voices, we hear axiological positions that naturalize the sad social and economic reality experienced by many Brazilian citizens even today.

Therefore, it can be said that discourses like these contribute to strengthening exclusion and vulnerability and even to perpetuating social inequalities that have existed for so many centuries in our country. For they convey the idea that the victims are to blame, thus becoming a discursive strategy at the service of hegemonic social groups. As can be seen in the excerpts below:

(5) Once upon a time, there was an ol' woman who lived alone with a son that was very lazy, (...) There, there he goes, there he goes... the ol' woman got angry, the ol' woman quarreled, complained, always telling him to go to work, to view an aim in life. One day, he decided to crop a land, he went inside home, took the straw hat and went to the field, got there, threw the hat on the ground and marked a piece of land the size of the rim of the hat and that was it. The size was that. Then, the tidying started, he weeded, cleaned everything, left everything neat and planted beans, then, went away and left it there (Araújo, 2017, p.58).<sup>30</sup>

It is also inferred, at this point in the narrative, that the voice of the narrator (author-creator) dialogues with social voices, which point to the association of work with the values of dignity and progress. These voices speak directly to the voice of the traditional teller, since the work exposed in the plot is directly linked to the rural environment, artistically represented as an agricultural space, which requires intense, manual and tiring work, which symbolizes very close and peculiar contexts of the experiences of the traditional tellers of these two stories.

The dialogized heterodiscourse reflects, therefore, the lives of the two tellers as socio-historically situated subjects, since both worked as farmers their entire lives, and, even retired, they still keep the habit of planting beans, bananas, small gardens and coffee

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<sup>30</sup> In the original: “Era uma vez, uma véa que vivia sozinha com um fio que era muito priguçoso, (...) Aí, lá vai, lá vai ...a véa zangava, a véa brigava, cafangava, mandano ele ir trabaiá, tomá um rumo na vida. Quando foi um dia, ele arresolveu botá uma roça, entrô, pegô o chapéu de paia e foi pra roça, chegô lá, jogô o chapéu no chão e marcô um pedaço do tamanho da roda do chapéu e cabô. O tamanho era aquele. Aí, começou a ajeita, capinou, limpou todinha, deixô tudo direitinho e plantô de feijão, aí então, saiu e deixô lá.”

in their gardens. In the same way, there is a total connection with the reality of the municipality, as the city of Tapiramutá was once one of the great coffee producers in the region and, currently, it has stood out in the production of beans. To give you an idea, according to data from the *Secretaria Municipal de Agricultura e Meio Ambiente* [Municipal Department of Agriculture and Environment], in 2018, 2,646 tons of beans were produced.<sup>31</sup>

It is also noticed that the voice of the character who turned into a cavy - the princess under the effect of the enchantment - and the appearance of the fantastic elements in the plot, inserted by the voice of the narrator (author-creator), are not merely fictional resources used in the stylistic composition of the narrative, devoid of any intentions. Far from it, this composition represents the vision of social subjects, their axiological positions regarding the difficulties in visualizing and realizing social mobility.

Consequently, it is noted how much the voices of the narrator (author-creator), when inserting the fantastic elements, refract the social voices that refer to points of view that understand the markedly unequal context as a reality so difficult, even impossible to transpose. In this way, they reflect the view that overcoming the barriers of poverty and being able to change class, ascend socially and economically, is something so distant. It is as if these people lived in a stratified society, in which social mobility is not possible, and it is necessary to introduce the magical elements, the fantastic, so that such changes occur.

(6) Then he took a rope and made a trap and left it there. Day in day out he went to check the trap. One day he gets nothing, the next nothing, and the next he doesn't either... After about eight days, John to got there, he had a little prey stuck in his trap. Then, happy John said: – Jeez! Today there's food. I was going to kill the cavy to eat it roasted. Then the cavy said: - John, don't kill me, I'll give you everything you need in life. Because the cavy was an enchanted princess and he didn't know, but John didn't want to know: – No, I'm hungry.  
– But John, I'll give you everything you need.  
Yes, immediately John accepted the proposal of the little cavy, then, with the strength that she had left, she transformed that forgotten place where they were into a palace... the most beautiful palace in the world, so, John got rich, got rich, got really rich and forgot about the poor ol' mother.

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<sup>31</sup> Available on: <http://agriculturaemeioambientetapir.blogspot.com.br/>. Access on: 10 May 2022.

After that moment, the cavy that was now the princess made an agreement with John: - John, never tell anyone I was caught in the trap, otherwise you will return to everything as it was before!  
There, there he goes, there he goes, there he goes, John in the crops with a world of workers, cattle, everything, he was a really rich man, even more so for someone called *Cinder John!* (Araújo, 2017, p.59).<sup>32</sup>

It is also possible to observe the symbolic image of transformation, of transience, marked by John's financial condition, sometimes rich, sometimes poor, sometimes sad, sometimes happy. As can be seen in the excerpt below:

(7) Then what happened? John had nowhere to go, he went to his mother's house (Araújo, 2017, p.60).<sup>33</sup>

(8) When he got home, his mother, all satisfied, asked him: - Oh John, where were you my son? John, angrily, said: - Oh mom, don't say anything to me! I'm annoyed here! I was rich and now I'm poor! (Araújo, 2017, pp.60-61).<sup>34</sup>

In this example, it is understood that the characterization of the characters, the aesthetic finishing given by the narrator (author-creator) are totally related to the intentions, moral frameworks and conceptions of teaching values: John is lazy, arrogant, proud and does not respect his mother, while the cavy/princess is delicate, humble, honorable with her word. Therefore, John, being this way, will have to suffer the punishment of losing everything. Thus, a whole lot of views is identified, singularized by the subjectivity of the narrator (author-creator), dialoguing directly with the comments

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<sup>32</sup> In the original: "Aí, ele pegô uma corda e fez um laço e deixô lá. Um dia ele ia olha o laço e no outro não. Num dia num pegô nada, no outro nada, e no outro também nada... Quano foi com na base de uns oito dias que João chega lá tinha uma preazinha pegada no laço. Aí, João todo contente disse: – Eita diabo! Hoje eu tenho o que comê. Ia matá a preá para comê assada. Aí, a preá foi disse: – João, não me mata não, que eu te dô tudo que tu precisa na vida. Porque a preá era uma Precesa encantada e ele não sabia, mas João não queria sabê: – Não, eu tô com fome.

– Mais João, eu dô tudo que tu precisá.

Sim, que na merma da hora João aceitô a proposta da preazinha, aí, na força que ela tinha transformô aquele canto que eles tava num paláçu... o paláçu mais bonito do mundo, aí, João enricô, ficô rico, ficô rico mermo e esqueceu da pobre da véa mãe.

Depois dessa hora a preá que agora era precesa fez um acordu com João: – João, nunca fali que me pegô no laço se não você vortá tudo pra o que era!

Aí, lá vai, lá vai, lá vai, João na roça com mei mundo de trabalhado, de gado, de um tudo, era homem rico mermo, inda mais para quem era chamado João borraêro!"

<sup>33</sup> In the original: "Aí, o que aconteceu? João não teno pra onde ir, foi pra casa da véa mãe."

<sup>34</sup> In the original: "Quando ele chegô em casa a mãe toda sastifeita pergunta a ele: – Oh João, onde tu tava meu fio? João, com raiva, disse: – Ah mãe, num fale nada comigo não! Eu tô aqui é danado! Eu tava rico e agora eu tô pobre!"

and juxtapositions of the storyteller. They are voices that reveal interpretations of life, axiological positions and ways of understanding being in the world.

It can also be understood that the acts, the dialogues established between the characters, the choices made by them, as well as the possible consequences of what they may experience in the future are guided and accentuated by the influences of social voices. These voices are reaffirmed through the voices and evaluative positions of the narrator (author-creator), shared by the traditional storyteller. In other words, “the axiological position of the author-creator is a way of seeing the world, an active principle of seeing that guides the construction of the aesthetic object and directs the reader’s gaze” (Faraco, 2020, p.42).<sup>35</sup>

As for the story “A princesa dos sete sapatos,” told by Mr. Manoel Souza Silva, known as *Seu Pombo*, a very recurrent composition in popular tales is outlined: the simple character feels motivated to go in search of discovering the mysteries that surround the princess. Thus, after many adventures, intelligence, cunning and magic, he manages to unravel the enigmas and becomes a prince.

As stated by Matos and Sorsy (2013):

Popular tales are typical of oral culture, of which origin, it seems, is found in primitive myths, which, for many centuries, guided men in their search for knowledge of the cosmos and themselves (...). In the popular tale, the function of the characters is socially determined (the king, the prince, the old, the wise, the fool ...) the images are always archetypal (Matos; Sorsy, 2013, p.2).<sup>36,37</sup>

It is understood, early in the plot, that this narrative dialogically resumes the tale *Cinderella*, by Charles Perrault. Throughout the plot, the voice of the narrator (author-creator) presents the figure of the hero, an adventurous and benevolent spirit, the smoker who confronts himself with the greedy and ambitious attitude of the brothers who fight

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<sup>35</sup> In the original: “a posição axiológica do autor-criador é um modo de ver o mundo, um princípio ativo de ver que guia a construção do objeto estético e direciona o olhar do leitor.”

<sup>36</sup> According to Rocheterie (1986, p.13), archetypes are a kind of reservoir of human experiences accumulated since the beginning of time. They are at the basis of all civilizations, mythologies, religions, tales, works of art, superstitions, ritual gestures, dreams, visions, hallucinations, customs, language.

<sup>37</sup> In the original: “Os contos populares são próprios da cultura oral, cuja origem, parece, encontra-se nos mitos primitivos, que, por muitos séculos, orientaram os homens em sua busca de conhecimento do cosmo e de si mesmos (...). No conto popular, a função dos personagens é socialmente determinada (o rei, o príncipe, o velho, o sábio, o tolo...) as imagens são sempre arquetípicas.”

to get the inheritance left by his father. The characters are, therefore, established as mediators of the transmission of ideology and of their own moral creed.

In this narrative, the hero *Borracheiro* represents the image of an adventurous man, courageous, discredited, even by his own mother who breaks him down, placing him in a position of inferiority, disability. The smoker is the archetype of the revolutionary, the one who subverts the order of his own destiny.

(09) – She was already condemned and no one saw it... No one saw how she ended, then the father decreed that anyone who discovered how the daughter wears off those seven shoes in the night would be eligible to married her (emphasis) ... and whoever didn't find out would be sent to the gallows. Then people came and died, then there was an ol' fool... an ol' imbecile... son of an ol' widow, a cinder man who was always at the ember... then, one day he said: – Mom, today I'mma find out how the princess wears off seven pairs of shoes overnight... Then she said: - You're crazy, you're going to die, I don't know how many smarts mens, prince and all (emphasis with ironic tone of voice) went there and died and you who are a cinder man, who don't even have a home, will go there and they will kill you soon ... Then he said, “Ah leave me alone!...” he hit the road and went away... (Araújo, 2017, p.48).<sup>38</sup>

In the fragment above, one sees the presence of heterodiscourse in the language of the king – the father of the princess who performs the decree – the use of words that are not common to the vocabulary of the popular storyteller, such as “decreed,” “gallows,” dialoguing with the common language, belonging to the social circle of the enunciator, to its real context: (10) “an ol' imbecile,” “Mom, today I'mma find out how the princess wears off seven pairs of shoes overnight...” (Araújo, 2017, p.48).<sup>39</sup> The teller's speech appears indirectly between the narrative and the voices of the characters: (11) “There, the kings said: – now there's no way, you have got to get married (laughs) ... so

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<sup>38</sup> In the original: “– Ela já tava condenada e ninguém via ...ninguém via como era que ela acabava, aí o pai decretô que quem descubrisse como era que a fia acabava esses sete sapato na noite que ele ai casava com ela (ênfase) ... e quem fosse que num descubrisse que ia pra forca. Aí era só cheganu e morrenu, aí tinha um tolo veiu ... um bestaiado veiu ... fiu de uma viúva véa, um burraêru que só vivia nu burraio ... aí, um dia ele disse: – mãe, eu hoji vô discubri cuma é que a prencesa acaba os sete par de sapato na noiti ... Aí ela disse: – vai disgramado que tu vai morrer que eu num sei quantos homi sabido, principio e tudo (ênfase com tom de voz de ironia) vai pra lá só vai morre e tu que é um burraêru, que nem dento de casa num entra aí eles te mata logo... Aí ele disse: – ah me deixá!... panhô o camim e viajô...”

<sup>39</sup> In the original: “um bestaiado veiu”, “mãe, eu hoji vô discubri cuma é que a prencesa acaba os sete par de sapato na noiti.”

now he's got to be a prince now... he used to be a cinder man, and now he's become a prince, right? (laughs) ..." (Araújo, 2017, p.51).<sup>40</sup>

Through two very distinct social types, the princess and the cinder man, the plurality of consciences and languages interact; singular subjects who interchange the voices of diverse groups and social spheres, providing the encounter of multiple responsive interrelationships. This translates experiences and enunciative places marked by different value axes, thus revealing the discursive otherness of these voices. In this game of differences, we witness the social ascension of the cinder man to prince and the condemnation of the princess, who needs to quit her entertainments, her dancing nights in distant and enchanted palaces, transgressive attitudes for the time, to live a married woman's life.

It is also noteworthy that it is not a desired marriage, consensual, for love. Here, the princess would marry someone she has never seen before, by order of her father, an arranged marriage, a practice that was very common and widespread until the 18th century, which varied from culture to culture, and generally focused on the idea of transferring the woman's dependence on her father to her fiancé.

It is even noted that, throughout the narrative, the princess has few and short lines and, at this point in the plot, her voice does not appear. The narrator (creator) is the one who tells the king's actions, followed by speeches of the cinder man and comments of the storyteller. As can be seen below:

(12) Then when it was morning and the king arrived and called him, he woke up, wobbly eyes, all stupid, and the king soon asked:  
– So, how was it like? Did you find out how the princess wears off the seven pair of shoes overnight?  
Immediately, he took the bag where all the shoes were and delivered to the king and counted:  
– First, she went to the Golden Palace. Second, she went to the Metal Palace. Third, she went to the steel one. And then he went telling the king everything until the end.  
Then, the king said:  
– Now there is no way! You have got to get married.

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<sup>40</sup> In the original: "Ai pronto, o reis disse: – agora num tem jeito não tem que casa (risos) ... aí agora foro ajeita ele pra ele se torna agora príncipe... ele que era um borraeirô, e aí agora ele foi ser príncipe né (risos) ..."

At this time, he started being all tidy up because from that moment on he was to become a prince! The cinder man was going to be a prince! (Araújo, 2017, p.51)<sup>41</sup>

What is evident through these enunciative choices is the fact that women do not have the right to participate in the decisions of their own lives. These voices reflect a society in which the woman has no voice and cannot fight certain situations, as she is totally submissive to her father, then to her husband.

It is also understood that these situations present in this tale make us notice a kind of similarity between the allegorical, metaphorical plane and the real plane of everyday life, in which the speeches of the characters materialize, speeches permeated by the speeches of others, directly related to the social environment of storytellers. They refer, above all, to the desire to change one's life, as well as express behavioral aspects of society, its regimes, and symbolic values, in which conflicts and resolutions are like a mechanism that reveals social orders and disorders.

The disorder is represented by the princess, a woman who likes to travel to other worlds, to dance and have fun. Enjoying life is, therefore, a symbol of an amoral, profane, reprehensible attitude, as it violates the paternalistic and sexist view of the role of women, linked to the home, to household chores, to taking care of the family, husband and children. This would be the feminine condition, submissive to the wishes and orders of the father and, later, of the husband. Order is only restored when the cinder man manages to uncover the mystery of how the princess used up the seven pairs of shoes every night.

(13) In the morning the king said: \_\_\_ Let's go, let's go (gestures) and see if the man has discovered how the princess wears off the seven pairs of shoes at night...

There was a steel palace said to got fire when she dragged her foot on its floor... She was already condemned to hell already, these palaces that she went to, everything was already hell (emphasis) she was already doomed...

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<sup>41</sup> In the original: "Aí quano foi de manhã que o reis chegô e chamô ele, aí ele acordô, olho todo bambo, todo abetaiado, e o reis logo perguntô:

– E aí, como foi? Você descobriu como a princesa conseguiu acabá os sete par de sapato na noite?

Na mesma hora, ele pegô o saco onde tava todos os sapato e entrego ao reis e contano:

– Primêro, ela foi no Paláço de ouro. Sigundo, ela foi no Paláço de metal. Tercero, ela foi para o de aço. E aí foi contano tudo até terminá.

Aí ponto, o reis disse:

– Agora num tem jeito não! Tem que casá.

Nessa hora, foro ajeitá ele todim porque a parti daquela hora ele tinha que se torná um príncipe! O borraêro ia ser um príncipe!"

Then, when the king arrived in the morning and called him...he woke up, all wobbly, all confused (gesture)... \_\_\_\_ So! How was it like? Did you find out how the princess wears off the seven pair of shoes overnight? (Araújo, 2017, p.51).<sup>42</sup>

The narrative of “João Borracheiro” also shows the presence of this sexist vision, since the woman, in the story told, is characterized as submissive, delicate, thus naturalizing what is not natural, reiterating stereotypes and prejudices. It is natural for a man to be arrogant, strong, proud. There is the dialogue of social voices with the voice of the narrator (author-creator) and with the discursive whole that composes the narrative, because, in addition to the voices of the characters, the narrator and the teller, there are other people’s voices located in the scene historically, culturally and socially, revealing conceptions of the world.

(14) Then, one day, he was in the countryside and sent the princess’ maid to tell her that he wanted some couscous, but the couscous corn had to be trodden on by the princess’ hands. But when the maid gave the message, the princess said: – John, you don’t do that! I won’t tread that corn for you to eat that couscous!  
There, there she goes, there she goes, there she goes, there she goes, the maid arrived with breakfast, John went and said: – Who trod that corn to make this couscous? The maid said: – I did.  
Then, John said:  
– Unfortunately she was caught in a trap! (Araújo, 2017, p.59).<sup>43</sup>

In these fragments, it is noted how the voices of the narrator (author-creator) and the characters reflect and refract portraits of the positions of power and social classes occupied by the characters. The enunciative place of the rich, who are represented by the

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<sup>42</sup> In the original: “Quano foi de manhã o reis disse: \_\_\_\_ É vamu lá, vamu lá (gestos) pra vê se o homi descubriu como a prencesa acaba os sete par de sapato na noite...

Tinha um palácio de aço que na leitura dizia que quano ela arrastava o pé a casa ficava toda cheia de fogo... Ela já tava condenada aos inferno já, esses palácio que ela ia tudo já era o inferno (ênfase) ela já tava condenada...

Aí, quano foi de manhã que o rei chegô e chamô ele ...ele acordô oiô todo bambo, todo bestaiado (gesto) ... \_\_\_\_ e aí como foi? Você descubriu como a prencesa acaba os sete par de sapato na noite?”

<sup>43</sup> In the original: “Aí, quano foi um dia, ele tava na roça e mandô a impregada da prencesa dizê a ela que queria um cuscuz, só que o milho do cuscuz tinha que sê pisado pelas mão da prencesa. Mas quando a impregada deu o recado a prencesa disse: – João, você não faça isso! Eu não vou pisá esse milho pra você cumê esse cuscuz!

Aí, lá vai, lá vai, lá vai, lá vai, a impregada chegô com o café di manhã, João foi e disse: – Quem foi que pisô esse milho pra pudê fazê esse cuscuz? A impregada disse: – Foi eu.

Aí, João foi disse:

– Infelizmente ela foi pegada num laço!”

figure of João Borralheiro and the Princess, appears with the use of the verbal mood in the imperative “(...) sent, (...) had to be trodden (...)”

On the other hand, the way of enunciating the subordinates, represented in this story by the maid, is completely different. Most of her acts are narrated in third person by the author-creator and, when she uses direct speech, such speech is marked by short sentences, sometimes monologic, since she only responds and does what she is ordered: “I did.”

It is also noticed how the dialogue between the voices of the narrator and the characters point to the axiological positions referring to the aesthetic standards in which men and women are presented asymmetrically. In this narrative, the view of women’s subordination to men is clear, as John commands and the princess obeys. Through the discursive plot, values and axiologies of an extremely chauvinist and sexist epoch and culture gain legitimacy.

It can be said, therefore, that these voices point out cultural, identity and ideological traits that dialogue with a social and economic conjuncture that, in turn, portrays the way society sees and values men and women, by virtue of the emotional-volitional value they represent. These visions and values are sometimes reinforced, sometimes refuted and even updated by the voices of traditional storytellers.

In the narrative under analysis, it can be seen that the ideas and voices of the narrator (author-creator) are shared by the storyteller, and this happens through his enunciative semantic choices, the comments and juxtapositions made throughout the performance: “and in my time it was like that, women had to obey their husbands, today things have changed so much, each head has its world” (Araújo, 2017, p.59).<sup>44</sup> Through the nuances and subtleties of the selection of sentences and even words, the storyteller’s intentions, axiological positions and moral frameworks are revealed. All this reaffirms how, in and through language, we seek to represent, refract the world, trying, through it, to signify the other and ourselves, since the language constructions are impregnated by singular horizons, crossed by the space-temporal evaluative plane, which the interlocutors of the enunciative act occupy. In the enunciative event in question, both the storyteller and the audience participate actively and responsively during the narrations.

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<sup>44</sup> In the original: “e na minha época era assim, as mulher tinha que obedecê o marido, hoje é que as coisa tão tudo mudada, cada cabeça tem seu mundo.”

Another point of view which appears implicitly between the lines of the tale “A princesa dos sete sapatos,” through the dialogicity of the voices of the narrator (author-creator) and the traditional storyteller, is the Christian belief, the world conceived by dualism, by oppositions, the struggle of the sacred and the profane, of heaven and hell, sin and forgiveness, punishment, blessing, salvation... These voices are focused on moral truths that must be followed, taught, and experienced. In the narrative under analysis, the voice of the teller reiterates, throughout the plot, the fact that the woman is condemned to hell, with the cinder man being the hero who unravels the mystery, saving her from that world. “(15) She is already condemned to hell already, these palaces that she went to, everything was already hell (emphasis) she was already doomed...” (Araújo, 2017, p.51).<sup>45</sup>

These conceptions have the power to regulate many of the actions, the concrete acts of everyday life or, as Foucault (2014, p.289)<sup>46</sup> states: “in Christian Direction we have an apparatus (dispositif) with three fundamentally linked and interdependent elements: the principle of obedience without an end, the principle of incessant examination, and the principle of exhaustive confession.” These are ways of understanding the world, a constitutive part of the singularities and subjectivities of the situated subjects.

## Final Remarks

In this work, we sought to analyze the role of discourse in the fantastic oral narratives of popular storytellers in the city of Tapiramutá, in the interior of Bahia. For that, we started from Bakhtin’s epistemological reflection, in the work *Discourse in the Novel* (1981),<sup>47</sup> according to which discourse, in literary narratives, is marked by heterodiscursivity, by a diversity of languages and social voices that point to modes of understanding and points of view about the world.

It is evidenced, through the analysis, that the selected tales of the oral tradition, “João Borracheiro” and “A princesa dos sete sapatos,” are constitutively dialogic,

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<sup>45</sup> In the original: “Ela já tava condenada aos inferno já, esses palácio que ela ia tudo já era o inferno (ênfase) ela já tava condenada...”

<sup>46</sup> FOUCAULT, M. 26 March 1980. In: FOUCAULT, M. *On the Government of the Living: Lectures at the Collège de France: 1979-1980*. Translated by Graham Burchell. Hampshire, UK: Palgrave Macmillan, 2014. pp.288-320.

<sup>47</sup> For reference, see footnote 11.

heterodiscursive, populated by the voices of the characters, which are marked and identifiable by the direct speech, by the voice of the narrator that, sometimes, appears articulated to the voice of the storyteller, in indirect or free indirect speech. Likewise, the subjective and individual discourse of the storyteller appears amalgamated and crossed by the social voices and points of view that permeate the social, cultural, axiological and historical horizons of these enunciators.

In addition, these voices that appear in the meshes of the discourses are ways of reflecting and refracting the events of existence, understandings of ways of being and acting in situations of life in society, revealing the moral frameworks that guide them. For this reason, in many moments, themes centered on religious beliefs, social differences, the subalternity of women, which populate the plots of these narratives, are retaken.

Finally, this study highlights how the literature of the oral tradition, particularly the fantastic narratives, has never been detached from the real world. This form of aesthetic, cultural and political creation, materialized in the voice of the traditional storyteller, projected by heterodiscursivity, places imaginaries, systems of thought, knowledge and values of the world we live in, in order to contextualize diverse social realities. Thus, readers/spectators/listeners of storytelling are invited to engage and reflect on a variety of themes and questions that bring stories, destinations, feelings, emotions, personal and/or collective situations to the forefront.

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### **Declaration of Author's Contributions**

The authors Nádia Barros Araújo and André Luís de Araújo declare to be responsible for the elaboration of the manuscript entitled “The Heterodiscursivity in Fantastic Narratives of the Social Tradition,” which arises from reflections on the Doctoral research in Language Sciences (in progress) entitled: “Cartografias da ficção: A performance da enunciação dos contadores tradicionais de histórias da cidade de Tapiramutá, na Chapada Diamantina/Bahia – um entrecruzamento entre o fantástico e o cotidiano,” by the PhD candidate Nádia Barros Araújo, within the Graduate Program in Language Sciences, of the Universidade Católica de Pernambuco - UNICAP, under the supervision of Professor André Luís de Araújo.

The authors effectively participated in the elaboration of the manuscript, and the doctoral student Nádia Barros Araújo was responsible for the conception of the manuscript project, for the collection, analysis, interpretation of data and for the previous writing of the

article, based on her reflections in the investigation that has been carried out. Professor André Luís de Araújo, supervisor of the research, was then responsible for the theoretical-critical review of the form and content of the article, proposing the insertion of linguistic-literary references that would give greater cohesion to the analyzes carried out, in order to express the most relevant research contributions to the specific area of linguistic and literary studies.

In this sense, both authors are responsible for all aspects of the proposed work, striving for the guarantee of accuracy, as well as for the integrity of any part of the final version, revised and presented for consideration and future publication.

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## **Reviews**

Due to the commitment assumed by *Bakhtiniana. Revista de Estudos do Discurso* [Bakhtiniana. Journal of Discourse Studies] to Open Science, this journal only publishes reviews that have been authorized by all involved.

### **Review I**

The article in question undoubtedly fits the proposed theme, and the statements developed are coherent with each other and with the referenced theory, although the study is not properly distinguished by the originality of the reflection. Furthermore, it conforms to the rules of academic discourse, presenting clarity, correction and adequacy of language. ACCEPTED

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### **Review II**

The article is very good. The topic is relevant, it is well founded from a theoretical point of view and both the selection of the corpus and its analysis are correct and bring important elements to this field of study. The only aspect which requires some work has to do with the matter of the fantastic: it is well placed from a theoretical point of view, but it is later forgotten during the analysis, although in the final considerations there is reference to “fantastic oral narratives.” There are still slight mistakes and writing errors that I took the liberty of pointing out in the manuscript. ACCEPTED

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## **Research Data and Other Materials Availability**

The contents underlying the research text are included in the manuscript.