

Poetry and Oral Collection in the Weaving of Poems of *Batata cozida, mingau de cará* [Cooked Potato, Yam Porridge] Written by Eloí Bocheco / Poesia e acervos orais na urdidura dos poemas de *Batata cozida, mingau de cará*, de Eloí Bocheco

*Fabiano Tadeu Grazioli**

ABSTRACT

This study observes oral poetry as an aesthetic manifestation and attention, especially to poems that recall childhood in which the inspiration is the oral collection. Coordinates favor following the poetic and creative properties of the aforementioned poetic genre, from which verses from the book *Batata cozida, mingau de cará* [Cooked Potato, Yam Porridge], written by Eloí Bocheco (2006), are analyzed. Thus, it can be said that the poetics for childhood understood by the writer's proposal allows the little reader to transit, in the same creation, through the known, that is, throughout the elements of oral poetry almost always recovered from the popular tradition; and for what he knows at the same opportunity: the poem of declared authorship, which presupposes a work woven basically in writing. In addition, such verses can be understood as a *variation* of the oral tradition, renewed on the threshold between orality and writing, in a playful game with both codes.

KEYWORDS: Oral Poetry; Poems for Childhood; Eloí Bocheco

RESUMO

*Neste estudo, a poesia oral é observada enquanto manifestação estética e a atenção se volta aos poemas que rememoram a infância cuja inspiração é o acervo oral. Apresentam-se coordenadas que favorecem a observação das propriedades poéticas e criativas do referido gênero poético, a partir das quais são analisados poemas da obra *Batata cozida, mingau de cará* (2006), de Eloí Bocheco. Desse modo, pode-se afirmar que a poética para a infância compreendida pela proposta da escritora permite ao pequeno leitor transitar, na mesma criação, pelo conhecido, isto é, pelos elementos da poesia oral quase sempre recuperados da tradição popular; e pelo que ele conhece na mesma oportunidade: o poema de autoria declarada, que pressupõe um trabalho urdido basicamente na escrita. Além disso, tais poemas podem ser compreendidos como variação dos poemas da tradição oral, que se renovam no limiar entre a oralidade e a escrita, num jogo lúdico com os dois códigos.*

PALAVRAS-CHAVE: Poesia oral; Poemas para a infância; Eloí Bocheco

Poetry entered me in

* Universidade Regional Integrada do Alto Uruguai e das Missões – URI, Departamento de Ciências Humanas, Campus de Erechim, Erechim, Rio Grande do Sul, Brazil; <http://orcid.org/0000-0002-3860-6767>; ftg@uricer.edu.br.

the form of a song
that spoke of a street
with shiny pebbles
and a lonely angel
who lived there
and stole a heart.¹

Sonia Junqueira

Introduction

Poesia na varanda [Poetry on the Porch] (2012), a book written by Sonia Junqueira, with illustrations by Flávio Fargas, explores metapoetry, exposing the reader to behind-the-scenes processes and aspects of poetic writing, which, in this work, is the inspiration or stimulus for literary creation. So, the lyrical voice reveals, in each stanza, a different reason for poetic creation and, when allowing itself to be perceived from this perspective, it mentions, in the third stanza, used as an epigraph, the influence of oral poetry as an aesthetic manifestation, punctuating its relationship with musicality and the ability to capture emotions.

There are many ways to create poems for children, as there are many choices that the poet can make for the elaboration of the poems they intend to address to children. From this immense set of possibilities, our interest in this study are the poems inspired by orality, so the reference to Junqueira's poem (2012) is essential to us. It is not a writing that recreates the poems of oral tradition and, from it, presents another poem, though. In the third stanza, the lyrical subject communicates with efficiency – among the elements that awaken his/her poetic sense throughout the other stanzas – the poem “Se essa rua fosse minha” [“If This Street Were Mine”], putting him/her in a state of fruition and poetic readiness.

Since we believe oral poetry can offer children irreplaceable moments and situations of enjoyment, we take in the discussion about its presence in the poetics of the Brazilian writer Eloí Bocheco, especially in the work: *Batata cozida, mingau de cará [Cooked Potato, Yam Porridge]* (2006). Memory and orality, in their various manifestations, permeate the writer's literary production, offering, at the same time, creative material (because from them, Eloí Bocheco goes to authorial creation) and

¹ In Portuguese: “Entrou em mim a poesia / na forma de uma canção / que falava de uma rua / com pedrinhas de brilhantes / e de um anjo solitário / que vivia por ali / e roubou um coração.”

product-creation. The results of which are impregnated with these resources, used in the composition of her poems. In this way, the writer offers the reader literature highly “contaminated” by the marks of oral poetics, as can be seen in the reading of her poems, and also her narratives.

To discuss this proposal, we initially present a section that reviews aspects related to the poetry of the oral tradition, based on Maria da Glória Bordini (1991), Eliane Debus (2006), Marta Morais de Costa (2006), Fernando Azevedo (2014), Luciano Santos Xavier and Denise Dias de Carvalho Sousa (2022), among others. We are interested in unlinking the parallel, generally presented about written/authorial and oral poetry. It reduces the latter to an impoverishing pole and places its arguments in anonymity and the link with the popular. From this perspective, we intend to present theoretical coordinates that encourage other discussions favorable to observing the poetic properties of oral poetry.

In the sequence, we chose some poems from the collection *Batata cozida, migau de cará*, written by Eloí Bocheco, whose texture points to the work of using verses from the oral tradition to investigate, when possible, the poetic material that may be the inspiration of poems that are today fixed in verbal text. In addition, we intended to understand how Eloí Bocheco builds her poems, bearing in mind the oral poem (song, nursery rhymes, verses, quatrains or four-line stanzas) or other marks of orality – such as popular sayings and other expressions –and the poetry presented by the author, in an exercise of comparison guided by information found in the research of Luís da Câmara Cascudo (1984, 2006, 2012), in the studies of Eloí Bocheco (2002), or guided by the principles of poetry for childhood presented in the previous section. Finally, we sketch some words about what is Eloí Bocheco’s creative process in the writing activity from poems of orality like.

1 Importance, Imagination, and Alterity in the Oral Transmission of Poetry and Childhood

The importance of poetic manifestations of oral transmission is indisputable for the child. Bordini, in *Poesia infantil [Children’s Poetry]* (1991, p. 49), states that the extensive collection of folk poems we have

may imply knowledge devalued by adult society but valued by children due to its initiatory content and non-intellectualized and vitalistic ludicrness (...), it provides the true pleasure of the text, the one in which the reader surrenders body and soul to the enchantments of language.²

Glória Pondé (2017 [1982], p. 229), in a precursor study from her first edition, highlights the “initiatory function of folk poetry,”³ considering the children’s initial steps and their path of encounters with poetic texts throughout life. Lígia Marrone Averbuck (1982, p. 74) develops a similar argument, explaining that the sonority of the language decisively brings the child closer to folk poems and, therefore, is a particular investment of poetry of popular origin and should also be “the first step towards the path of children’s contacts with poetic texts.”^{4,5}

This goes together with Simone Assumpção’s (2001, p. 68) ideas, as it concerns

the first step towards the conquest of a mature reader, who can carry out an emancipatory reading not only about school texts, but also about the world surrounding them. In addition, the children expand their accumulated knowledge, resulting in the configuration of an identity linked to cultural tradition, which is necessary for the formation of citizenship.⁶

Considerations such as Assumpção’s (2001) reaffirm the importance of oral transmission of literature in the childhood period and, therefore, in the present and

² In Portuguese: “Por implicar saberes diminuídos pela sociedade adulta, mas valorizados pela infantil, devido a seu teor iniciático e ludismo não-intellectualizado e vitalista (...) proporciona o verdadeiro prazer do texto, aquele em que o leitor entrega-se de corpo e alma às encantações da linguagem.”

³ In Portuguese: “função iniciatória da poesia folclórica.”

⁴ In Portuguese: “the first step towards the path of children’s contacts with poetic texts.”

⁵ When commenting and citing the essays, we maintain the expression “folkloric poetry” used by the researchers despite problematizing the denomination in the next section. The purpose of preserving such terminology is to point out how each researcher uses the expression and, if applicable, let us understand its uses concerning valuation issues about the orality collection and its specificities. As for the word “folkloric collection,” it is a synonym that Eloí Bocheco, in the theoretical work *Poesia infantil: o abraço mágico* [Children’s Poetry: Magical Embrace] (2002), uses to refer to the poems of orality, alongside “oral tradition,” “popular culture” and other synonyms. The writer’s usage of the expression “folkloric” does not imply disrespect for this repertoire, nor does it denote folklorization as an exoticization of popular culture. On the contrary, it covers the word with meaning of which aura makes its importance worthwhile in the poem’s composition of orality. We chose to use the expression “folkloric collection” only in cases that refer to the set of poems that appeared in Eloí Bocheco’s childhood, as she considers a way to respect her bond with orality.

⁶ In Portuguese: “primeiro passo rumo à conquista de um leitor maduro, que seja capaz de realizar uma leitura emancipatória não apenas dos textos escolares, mas também do mundo que o cerca. Além disso a criança amplia sua bagagem de conhecimento que redundará na configuração de uma identidade vinculada à tradição cultural, tão necessária à formação da cidadania.”

future life of the child, since a mature and “emancipated” reader, as well as the formation of an identity linked to different cultural expressions, especially those that bequeathed us oral poetic manifestations, are essential objectives and need to be pursued in reading practices developed inside and outside school.

Azevedo (2014, pp. 30-31) emphasizes that the poetic text enables the adequate exercise of imagination, pointing out that this possibility is due to the offer and mediation of the word intensified by marks of poeticity. It is the recurrence of contact with this language, whose complex, creative, provocative, and influential organization

maintains incessant subversive potentialities in the face of codes, assuring its recipients the possibility of finding in each new reading new spaces for the hermeneutic adventure. In this context, this contact is characterized by its ability to oppose resistance to a definitive and univocal codification.⁷

Poetic language – whose potential was characterized by Azevedo above – placed at the service of the poem, consequently, at the service of childhood, and herefore, at the service of readers, makes up a system of literary communication, according to the researcher. Its intrinsic properties lead scholars of this scope, such as Angela Leite de Souza (2013, p. 26), to question: what effect would this children’s poem have on the reader? And also to answer,

Surprise is, without a doubt, one of the most effective strategies poetic text uses to capture the reader. Poetry finds particular ways of attracting somebody, whether by the unusual placement of a term in verse, a new meaning given to a known concept, or the invention of a word. Especially when that reader is a child, he/she is a great expert in creating neologisms and mixing senses!⁸

Although the author refers to the written/authorial poem, the surprise she mentions is an effect sought, desired, and promoted by oral poetry and its ways of

⁷ In Portuguese: “maintains incessant subversive potentialities in the face of codes, assuring its recipients the possibility of finding in each new reading new spaces for the hermeneutic adventure. In this context, this contact is characterized by its ability to oppose resistance to a definitive and univocal codification.”

⁸ In Portuguese: “A surpresa, que é, sem dúvida, um dos meios mais eficazes de que o texto poético se vale para capturar o leitor. Quer pela colocação inusitada de um termo no verso, quer por um novo significado dado a um conceito conhecido, quer pela invenção de uma palavra – a poesia encontra jeitos especiais de atraí-lo. Ainda mais quando esse leitor é uma criança, a grande especialista em criar neologismos e misturar sentidos!”

dealing with the layers (sonorous, semantic, imagistic) of the poem, with emphasis on the semantic layer, focused by the researcher as can be seen in the citation.

The point of intersection of the authors gathered here is the belief that children are privileged in creativity and imaginative resources, an aspect also highlighted by Costa (2006, p. 208), who sees childhood as the “period in which thought wanders most, in freedom, in images and rhythms.”⁹ The author compares the imagination of the adult and the child and highlights the potential of the little ones about the grown ups:

We narrow our minds in the search for metaphors of the first degree, those of which bad poets serve to fill their prosaic text. The children, not yet entirely dominated by this oppressive objectivity, allows themselves, like primitive people, to imagine other worlds and possible ones. So, the children’s metaphors create an analogy of profound beauty and seductive charm. For this reason, literature for any age tries to recover the childhood of words to create possibilities of beauty, as the symbolists, the surrealists, and those who worked with the absurd and borderless lyricism (Costa, 2006, p. 167).¹⁰

Azevedo (2014) is emphatic in explaining how the child’s imaginative capacity is enhanced when receiving literary manifestations, especially those that relate to experiences with the poetic text:

Playing with words and accumulating signifiers, discovering the affective and expressive value of rhymes and rhythms, deconstructing words into syllables and working them out, looking for new associations, being surprised by new uses, represents, deep down, a possibility of knowing another side of things. This creative side allows the child to dream and play freely from the routinization of semiotic experiences, generators of stereotypy and commonplace, and the word regains its illocutive strength and perlocutive capacity (Azevedo, 2014, p. 29).¹¹

⁹ In Portuguese: “período em que o pensamento mais divaga, em liberdade, em imagens e ritmos.”

¹⁰ In Portuguese: “Estreitamos nossa mente na busca de metáforas de primeiro grau, aquelas de que servem os maus poetas para recheiar seu texto prosaico. Já a criança, ainda não totalmente dominada por essa opressiva objetividade, se permite, assim como os povos primitivos, imaginar outros e possíveis mundos. E, para tanto, metaforiza, cria analogias, de profunda beleza, e sedutor encanto. Por essa razão, a literatura para qualquer idade, tenta recuperar a infância das palavras para criar possibilidades de beleza, como o fizeram os simbolistas, os surrealistas, os que trabalharam com o absurdo e o lirismo sem fronteiras.”

¹¹ In Portuguese: “Brincar com as palavras e com a acumulação de significantes, descobrir o valor afetivo e expressivo das rimas e dos ritmos, desconstruir as palavras em sílabas e trauteá-las, procurar novas associações, surpreender-se com novos usos, representa, no fundo, uma possibilidade de conhecer um outro lado das coisas, um lado criativo que permite à criança sonhar e jogar: libertada da rotinização das experiências semióticas, geradoras da estereotipia e do lugar-comum, a palavra readquire a sua força ilocutiva e a sua capacidade perlocutiva.”

The researcher's considerations are valid for poetry in general and even for the poetic text without audience distinction. Regarding the emphasis of this research, the reviews strengthen the idea that oral transmission of poetry has its artistic-creative value because, just as in the written poem, "the word regains multivocal essence, becoming capable of allowing the reader to recognize it as a living body, manageable in its affective and expressive multimodality" (Azevedo, 2014, p. 29).

The manifestations of oral poetry, when resizing the word by non-utilitarian principles, also give rise to an understanding of *langue* and language from a playful dimension, an aspect pointed out by Azevedo (2014, p. 28):

(...) rhymes, nonsense rhyme, tongue twisters, alliterations, that is, textual elements that, proceeding with unusual and unexpected associations of words, often transgress the semanticism of practical uses of language, emphasizing the sense of transrationality of language and originating, through its numerous phonic-iconic suggestions, a vision of language as an entity that finds in its playful dimension one of its essential functions: to concretize this presence of the Other, who, in this case, reveals oneself by an explicit claim to the right to imagination. In numerous situations, humor is born from the apparent presence of absurdity and nonsense.¹²

The presence of the Other implies one's existence; therefore, the author mentions the idea of otherness, the recognition of this existence, in the fragment and other parts of his study. Discussing alterity in literature for children is as appropriate as necessary, as it is evident (although little discussed in studies of the area). Furthermore, it is a matter of recognizing, since that period, that "[literature], when true, feeds on the experience and vital consciousness of those who [produce it],"¹³ as María Teresa Andruetto (2017, p. 137) mentions. In this way, grown ups and children "use literary

¹² In Portuguese: "(...) rimas, lengalengas, trava-línguas, aliterações, isto é, elementos textuais que, procedendo a associações inusitadas e inesperadas de vocábulos, transgridem frequentemente o semanticismo de usos utilitários da língua, sublinhando o sentido de transracionalidade da linguagem e originando, pelas suas numerosas sugestões fónico-icónicas, uma visão da língua como entidade que encontra na sua dimensão lúdica uma das suas funções essenciais, concretizam essa presença do Outro, que, neste caso, se revela por um reclamar explícito do direito à imaginação. São, de facto, numerosas as situações nas quais o humor nasce da presença ostensiva do absurdo e do *nonsense*."

¹³ In Portuguese: "[a literatura], quando verdadeira, alimenta-se da experiência e da consciência vital de quem [a produz]."

material to expand the limits of their existence, as we need access to other lives and worlds (...)” (Andruetto, 2017, p. 137).¹⁴

Azevedo (2014), likewise, perceives in the Other the imaginative potential that can, through the exploration of the playful dimension of language, lead the child to reach new levels of this faculty because it is with the Other that the child imagines it is from his/her imagination; that the child exercises, stimulates and expands it. Thus, it opens a channel for otherness. The recognition of the presence of the Other also implies the formation of an identity linked to cultural diversity, as Assumpção (2003) proposes, since such intention is only possible if the presence of the Other is respected once citizenship is built in this space of recognition and respect, therefore of otherness.

2 Denomination, Characterization, and Valuation Revised in Time

The works that deal with literature for children present, as convention, a chapter on the poetic genre, that is, on the poems intended for children. As expected, this chapter refers to the relationship of this literary genre with oral transmission of literature. On occasion, a parallel is usually presented between oral poetry – almost always called “folkloric” – and written or “artistic” poetry, in an openly didactic opposition, as if the comparison favored understanding and, between these poles, there were no discussions that would give rise to the most relevant debates.

Discussions like this are of little interest to us because they favor an approach that constantly opposes the two manifestations, exploring the idea that the first is inferior and subaltern. They, in fact, treat with elitism cultural manifestations that are not based on written language of their conventions, considering the lyrical genre. Furthermore, we are interested in understandings and approaches that foster the broadening of these discussions. This way we can establish reflections beyond the knowledge that oral poetry, due to its popular origin; its authorship not precisely identified in the face of temporality; and its transmission by oral performance, possesses impoverishing aspects in face of the written poetry which, due to its “formal” elaboration, is aesthetically favored. This type of confrontation is no longer valid – if ever was – if we consider that such are distinct cultural manifestations that reveal

¹⁴ In Portuguese: “valem-se do material literário para expandir os limites de sua existência, pois necessitamos ter acesso a outras vidas e outros mundos (...)”

identities or cultural traditions. For that reason, it does not need immediate opposition to establish their singularities and importance in the context of childhood and poetic production aimed at children.

Why should we not attribute values such as those expressed in the terminology: “folkloric poetry,” and “artistic poetry” nor separate the two categories highlighted here by comparative bias? First, due to the issues we have already mentioned. Second, because bringing them closer together, observing them in constant dialogue and exchange potentially favors the main argument of our research, since the *corpus* of analysis – the poems *Batata cozida, mingau de cará* (2006) – perceives both occurrences in the same poems, as it will be demonstrated. Thirdly, because we already have theoretical references that allude to the point we have highlighted.

Debus (2006) does not use the denominations “folk poetry” and “artistic poetry” because she considers that there is aesthetic value in folk poetry, and that the second one should not be used to designate only written compositions. Thus, the researcher explains that poetry manifests itself concretely. It gains the verbal form through both orality and written form. Based on this understanding, she proposes the following denomination:

The first originates in *orality* – these poetic compositions cross generations and are established in different geographical spaces and often with the same force, even in other areas. How many variations can be found in the same nursery rhyme or song? They transform by gaining new life in the mouth of who receives them. The records of these compositions can be easily found, as many researchers have already dedicated themselves to perpetuate them through the writing method (Debus, 2006, p. 54; emphasis in original).¹⁵

The author’s considerations include the idea that oral poetic compositions already have a written record, an assumption that many researchers seem to disregard. The other characterization is presented as follows:

The second manifestation has its origin in **writing**. Many poets dedicate themselves to playing with words, presenting children with

¹⁵ In Portuguese: “A primeira tem sua origem na *oralidade* – essas composições poéticas que atravessam gerações e se estabelecem em espaços geográficos distintos e muitas vezes com a mesma força, mesmo que em espaços diferentes. Quantas variações podem-se encontrar da mesma parlenda ou cantiga? Elas transformam-se ganhando nova vida na boca que a recebe. Os registros dessas composições podem ser encontrados, pois muitos pesquisadores já se debruçaram sobre elas para perpetuá-las, também através da escrita.”

the playfulness of the poetic text, with its rhymes, rhythms, and sonorities. The poetic expression is transgressive by deautomatizing everyday things. In this world of the poet, inanimate things come to life, and everything becomes an enchantment of illogical logic (Debus, 2006, p. 55; emphasis in original).¹⁶

In the researcher's understanding, the artistic work permeates the two manifestations, which is easy to understand if we observe the examples she mentions, and the poetic texts intended for childhood in general. In addition, the sound aspects, features of orality, and playful games that resemble the oral poem are present in the researcher's characterization of the written poem. Orality and writing, from the perspective of poetic text, can be seen as hybrid concepts, which mix and reprogram, following the dynamics of the art and its changing nature.

However, the written poem will never encompass the diversity of elements that make up the enunciation of oral poetry, which is unique and unrepeatable and puts the verse into performance. In other words, the oral poem is part of a set in which the verbal text is articulated with the sounds of its vocalization, the corporeality of the person who vocalizes it, and the circumstances of its accomplishment. In this line of reasoning, Xavier and Sousa (2022, p. 118; emphasis in original) highlight: "Unlike written poetry, already recorded and fixed verbally, oral poetry presents a *moving* aspect that relates to a constant act of (re)creating and (re)signifying, subject to the *conditions of its production*."¹⁷ These conditions place, in the same space and under the same circumstances, those who speak poetically and watch, composing what Xavier and Carvalho (2002) considers to be a complex theoretical-methodological network in which the study of oral poetry is located. Despite our interest in this research, if we turn to the analysis of the fixed text, the path of oral poetry and its specific poetics should be remembered, as Debus (2006) highlighted in her proposed classification.

Bordini (1991), in *Poesia infantil [Children's Poetry]*, comments on a poem addressed to childhood and highlights that the poetic property of literature goes far

¹⁶ In Portuguese: "A segunda manifestação tem sua origem na *escrita*. Muitos são os poetas que se dedicam a brincar com as palavras, apresentando às crianças a ludicidade do texto poético, com as suas rimas, os seus ritmos, as suas sonoridades. A palavra poética é transgressora ao desautomatizar as coisas cotidianas, nesse mundo do poetar, as coisas inanimadas ganham vida, e tudo se torna encantamento de uma lógica ilógica."

¹⁷ In Portuguese: "Ao contrário da poesia escrita, já registrada e fixada verbalmente, a poesia oral apresenta um aspecto *movente* que institui nela um ato constante de (re)criar e (re)significar, sujeito às *condições de produção*."

beyond the idea that many adults have of childhood, touched by an infantilized notion of this period. In this context, the author states:

This pleasure for strangeness, supported by the surprising connection and amplified by structural repetitions, is associated, together with the child consumer, with the joy of the game, also an iterative, free simulator, seeking to rearrange the real within a scheme that is not only mental (the semantic level of the poem) of understanding but also physical, of bodily participation (the phonic level of the poem) (Bordini, 1991, p. 13).¹⁸

Can such pleasure and level of interaction only be expected by contact with the written poem, or does oral poetry reach this level of aesthetic provocation? Along with the analyzed poem, the comment makes us realize that the idea of aesthetic-creative use of language is not linked to the notion of authorship, as some experts make us believe. Manifestations of poetic language pointed out by Bordini appear in the poems of orality, commonly known by their collective authorship.

In the same line of thought, we can consider another point of reflection of Bordini (1986, pp. 38-39):

Children's poems, popular or cultured in the various modalities of origin, sometimes oriented to the bodily enjoyment of sound, the fantastic pleasure of images, and to the ideological game with the reader's existence, constitute a cognitive challenge for the child. The gratuitousness inherent in these very different types of play with words – when artistic and not academic – drags the little reader into a mental situation of everything possible; things which in everyday life may be seen with furrowed eyebrows. This ranges from the breaking of linguistic patterns to the subversion of the conventions of appropriation of the real.¹⁹

¹⁸ In Portuguese: “Esse prazer da estranheza, apoiado na conexão surpreendente e amplificado pelas repetições estruturais, associa-se, junto ao consumidor infantil, ao prazer do jogo, também iterativo, gratuito, simulador, buscando rearranjar o real dentro de um esquema não apenas mental (o nível semântico do poema) de entendimento, mas também físico, de participação corporal (o nível fônico do poema).”

¹⁹ In Portuguese: “O poema infantil, nas diversas modalidades de origem, popular ou culta, orientado ora para o gozo corporal do som, ora para o prazer fantástico das imagens, ora para o jogo ideológico com a existência do leitor, constitui um repto cognitivo para a criança. A gratuidade inerente a esses tipos tão diversos de brincadeira com palavras – quando artísticos e não professorais – arrasta o pequeno leitor a uma situação mental em que se pode tudo o que na vida cotidiana é visto com sobrancelhas franzidas, desde a quebra de padrões linguísticos até a subversão dos moldes de apropriação do real.”

The games or creative proposals with words that operate in the three instances (bodily enjoyment through the sound chain; fantastic pleasure; and ideological play with the reader's existence) are associated with the two modalities of origin mentioned by the researcher: popular and cultured. Both also operate towards a performance beyond everyday sphere of ordinary events within the poem (fantastic pleasure), guaranteeing that childhood will be respected in the poem's context (the ideological game concerning the reader's existence). In the researcher's words, the threat to both modalities is the non-operation of poetic investment and its replacement by didactic-pedagogical intention. In this way, what intimidates and annihilates the poetic potential of poems addressed to children is not the oral nature of their material, nor the features of oral poetry present in children's poetry, but the didactic orientation, which relies on the reader's pedagogical submission.

Bordini (1991, p. 11) mentions that the pedagogical vocation of Children's Poetry²⁰ will manipulate the resources of orality, depriving the poem that comes from this category of spontaneity and other characteristics that are specific to it to imprint in poetic writing the themes of school life and its pedagogical program: "Until today, we can find survivals of this attitude in the use of quatrain of poems to instill good habits, as practiced in all kindergartens in the country."²¹ In this sense, the misdirections by which the poem of oral tradition is conducted to meet pedagogical demands damage the essential traits of oral poetics, making it a didactic artifact, an insult that lyrics and literature for childhood constantly suffer. When this investment occurs in the manipulation of orality resources, it becomes an even greater dishonesty because such poetry, in its genesis, does underestimate the child's capacity, being the one that most awakens the readers' sense of play and sound of the listeners, viewers, players.

It is important to note that Carlos Augusto Novaes (2013), in *Elementos de composição poética: noções básicas* [*Elements of the Poetic Composition: Basic Features*] does not separate manifestations that originate in orality from those that

²⁰ It is the correspondence of the children's poem to the child's characteristics, expressed in these words by Bordini (2006, p. 256): "For this [i.e., to assert its pedagogical vocation] verse is the most viable: it supports memorization through rhyme and meter; it is brief so as not to distract attention; and it embodies in images the abstractions that are desired to be inculcated" [In Portuguese: "Para isso [ou seja, para fazer valer a sua vocação pedagógica] o verso é o instrumento mais viável: apoia a memorização pela rima e pelo metro, é breve de modo a não dispersar a atenção, e concretiza em imagens as abstrações que se desejam inculcar."]

²¹ In Portuguese: "Até hoje encontram-se sobrevivências dessa atitude no uso de quadrinhas para incutir bons hábitos, como o praticam todos os jardins de infância do país."

presuppose the written record, enabling another framework that does not observe aspects such as the authorship or origin of the poems. Thus, the author highlights, among the various verses that are born from the combination of rhymes and other sound games (alliteration, pun, onomatopoeia, and paronomasia), the tongue twister; among the poetic forms (ABC, acrostic, *cordel*, haikai, limerick), the lullaby, the nursery rhyme, and verse. This transversal classification may seem like a simple reframing. However, it is the most appropriate because it does not base on valuation issues, that is, those observed in poems linked to oral tradition with less formal elaboration and those with a written record.

3 Usage, Intertext, Dialogue Between Manifestations or Poem of Oral Inspiration

In poetry addressed to childhood, the resource of merging the two universes and their poetic contingents – the orality and the written or authorial poetry – is often used. Eloí Bocheco (2002), in her theoretical-poetic work, states that the dialogue with the folkloric collection “is part of the project of incorporating children’s daily life into the more recent poetry” (Bocheco, 2002, p. 67).²² In this perspective, the poet essayist mentions that “contemporary children’s poetry seeks to create a close relationship with the linguistic and experiential universe of the child” (Bocheco, 2002, p. 67).²³

Azevedo (2014, p. 30) is concerned about explaining how the relations between the known (the poetics of orality) and the poems inspired by these resources take place:

Suppose the elements of traditional oral literature thus constitute a kind of seminal magma for subsequent processes of transformation and recreation. In that case, they are also functionally configured as elements of high relevance in literary communication.

As a holder of an encyclopedic competence that is not yet very broad, the child, depending on the socio-cultural community in which he or she is part and with which he or she shares experiences, has some knowledge accumulated from his or her interaction with texts from traditional oral literature, a result of belonging in a community (...). In this sense, the child’s re-encounter with images, symbols, conventions, themes, or styles, which are already known by him/her,

²² In Portuguese: “faz parte do projeto de incorporação do cotidiano infantil à poesia de anos mais recentes.”

²³ In Portuguese: “a poesia infantil de feição contemporânea procura criar uma relação de proximidade com o universo linguístico e experiencial da criança.”

through these processes of community sharing of collective memory, helps him/her cooperate interpretively with the text.²⁴

Literary communication comprises a broad and intense process involving the set of cultural references with which children get in touch as soon as they enter the cultural space. This is reflected in the collection of texts, especially literary ones, that those children will encounter during life. In the case of the focus of this work, we observe the initial stage of this journey, where the manifestations of oral tradition literature are found; and in the children's continuing steps. That is, we observe the possibility for the child to rediscover traces of the initial/previous stage, which provides the opportunity for greater and more effective participation in the context of the poetic text through the recognition of the collective memory represented there. The satisfaction that this reunion means for the reader has, according to Azevedo (2014, p. 30), "a fundamental dimension so that, as the child acquires experience, he or she can exercise readings from other levels and interact with texts that are progressively more complex and playfully disruptive of his/her pre-defined expectations."²⁵

The Portuguese researcher also highlights the importance of literary manifestations of oral transmission to conquer space and keep living in face of the investment of written literary language and technological resources. In his words:

Undervalued, compared to written literary transmissions, literary manifestations of oral transmission reveal themselves as a relevant *intertext* in children's literature. Thanks to their incorporation in literary writing for children, these literary manifestations still constitute a living literary form today in a literate and technologically evolved society (Azevedo, 2014, p. 25, emphasis in original).²⁶

²⁴ In Portuguese: "Se os elementos da literatura tradicional oral constituem, assim, uma espécie de magma seminal para processos de transformação e de recriação posteriores, eles configuram-se também funcionalmente como elementos de elevada relevância no processo da comunicação literária. / Sendo detentora de uma ainda não muito alargada competência enciclopédica, a criança, em função da comunidade sociocultural em que se integra e de que partilha as experiências, possui algum saber acumulado da sua interação com textos da literatura tradicional oral, fruto, ora da sua pertença a uma comunidade (...). Neste sentido, o seu reencontro com imagens, símbolos, convenções, temas ou estilemas, já seus conhecidos, por via desses processos de partilha comunitária de uma memória coletiva, auxilia a criança a cooperar interpretativamente com o texto."

²⁵ In Portuguese: "dimensão fundamental para que, à medida que for adquirindo maior experiência, possa exercitar leituras de outros níveis e interagir com textos progressivamente mais complexos e ludicamente abaladores das suas expectativas pré-definidas."

²⁶ In Portuguese: "Infravalorizadas, quando comparadas com as transmissões literárias escritas, as manifestações literárias de transmissão oral revelam-se um relevante *intertexto* na literatura infantil e é, em larga medida, graças à sua incorporação na escrita literária para crianças, que essas manifestações

In the excerpt, the author also points out the tendency for oral poetry to be devalued compared to written poetic expression despite its recognized and assimilated importance as an intertext of great significance in poetic production aimed at children. This bias interests us in this research, which emphasizes the use or direct incorporation (so to speak) of the oral poem in authorial writing. This procedure considers oral poetry the verbal matrix of written and authorial creation. In *Poesia infantil: amanheceres, denomes e invenções*, [*Children's Poetry: Sunsets, Naming and Inventions*] Costa (2006, p. 209) refers to another category of intertextuality: "Poetic art refers to interiorities, sensations, heard/lost melodies in immemorial times and recovered at the specific moment of reading. Songs, nursery rhyme, and verbal games form the basis of texts that rooted the experience with poetry."²⁷

In expanding this thought, the author mentions the poems of Cecília Meireles and José Paulo Paes as intertexts of the initiatory poetry mentioned in the fragment, not because they take advantage of verses or expressions from the repertoire of oral poetry at a textual level, but because there are, among them, sound nuances and a sensitive relationship with words, which configures the suggested intertextual approach.

By proposing the approximation of the recreated text of the oral matrix with intertextuality – in the sense of dialogue that intertextuality commonly has in literary studies – Azevedo and Costa open another path of understanding Eloí Bochecho's poetic work because the intertextual game manages to explain and, at the same time, name the writer's creative process, as it will be demonstrated below.

Eloí Bochecho (2002), in "Palavra de todos, palavras de sempre: o diálogo com o acervo folclórico" ["Word of All, Words of Always: Dialogue with the Folkloric Collection"], a prominent chapter of the work *Poesia infantil: o abraço mágico* [*Children's Poetry: A Magical Embrace*], presents theoretical considerations that reveal serious research on the subject, as well as ample exemplification of oral poetic manifestations. That is an opportunity in which the writer makes use of poems from modernism and contemporary poetry intended for childhood, in addition to using

literárias constituem ainda hoje, numa sociedade alfabetizada e tecnologicamente evoluída, uma forma literária viva".

²⁷ In Portuguese: "A arte poética remete a interioridades, a sensações, a melodias ouvidas/perdidas em tempos imemoráveis e recuperadas no instante mesmo da leitura. Cantigas, parlendas, jogos verbais formam a base de textos que enraizaram a vivência com a poesia."

examples from her repertoire, unpublished poems at the time of the publication of her work, but which has already made up the initial set of the collection that interests us in this study.

Batata cozida, mingau de cará (2006), winner of first prize at the *I Concurso: Literatura para Todos [1st Contest Literature for All]*, in the oral tradition category. Eloí Boheco's literary project in this collection is to bring the reader closer to orality repertoire slightly reworked with authorial touches and adjustments—the forty poems of the collection dialogue in different ways with the poetry of oral tradition. Our considerations are guided, in general, by the theoretical orientations that we listed in the previous sections. However, we will not proceed to the analysis of each poem and its classification, taking into account “the forms of popular imagination”²⁸ that Eloí Boheco (2002, p. 68) mentions: “quatrains, nursery rhymes, games, children's lullabies, tongue twisters, circle games, work chants.” According to our point of view, our exploration follows an adherence to the most creative and inventive occurrences.

The first verse of the work – which gives name to it – opens the poem *Trovinhas [Children's chants]*, composed of eighteen stanzas that are considered verses (the “little chants” in the title), which allude to the *desafios* [disputes], “poetic dispute, partly sung, partly improvised among the singers” (Casudo, 2012, p. 260).²⁹ Although Casudo informs that this genre, inherited from the Portuguese, can be found mainly in the Northeast (more in the hinterland than on the coast), the researcher notes that it is known throughout Brazil. The distribution of the eighteen stanzas of Eloí Boheco's poem and other occurrences of the genre, included in the work, can serve as evidence of this inheritance. As an example, we highlight the following stanzas:³⁰

Batata cozida, mingau de cará [Cooked Potato, Yam Porridge]
A beautiful girl who comes from Pará
Stop singing, stop jumping
Open the circle; she is going to pass.

²⁸ In Portuguese: “as formas da imaginativa popular;” “quadrans, parlendas, jogos, modinhas, acalantos, trava-línguas, brincadeiras de roda, cantos de trabalho.”

²⁹ In Portuguese: “disputa poética, parte cantada, parte improvisada entre os cantadores.”

³⁰ It is essential to highlight that the explanations about the poems and verses are related to the Portuguese version. We have tried to find correspondence in the rhyme regarding the translated stanzas, but unfortunately, it was impossible in all the cases. Thus, we have attempted to cause the same effect, sometimes by changing the rhythm and sound, even if not in the same place, in the source and target language, by combining words that would not affect the grammar or the meaning.

(...)

I have no place no roof
Neither a relative
I'm the son of a hill
Grandson of the sunset.

Quince tree, hang the branch
I want to harvest quince
Quince tree, what do I do
to find the love that I belong to?

Back there on that hill
there is an avocado tree
who wants to marry me
appear in the yard (Bocheco, 2006, pp. 15-16).³¹

The title verse was not chosen randomly; on the contrary, it is a mouthpiece for the oral culture of the work it represents. In a conversation with the author, she tells us that many of the quatrains (or little verses) she heard in childhood began with the verse “*batata cozida, mingau de cará,*” an expression that worked as “pull verse.” Due to its sonority, it was a very appropriate tone to rhyme. Eloí Bocheco’s work was to pull, from this tone, other verses from her poetic memory and add them to other poems. She elaborates on the rhythm and tone of orality and her poetic memory.³² Moreover, forty poems make up the collection verse by verse, stanza by stanza. Perceived by this bias, the title verse teaches us – without resorting to the academic or didactic tone of many writings intended for childhood –the spontaneity and revival of constructed compositions of this nature by the poetic doing itself.

³¹ In Portuguese: “Batata cozida, mingau de cará / Moça bonita que vem do Pará / Parem de cantar, parem de pular / Abram a roda que ela vai passar. // (...) // Eu não tenho eira nem beira / Nem sequer algum parente / Sou filho de uma colina / Neto do sol poente. // Marmeleiro, penda o galho / Que eu quero colher marmelo / Marmeleiro, o que é que eu faço / para encontrar o amor que eu quero? // Lá atrás daquele morro / tem um pé de abacateiro / Quem quiser casar comigo / apareça no terreiro.”

³² *Babau do Pandeiro*, composer and famous singer from Ceará, inserted the verse in the song “*Mingau de cará,*” whose lyrics have his signature. In the statements about his compositions, which can be found on the Internet, the poet explains that he gathers the collected repertoire of the cultural manifestations with which he came into contact and, from them, with the knowledge the writer has about the musical and poetic resources, he composes the lyrics of his songs, as well as the musical arrangements. Babau do Pandeiro’s creative process signals the characteristic of the popular manifestations, represented here by the music, the use poetic resources, specifically those that deal with orality. We observe the same process in the poetics of Eloí Bocheco, who, on the other side of the country, uses the same expression in the elaboration of her poem, allowing us to perceive, as we mentioned, the way of weaving verses (warping) that bring together what time has already deliberated as collective authorship and the resources of declared authorship.

Understanding Eloí Bocheco's creative process is also a reading key for poetry created from orality and other elements of the folkloric collection. Furthermore, the points of connection and intersection like these unite readers from different regions of the country around the same poetic motifs. At the same time that the poems in this category introduce them to new developments, in this case, the verses and stanzas that are the creation of the author. Considering the wide distribution and reception that the work had³³ – and the fact that it initially comprised a collection for EJA student³⁴ readers – the poems reached and interacted with a large group of readers even more heterogeneous than children. In this way, different readers can find additional access to the work and the imaginary it translates, enabling different paths guided by the different ways they relate to orality and its poetic collection.

According to Cascudo (1984, p. 172), the quatrain is the most recurrent structure of verses or challenges and is the original form of this poetic manifestation. Sestet – a composition of six verses –, for example, emerged in the last years of the 19th century, and, subsequently, other variations appeared, according to the researcher. *Quatro pés* [Four Feet] refers to the four verses: “*Quatro pés* were the same as the quatrain, from seven syllables, the oldest form of the *sertanejo* [hillbilly] dispute” (Cascudo, 1984, p. 172). In *Vaqueiros e cantadores* [Cowboys and Chanters] (1984), the researcher dedicates a chapter to the disputes and details characteristics such as the antecedents of this poetic occurrence, the instruments used in the intervals of the declamations, the recurring themes, how the invitations, the questions, and the answers are given, how the battle occurs, enriching the chapter with a large number of examples.

The sample allows us to see that Eloí Bocheco's first task in the poem is to collect the verses, the poems in the form of quatrains, and to register them in the written word, making the adjustments (arrangements) that her memory and her poetic work allows and requires. In this context, the last transcribed stanza has numerous variations, in which the first two verses are the repeated structure (with minor variations in the fruit tree). The last two are usually improvised, recreated in various festive and cultural

³³ It still has, as it is available in the collections of Brazilian public libraries in significant quantities and digital archives on several MEC platforms.

³⁴ The acronym EJA, which stands for “Educação de jovens e adultos,” can be translated into English as “Youth and Adult Education” or “Adult and Youth Education,” is used to refer to the educational system intended for people who did not complete their formal education during the conventional student age and wish to resume it in adulthood.

contexts, such as school activities recreation, often recited or improvised when someone needs to pay a forfeit in the circle games.

Regarding metering, we noticed variations occur in the same stanza. The rhyme scheme is also not repeated in all quatrains: the opening stanza, for example, has paired rhymes (AABB). In the other stanzas, there is an effort by the writer to keep the second and fourth verses of each quatrain rhyming. That is because the construction project of this poem is not the easiest to execute. Unlike other poems which the sound adequacy can be solved by nonsense, here Eloí Bochecho needs to preserve the content of the *trovinhas* in a semantic field. Despite being in the polysemic area of the poem, the its meaning communicates a particular content on the plane of objectivity.

The lyrical voice that talks to the quagmire in the penultimate stanza transcribed, asking him for love advice resembles the *Cantigas de amigo* [Love Sonnets] from the Middle Ages. They come from the beginning of Portuguese Literature, known as *Troubadour Poetry* [Trovadorismo]. This occurrence takes us back to a note by Câmara Cascudo (2012, pp. 260-261), who, when gathering information about the dispute, points out the presence of disputes or conflicts in the oldest historical periods and their presence during medieval Europe. The *Cancioneiros* [Songbooks] (written collections) of Portuguese troubadourism bear witness to the intense production of *tenções* [tensions] – a name they also received in the Iberian region – in at least four modalities: *d'amor*, *d'amigo*, *d'escarnho* and *maldizer* [of Love; of Friendship; of Scarn; of Curse]. Eloí Bochecho's verses in the stanza in question seem to recover the details we mentioned in the paragraph's opening, and we commonly associate them with a friend's songs.

“Rhyming sayings” is a poem that welcomes thirty-five well-known “sayings,” which are collected (received a written record) and arranged in the structure of a poem of eight paired rhyming quatrains. They appear in consecutive verses in pairs, in AABB format. Sayings, proverbs, and idiomatic expressions, among other synonyms that we can find for the “sayings” in the title of Eloí Bochecho's poem, are maxims “applying to moral direction, behavior, warning; in brief, facilitating immediate memorization”

(Cascudo, 2012, p. 583).³⁵ Eloí Bocheco (2002, p. 85), in her theoretical-poetical book, describes them as follows:

The sayings or proverbs contain an accurate conclusion in the produced slowly due to past experiences. They bring together such diverse live experiences that they apply to the most varied situations of the present life. Therefore, a saying is evoked whenever someone wants to associate, empirically and by conclusion, a past event with current events of the same type. If someone is undecided about whether or not to take advantage of an opportunity that presents itself, it is not rare for someone to quote that old saying: “A bird in the hand is worth two in the bush.”³⁶

Eloí Bocheco’s poetic construction can mirror her considerations, as well as those of Cascudo (2012), due to the variety of themes that the sayings bring to the poem and the diversity of knowledge and empirical knowledge that are articulated in the verses and stanzas. Here are some that we sampled from the set:³⁷

Don’t look a gift horse in the mouth.
The basket-maker who makes one makes a hundred more
A snake doesn’t give birth to a bird
The wine gets better as it gets older.

With a mouth full of water, no one blows
You choose the crochet stitch in the sample
A crown doesn’t cure a headache
In a recipe that worked, please keep it the same!

(...)

The spider lives off what it weaves
In the owner’s eye, the sheep grows
Each one knows where the shoe hurts.
Even the saint is suspicious when the offer is too much (Bocheco, 2006, pp. 35-36).³⁸

³⁵ In Portuguese: “valendo da direção moral, conduta, advertência, em breves palavras, facilitando a memorização imediata.”

³⁶ In Portuguese: “Os ditados ou provérbios encerram uma conclusão apurada no fogo brando da experiência pretérita. Reúnem uma multiplicidade tal de vivências apreendidas que se aplicam as mais variadas situações da vida presente. Por isso, um ditado é evocado sempre que alguém quer associar, empiricamente e por conclusão um acontecimento passado a acontecimentos atuais da mesma espécie. Se alguém fica indeciso sobre aproveitar ou não uma oportunidade que aparece, não é nada difícil que alguém cite aquele velho ditado: “Cavalo encilhado só passa uma vez!”

³⁷ Note: The proverbs belong to the Brazilian culture. They do not have exact equivalents in English.

³⁸ In Portuguese: “De cavalo dado não se olham os dentes / Cesteiro que faz um cesto faz um cento / De cobra não nasce passarinho / Quanto mais velho melhor o vinho // Com a boca cheia d’água ninguém assopra / O ponto do crochê se escolhe é na amostra / Coroa não cura dor de cabeça / Em receita que deu

When they appear in the poem's structure, the sayings are not modified in their content. When they become verses and then stanzas through the displacement of everyday life into the poem, they are slightly adjusted so that the combinations favor the sound cadence at the end of the verses (the composition of the paired rhymes). Eloí Bocheco's work makes us understand the results of poets' labor in the folklore collection. It makes us realize to what extent she interferes in co-authorship of the material collected from oral sources. The adjustments she makes are few, a change here and there to favor the rhyme scheme and to keep track of the meaning. This procedure is so significant in the specific case of this oral genre, the saying. The reading of the poem can represent to the reader the exercise of recognizing, in the reorganized constructions, the exact meaning already known in the expressions used in the cultural space.

Tangolomango recovers in content and – to a certain extent – structure, a nursery rhyme investigated by Cascudo (2012, p. 674), who explains that, at the end of each verse sung, one of the children has to quit the game. The expression that gives title to the poem means “to die,” to have a malaise, a *tangolomango*, which is easily assimilated in the course of the stanzas:

There were eight little ants
living in a *tagete*
One had a *tangolomango*
and out of them, there lasted seven.

Of the remaining seven
One drowned in the dew
Another left with a Great Kiskadee
and there were five near me.

Of these five that remained
One tripped over a duck
and out of the five, there were four.

(...)

From the two who were there
One slipped into the foam
and there's only one left.

certo, não mexa! // (...) A aranha vive do que tece / No olho do dono é que o carneiro cresce / Cada um sabe onde o sapato aperta / Até o santo desconfia quando é demais a oferta.”

Bakhtiniana, São Paulo, 18 (4): e62315e, Oct./Dec. 2023

All content of *Bakhtiniana*. Revista de Estudos do Discurso is licensed under a Creative Commons attribution-type CC-BY 4.0

This one who stayed there
was playing solitaire
She had a *tangolomango*
and the offspring end (Bocheco, 2006, pp. 24-25).³⁹

The researcher found remote records of this kind of poetry in Europe (Portugal, France, and Spain), where the song presents, in its genesis, the enumerative and regressive format that we perceive in Eloí Bocheco's poem. The most common version is the Portuguese version, which presents a group of *marrafinhas* [women, sisters] who die successively, one by one. The number and the characters vary, though. For instance, there is a version, best known in Portugal, which begins with twenty-four *marrafinhas*, for an audience of adults, is sung and danced by adults; there is another Mexican version with ten *perritos* [dogs]. Cascudo (2012, p. 274) states that "in Brazil, where those elements went to, it is only a chant (...) or a nursery rhyme (...) which will ideally be linked to enumerative essays by decreasing image association."⁴⁰ We notice this because the essential elements are relocated from other cultural spaces. However, the variations are as many as the wills and needs of their players, prose writers, and poets. Eloí Bocheco, in turn, uses a group of seven little ants, which inventively die to the end of the lineage.

The *Tangolomango*, a decreasing mnemonic nursery rhyme, is a resource widely used in the literature for childhood produced in Brazil. Some of these productions are very close to orality, fixing in the verbal text resources used in oral poetics; some others only remind the descending enumerative structure. In the first case, the version collected by Sílvia Romero, *O Tango-Lo-Mango*, mentioned by Cascudo (2012) in the Folklore Dictionary, circulates through the spaces of cultural animation and initiation to reading. The same happens to the version by José Mauro Brant (2002), *As nove filhas* [*The Nine Daughters*], found in the CD *Contos, Cantos e Acalantos* [*Tales, Chants and Songs*]. The book *As dez filhas do seu João* [*The Ten Daughters of Mr. John*], written by Fábio Sombra (2010) and illustrated by the carpets of *Grupo Costurando Histórias* [Group

³⁹ In Portuguese: "Eram oito formiguinhas / morando num tagete / Deu tangolomango numa / e das oito ficaram sete. // Das sete que restaram / Uma se afogou no orvalho / Outra partiu com um bem-te-vi / e ficaram cinco que eu vi. // Dessas cinco que restaram / Uma tropeçou num pato / e das cinco ficaram quatro. // (...) // Destas duas que ficaram / Uma resvalou na espuma / e restou apenas uma. // Esta uma que ficou / foi jogar paciência / Deu tangolomango nela / e acabou-se a descendência."

⁴⁰ In Portuguese: "no Brasil, para onde vieram os elementos, é apenas uma parlenda (...) ou cantiga de roda, (...) que ligar-se-á idealmente aos ensalmos enumerativos pela associação da imagem decrescente."

Sewing Stories], is also a pertinent example of the first case. The author revisits the *tangolomango Marrafinhas de Lisboa*, the Portuguese version we have mentioned previously, the oldest record we found of this folkloric occurrence, is in the work *Tradições populares de Portugal [Popular Traditions of Portugal]*, by J. Leite de Vasconcelos (1882).

Cascudo (2012, p. 395) informs that the presence of handkerchieves in the clothings is the reason for the poem *Lenços* [handkerchieves], a piece of clothing that reminds us that the identity of a culture is also manifested in the most detailed nuances. The Spanish influenced the usage of this accessory in dances from the Argentine and Paraguayan cultures, which was also brought to Brazilians through shortcuts of the Southern Region, according to Cascudo (2012, p. 395). Cascudo himself questions this information, though, as the handkerchief also appears in some dances in other places of Europe, such as France, Belgium, Hungary, and Czechoslovakia. Cascudo (2012, p. 395) notes that this occurrence is not verified in the North and Northeast of Brazil. About this research, what interests us is the following:

The scarf was also an object signalling the language of love. In the pocket in the suit, with its ends up, it shows firmness; with its ends down, bent, it shows absent love or distrust, bitterness; without showing a single edge, rupture; with a natural flower between the ends, commitment, engagement, faithfulness and reciprocal love; taking it out of the pocket and putting it all back at once, availability, no commitment, free to love; folding the handkerchief in face of the interested being, it shows care, caution, prudence (Cascudo, 2012, p. 396).⁴¹

The use that Eloí Bochecho makes of the signs of this language of love is essentially playful because she does not follow the same coordinates mentioned by Cascudo (2012). She invents others uses for the handkerchief not corresponding to what the cultural community already knows in terms of the code system. The writer proposes other signs that imply different meanings, which obey the imagination of the lyrical voice and are linked to other coordinates. Those coordinates are games and poetic

⁴¹ In Portuguese: “O lenço também era objeto de código na linguagem dos sinais amorosos. No bolso do paletó, as ponta para cima, firmeza; para baixo, dobradas, amor ausente ou desconfiança, amargura; sem mostrar uma só ponta, rompimento; com uma flor natural entre as pontas, comprometimento, noivo, amor fiel e correspondido; tirar o lenço e metê-lo no bolso de uma vez, disponível, sem compromisso, livre para amar, dobrar o lenço à vista a criatura interessada, cuidado, cautela, prudência.”

games of her childhood, playful events more interested in making rhymes work in the sound composition of the couplets. Let us consider:

Lilac handkerchief
good omens it brings.

Waistband handkerchief
love never ends.

Pointed handkerchief
Settling of accounts
(...)

handkerchief in the air,
someone will come (Bocheco, 2012, p. 32).⁴²

Handkerchieves constitute a playful element for the writer and her cultural community and appear in two other poems in the collection. In *Olha* [Look], the lyrical voice displays its props for the tanager, lark, and thrush birds. One of them is the handkerchief, as recorded in the second stanza: “My handkerchief is embroidered with ABC / I have five boyfriends, / but none come to see me”⁴³ (Bocheco, 2006, p. 40). In Eloí Bocheco’s poetics, the handkerchief is part of a set of garments that includes hats, rings and their stones, necklaces, ribbon bows, and skirts with embroidered hems. Those elements are dear to the lyrical voice, due to the frequency with which they are used showing great steam related to them. In the poem *Caçarola* [Casserole], the handkerchief appears to confirm the age of the pan. The lyrical voice, referring to the value of the cultural community, projects onto the handkerchief the informational truth: “I have a casserole / that is a hundred years old / Here is my handkerchief / which confirms the truth” (Bocheco, 2006, p. 42).⁴⁴

Often, Eloí Bocheco’s work, considering poems from the oral tradition, focuses on the poetic structure; when it is used, the author introduces a new theme that had not previously been the subject of written poetry. Hence, the reflections in section two brought by Debus (2006) and Xavier and Souza (2022). The analyses will not address this occurrence; the poems *Beija-flor* [Hummingbird] and *Ou...Ou* [Either... Or] are

⁴² In Portuguese: “Lenço lilás / bons presságios traz. // Lenço na cintura / o amor perdura. // Lenço de pontas / acerto de contas. // (...) // Lenço no ar / alguém vai chegar.”

⁴³ In Portuguese: “Meu lenço é bordado de ABC / Tenho cinco namorados, / mas nenhum vem me ver.”

⁴⁴ In Portuguese: “Eu tenho uma caçarola / com cem anos de idade / Tá aqui o meu lenço / que confirma a verdade.”

examples of that, though. Other times, the varied themes of the popular universe are arranged and ordered in structures that point to the near novelty of the construction of the verse or stanza. In that we rediscover the characteristic of the musicality of oral poetics, as a result of arrangements not accessed by the author until this moment. This presentifies the potential sound present in the poems. One example of it is the poem that gives title to the collection *Trovinhas*, already analyzed.

In many cases, the author repeats structure and motif, inserting new and unusual aspects, elements that are already known in popular cultures, such as the poem *Cutia* [Agouti], where design and fame as a liar of the personified figure refer to another song, *A barata diz que tem* [The Cockroach Says It Possesses].

The Agouti says she saw
a silver ghost nearby
It's the Agouti's lie
She's petrified.

The Agouti says she brings
a lot of horizon line
It's the Agouti's lie
She gets only twine.
(...)

The Agouti says she has
an ivory comb
It's true of the Agouti
She even lent her comb to me!

Ah, ah, oh, oh, she even her comb to me! (Bocheco, 2006, p. 23).⁴⁵

If we remember the version of the commonly disseminated song, whose cockroach is the character, we will notice that Eloí Bocheco places the new character in new episodes of lies; however, it resumes the poetic structure of the “original” song (in quotation marks because the only reference we found about the original version is that it has European origin). This issue does not concern us since the variation is precisely a stimulus in the scope of this theme. *Cutia* presents a novelty to the versions we found and the ones we know from our childhood: the last stanza highlights a truth said by the

⁴⁵ In Portuguese: “A cutia diz que viu / um fantasma prateado / É mentira da cutia / Ela tá é assustada. // A cutia diz que traz / muita linha do horizonte / É mentira da cutia / Ela traz é só barbante. // (...) // A cutia diz que tem / um pente de marfim / É verdade da cutia / Ela até emprestou pra mim! // Ah, ah, oh, oh, ela até emprestou pra mim!”

character. The sound construction – in particular, the search for rhymes – and the playful game, in this case, a frank adherence to illogicality, contribute to the building of *nonsense* in the poem.

In the organization of the themes addressed in *Literatura oral do Brasil* [*Oral Literature in Brazil*] (2006 [1985]), Cascudo presents, in the second chapter, a section entitled *Canto, dança, auto popular e dança dramática* [Chant, Dance, Popular Theater, and Dramatic Dance]. In it he reaffirms the singing and dancing nature of the Brazilian people, a heritage of the ethnic-racial groups that compose them. According to the researcher, this is a faster, unanimous, and complete communication within the country, an occurrence that is not etymologically and mythologically perceived in European countries. Among the repertoire that Cascudo points out, there are the manifestations of devotion to the saints, with emphasis on the songs of *São João* [Saint John], “known throughout Brazil, they are traditional for their popularity and transmission” (Cascudo, 2006, p. 42).⁴⁶

In addition to *São João*'s songs and dances, sung regularly both in the farmlands and in devotional groups, Cascudo (2006, p. 43) records the *janeiras* [Januaries], understood as “visits to friends with simple music and procession in a single queue. In Brazil, they resisted until the first decades of the nineteenth century.”⁴⁷ Eloí Bocheco, in her poetic bazaar, offers the reader the poem *Janeiro* [January] following the lines of those who attend the collection of Brazilian *janeiras*:

January goes
January comes
Celestial pendant
I'll give it to her.

January used to go
January used to come
Pot on fire
Manioc flour porridge.

January comes
January goes
The rooster crows
and the house falls.

⁴⁶ In Portuguese: “sabidas em todo Brasil, são tradicionais pela sua popularidade e transmissão.”

⁴⁷ In Portuguese: “Visitas aos amigos com música simples e cortejo em fila singela. No Brasil, resistiram até as primeiras décadas do século XIX.”

January comes out
January enters
In one day, it arrives
and the other one sits down.

January comes
January passes
Straw fire
Cloud of smoke (Bocheco, 2006, p. 21).⁴⁸

Eloí Bocheco's poem recovers the expression of the two verses that opened the poetry of the Northeastern *janeiras*. Cascudo (2006, p. 43) records the lyrics that Gustavo Barroso collected in Ceará. The stanzas begin with the verses "January goes/ January goes comes" in similar variations to those of the writer, whose inventiveness is revealed in the other two verses of the stanzas, serving, once again, as an example of her procedures with the records of orality. We can notice that it inserts elements of popular culture – expressions collected from sayings, proverbs, idioms, nursery rhymes, etc. – selected mainly from the rhyme scheme that must be composed with the second verse. In each stanza, it constitutes a variation of "January goes/ January comes." Thus, Eloí Bocheco rhymes the second and fourth verses, proposing a scheme in ABCB, so present in the quatrains, a popular poetic form *par excellence*, which dialogues with the popularity of the *janeiras*.

In some poems from the book *Batata cozida, mingau de cará* (2006), we find stanzas that address the theme of farewell. According to Cascudo (2012, p. 262), they are very popular verses started with phrases such as "I want to say goodbye," "I'm going to say goodbye," and "I'm leaving, I'm leaving."⁴⁹ The researcher states it is "a peninsular tradition, not only use to give an end to popular public balls, in which the last lines are destined for the farewells of the participants, but also to remind us of the descendance from the serenades, in which the farewell was mandatory and ritualistic" (Cascudo, 2012, p. 262).⁵⁰

⁴⁸ In Portuguese: "Janeiro vai / Janeiro vem / Pingente celeste / vou dar ao meu bem. // Janeiro ia / Janeiro vinha / Panela no fogo / Pirão de farinha. // Janeiro vem / Janeiro vai / O galo canta / e a casa cai. // Janeiro sai / Janeiro entra / Num dia chega / e no outro senta. // Janeiro vem / Janeiro passa / Fogo de palha / Nuvem de fumaça."

⁴⁹ In Portuguese: "Quero dar a despedida", "Vou dar a despedida", "Vou-me embora, vou-me embora."

⁵⁰ In Portuguese: "uma tradição peninsular, não apenas a finalizar os bailes populares, em que as últimas quadras são destinadas aos adeuses dos auditórios, como também descende das serenatas, em que a despedida era obrigatória e ritual."

At the end of the poem *Serenata* [Serenade], Eloí Bocheco takes advantage of the commonly used expression “I’m going to say goodbye” and presents the variation of the verb to the third person plural, giving something new to the other verses that follow, playing with humor: “Let’s say goodbye / like *Saracura* [Gray-necked Wood-Rail] did / One leg out the window / and the other back in Singapore” (Bocheco, 2006, p. 64).⁵¹ The stanza fits into the verbal register of the poem. This means that what would be a serenade, is revealed by the lyrical voice that addresses the women of the house, in addition to the title itself. This perspective finds correspondence in the coordinates of Cascudo (2012), since the serenade, according to the researcher, ended with the farewell stanza. *Cavalo Marinho* [Seehorse], a poem with six stanzas, also ends with a farewell in its “quatrain.” However, the expression that signals goodbye is moved to the fourth verse: “Parrot, sings/ Parakeet, cries/ Seahorse/says goodbye!” (Bocheco, 2006, p. 67).⁵²

Nursery rhymes appear in significant quantity in the work *Batata cozida, mingau de cará* (2006), so at least a third of the poem’s dialogue with those characteristics, considering the different modalities that Jacqueline Heylen (1987, pp. 13-14) mentions: plays, mnemonics, tongue twisters, and replies. Some of the poems we analyze in this section are nursery rhymes. It is necessary to carefully study the texts not covered here, observing the connection with the mentioned categories and the possibilities for the poems to dialogue with written records that Heylen and other researchers present in their studies.

Final Considerations

There is no exaggeration in the statement that it is possible to visualize an aesthetic-literary project in Eloí Bocheco’s use of elements of oral tradition. This is evident in the poems analyzed here. The author’s poetic work combines the text of oral tradition and that of identified authorship in the written poem. In this way, the author’s poetics demonstrate that the opposition between oral and written poetry operates in terms of valuation which is useless in the practice of writing and reading poetic text.

⁵¹ In Portuguese: “Vamos dar a despedida / como deu a saracura / Uma perna na janela / e outra lá em Singapura”

⁵² In Portuguese: “Papagaio canta / Periquito chora / Cavalo marinho, / vamo-nos embora!”

Our understanding is that the categories in question point to different ways of dealing with poetic language, manifested by the rearrangement of the language and the guarantee of other cultural elements. This way making the poems capable of achieving creative and artistic contexts of exploration of poetic language as intended. We also understand that to speak in a derogatory way of oral poetry and other texts of orality is also to depreciate children because there is an intimate approximation between this poetic-affective manifestation and childhood. This approach does not occur because children have little development (given their age and other circumstances), as some publications suggest, but because of the use of imagination, creativity, and the enthusiasm with which they indulge in fruition in contact with such manifestations.

The poetics for childhood is understood by the bias that Eloí Bocheco allows the little reader to trundle, in the same creation, through what is already known, that is, the elements of oral poetry almost always recovered from the popular tradition, and what will come next, that is, they come in contact with a text of declared authorship that presupposes a work woven in writing. Thus, the writer's poetic production authoritatively imposes itself neither on the reader who arrives at school nor on other readers with oral repertoire who are inserted in reading training spaces. Her hybrid poetic text, in terms of the aspects discussed in this study, follows the scheme we have highlighted, which helps children build their literary repertoire.

Debus (2006, p. 53) points out the need for oral literature to be guaranteed in the children's repertoire. Thus, oral poetry is not only a gesture of initiation, the same way as the poetic projects inspired by oral poetry are not only "bridges" between oral and written poetry. Both poetic categories, oral poetry and their inspired projects, should have their importance highlighted but should not be seen as a springboard for the last one, sometimes called "artistic." The three types should compose the repertoire of readings at school and outside of it in an attitude that should in no way suggest excluding any of them, especially the first two, always subject to marginalization in the context of literary historiography.

Furthermore, Eloí Bocheco's poems can be understood as a *variation* of the verses of the oral collection. This process relies on a property of oral poetics: to change and transform. This characteristic also finds resonance in the coordinates of Xavier and Souza (2022, p. 118) on oral poetry, especially when they highlight that the interpreter's

performance is different each time it is resumed due to its production conditions: it relies on the oral-auditory relationship between the locutor and the audience. Due to their occurrence at the moment of vocalization of the poem, they do not repeat themselves with the same characteristics. The non-possibility/non-necessity of recovering the moment of performance signals the possibility that the verbal expression from the elements that compose it do not require the text to be retrieved in its entirety, opening space for *variation*. Thus, Eloí Bocheco's poetic writing develops on this threshold between orality and writing. She drinks from the two sources, traddles in the two codes, and meets the children through the two manifestations, enabling the aesthetic-creative experience understood in literary communication.

Eloí Bocheco's work about the oral collection can also be understood by the paths of intertextuality, according to the coordinates mentioned by Azevedo (2014) and Costa (2006). The intertextual game makes it possible to name and simultaneously explain the writer's creative process with oral tradition. It is now worth briefly highlighting how the intertextual process is established in the writer's creation: through recording and recovering the oral collection that Eloí Bocheco's poems carry out at the textual level; through incorporating into their verses what does not yet make up the written poem;⁵³ through approximating the work with the orality collection proposes between sensitive relationships with the word and an initiatory function that we can perceive in the texts that mark the poetic experiences of our early times.

Finally, we must consider that today's children readers find their most consistent oral repertoire in written works such as *Batata cozida, mingau de cará*— even though the poet makes poetry inspired by oral tradition – it is vital to register. The valid assumption is: there will be ways to offer new generations a repertoire of orality within a culture that is increasingly literate and devoted to technology. This culture is unaware of the oral transmission of this collection in the way it occurred in the author's childhood, upon her contact and enchantment with oral poetics. Suppose the mode of transmission cannot be fully recovered. In that case, Eloí Bocheco provides alternative material in the written record so that contemporary readers can access the oral collection, even if in another way, which can be reformulated or transformed. This movement, which takes

⁵³A classification observing the categories of intertextuality can be carried out with the texts of this group, following in particular whether they constitute paraphrases or parodies related to the first available records.

up the artistic-poetic essence of past times and presents it under new nuances, is typical of popular activity.

REFERENCES

- ANDRUETTO, María Teresa. Que todos signifique todos: mas o que é todos? *In: ANDRUETTO, María Teresa. A leitura, outra revolução.* Trad. Newton Cunha. São Paulo: Edições SESC, 2017. p. 135-146.
- ASSUMPÇÃO, Simone. Poesia folclórica. *In: SARAIVA, Juracy Assmann (org.). Literatura e alfabetização: do plano do choro ao plano da ação.* Porto Alegre: Artmed, 2001. p. 63-68.
- AVERBUCK, Lígia Marrone. A poesia e a escola. *In: ZILBERMAN, Regina (org.). Leitura em crise na escola: as alternativas do professor.* Porto Alegre: Mercado Aberto, 1982. p. 63-83.
- BOCHECO, Eloí. *Batata cozida, mingau de cará.* Brasília: MEC, 2006.
- BOCHECO, Eloí. *Poesia infantil: o abraço mágico.* Chapecó: Argos, 2002.
- BORDINI, Maria da Glória. Poesia infantil e produção cultural. *In: JACOBY, Sissa (org.). A criança e a produção cultural: do brinquedo à literatura.* Porto Alegre: Mercado Aberto, 2003. p. 253-272.
- BORDINI, Maria da Glória. *Poesia infantil.* São Paulo: Ática, [1986]1991.
- BRANT, José Mauro. *Contos, cantos e acalantos* (CD). Rio de Janeiro: Selo Biscoitinho, 2002.
- CASCUDO, Luís da Câmara. *Dicionário do folclore brasileiro.* 12. ed. São Paulo: Global, 2012.
- CASCUDO, Luís da Câmara. *Literatura oral no Brasil.* 2. ed. São Paulo: Global, 2006.
- CASCUDO, Luís da Câmara. *Vaqueiros e cantadores.* São Paulo: Ed. da USP, 1984.
- COSTA, Marta Morais da. Poesia infantil: amanheceres, desnomes e invenções. *In: COSTA, Marta Morais da. Mapa do mundo: crônicas sobre leitura.* Belo Horizonte: Leitura, 2006. p. 208-210.
- COSTA, Marta Morais da. Vagabundear nos campos do imaginário. *In: COSTA, Marta Morais de. Mapa do mundo: crônicas sobre leitura.* Belo Horizonte: Leitura, 2006. p. 178-180.
- DEBUS, Eliane. A poesia: a criança e a iniciação literária. *In: DEBUS, Eliane. Festaria de brincança: a leitura literária na Educação Infantil.* São Paulo: Paulus, 2006. p. 49-61.
- HEYLEN, Jacqueline. *Parlenda, riqueza folclórica: base para a educação e iniciação à música.* 2. ed. São Paulo: HUCITEC; Brasília: INL, 1991.
- JUNQUEIRA, Sônia. *Poesia na varanda.* Ilustrações de Flávio Fargas. São Paulo: Autêntica, 2012.

NOVAES, Carlos Augusto. Elementos de composição poética: noções básicas. In: CUNHA, Leo (org.). *Poesia para crianças: conceitos, tendências e práticas*. Curitiba: Positivo, 2013. p. 35-56.

PONDÉ, Glória. Poesia e folclore para criança. In: PONDÉ, Glória (org.). *A arte de fazer artes: como escrever histórias para crianças e adolescentes*. São Paulo: SESI-SP Editora, 2017. p. 214-258.

SOMBRA, Fábio. *As dez filhas do seu João*. Ilustrações do Grupo Costurando Histórias. Belo Horizonte: Abacatte Editorial, 2010.

SOUZA, Ângela Leite de. Alguns dedos de prosa sobre poesia. In: CUNHA, Leo (org.). *Poesia para crianças: conceitos, tendências e práticas*. Curitiba: Positivo, 2013. p. 13-33.

VASCONCELOS, J. Leite de. *Tradições populares de Portugal*. Porto: Livraria Portuense de Clavel & C.^a, 1882.

XAVIER, Luciano Santos; SOUSA, Denise Dias de Carvalho. Veredas epistêmicas e metodológicas da poesia oral. *Tabuleiro de Letras*, Salvador, v. 16, n. 1, p. 116-126, jan./jun. 2022. Disponível em: <https://www.revistas.uneb.br/index.php/tabuleirodeletras/article/view/13743>. Acesso em: 4 ago. 2023.

Translated by *Emily Arcego* – arcegoemily@gmail.com

Received June 09, 2023

Accepted October 22, 2023

Research Data and Other Materials Availability

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

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 text is well articulated and theoretically based, bringing children's poetry as a reference for oral studies. I request, however, that a discussion be held on the term

Bakhtiniana, São Paulo, 18 (4): e62315e, Oct./Dec. 2023

All content of *Bakhtiniana. Revista de Estudos do Discurso* is licensed under a Creative Commons attribution-type CC-BY 4.0

“folkloric.” 1. I request that the term “folklore” be revisited from the title. A discussion is made regarding the author's choice of the term under analysis on page 14. This explanation must be placed in a footnote at the beginning of the text, highlighting the choice and reasons for using the word “folklore / folkloric.” The explanation in note 1 needs to be sufficient. 2. The theorists that address oral tradition throughout the text do not use the word “folkloric,” except Câmara Cascudo. It is necessary to problematize the confrontations regarding the term, which implies folklorization as an exoticization of popular culture. Even if punctuated briefly, this discussion must be in the text. 3. Orality is not synonymous with folklore, often in the text it appears as if it were. 4. I suggest that the use of the word folklore in the body of the text be revised, using terms such as “oral tradition,” “poetics of orality,” “orality,” and “popular culture” instead. 5. On page 9, dealing with the issue of orality/writing, note that the written text will never encompass the diversity of elements that make up oral poetry's unique and unrepeatable enunciation. Point out, for example, the intonation and the relationship with the audience, in whose performance the meanings are constructed through verbal interaction. MANDATORY CORRECTIONS [Revised]

Michele Freire Schiffler – Universidade Federal do Espírito Santo, Vitória, Espírito Santo, Brazil; <https://orcid.org/0000-0001-9198-468X>; miletras@yahoo.com.br

Reviewed on July 13, 2023.

Review II

The article “Oral literature and folkloric collection in the warp of the poems of Batata cozida, mingau de cará, by Eloí Bocheco” brings as its strong point, precisely, its analysis of the poet's work, carefully linking the folkloric elements worked in the corpus of research. The big problem, however, remains in preparing the text to reach the effective moment of analysis. Epistemological vigilance is necessary when using concepts, clearly demarcating what we agree with and how we will use them. I mention this because the article's title says “Oral literature,” and the abstract introduces “Oral poetry.” Both are not synonymous, and authors who work within the scope of oral poetics reject it. Look, for example, “A voz e o sentido: poesia oral em sincronia” by Frederico Fernandes. Oral literature would be possible, but I emphasize the due distinction between the terms. The issue becomes even more complex when the text works with another term, “folk poetry,” which is not treated conceptually. The footnote explains that the term was kept because the mentioned authors used it, but the result needs to be clarified. The first thing to do is theoretical delimitation: In this article, we understand oral literature as _____. Such authors use the term “folk poetry,” which is defined as _____. Is there a match? If it exists, proceed and use oral literature, a more conceptually strengthened term. If it doesn't exist, tighten it. It would also be valuable to expose the distinction between oral literature and that which, as Eloí herself says, mobilizes the collections of this orality of folklore as inspiration. Thus, readers will not get confused and understand that Eloí makes folk poetry. She does poetry inspired by folklore. As Rossini Tavares de Lima says, they are “projections of folklore.” Please return to the text, reviewing concepts and delimiting their demarcations and theoretical disagreements before proceeding to the analysis. MANDATORY CORRECTIONS [Revised]

Andriolli Costa - Universidade do Estado do Rio de Janeiro - UERJ, Rio de Janeiro, Rio de Janeiro, Brazil; <https://orcid.org/0000-0002-8589-2751> ; andriolli.costa@uerj.br

Reviewed on July 29, 2023.

Editorial Review

Please read the two reports carefully and rewrite the articles based on the guidelines. We also inform you that the first reviewer, Michele Freire Schiffler, made the interaction available if the authors consider it necessary. We ask that you resubmit the revised article to the journal by 08/17/2023 to be re-evaluated.

Author's and Reviewer's Interaction

Author:

Professor Michele, good afternoon. Thank you for your remarks. I am working on the reformulations and equating your requests with the other report. Regarding item 2, could I indicate one or two works that can help me briefly reference “folklorization as exoticization of popular culture?” I have some readings from cultural studies in mind, but with your suggestions, I could go faster to the clipping since the semester here is restarting with a series of activities. Thank you in advance for your attention and willingness to share your time and knowledge.

Professor Michele:

Good morning! I indicate the discussions present in Congresses, such as the Folklore Charter, approved at the VIII Brazilian Congress in Salvador; the South American Charter of Popular Cultures, in a re-reading of the American Folklore Charter; as well as the book *Performance*, by Diana Taylor; and Bakhtin's own “*Cultura Popular na Idade Média e no Renascimento*” which does not explicitly discuss the political use of the term, but brings a deep analysis of the performative and updates character of famous enunciation. I hope I have helped you and the Congresses about it, and the meetings with Masters of Popular Culture bring this question alive. I also deal with this a little bit in an article by Bakhtiniana, “*Sobre Bakhtin, quilombos e a cultura popular*” (<https://doi.org/10.1590/2176-457332347>). I send you a hug; I am always available,

Author:

Good afternoon, Professor Michele! Thank you so much. I had to work on the article in the last few days, so the references will be used in other writings, including another work by Eloí that I have studied, called “*Está pronto, Seu Lobo? E outros poemas*,” which construction is very similar to “*Batata cozida, mingau de cará*.” I adjusted to contemplate your suggestions/guidelines and your colleague's appointments. I needed to finish yesterday because my semester is quite busy from now on. A big hug!

Review III

Congratulations on the text! I only suggest the plural in the title: “Poetry and oral collections.”

Michele Freire Schiffler Universidade Federal do Espírito Santo, Vitória, Espírito Santo, Brazil; <https://orcid.org/0000-0001-9198-468X>; miletras@yahoo.com.br

Reviewed on August 10, 2023.

Review IV

The requested corrections have been made; there is a greater rigor in treating the terms oral and folk poetry. Text suitable for publication.

Andriolli Costa – Universidade do Estado do Rio de Janeiro - UERJ, Rio de Janeiro, Rio de Janeiro, Brazil; <https://orcid.org/0000-0002-8589-2751>; andriolli.costa@uerj.br

Reviewed on September 14, 2023.