LUMEN ET VIRTUS
ISSN: 2177-2789

STORYTELLING AS A SOCIAL PRACTICE IN POPULAR CULTURE: ORALITY AND INTONATION IN GERALDINHO NOGUEIRA'S RADIO STORY

https://doi.org/10.56238/levv16n45-063

Submitted on: 28/01/2025 **Publication date:** 28/02/2025

Tainara de Oliveira Silva[1], Samara Leandro de Oliveira[2] and Erick Samuel Silva Thomas[3]

ABSTRACT

This article aims to discuss the relevance of storytelling in popular culture, with a focus on the backcountry culture of Goiás, by highlighting the identity role of this practice. The object of study of this research refers to the analysis of the work of Geraldo Policiano Nogueira, known as Geraldinho, a famous storyteller who is part of the historical-cultural heritage of Goiás. This research approaches orality as a communication tool in social spheres, emphasizing aspects such as intonation and the emotional-volitional, fundamental characteristics in the socio-identity process of the countryside culture. The analysis of Causo do Rádio (2003), produced by Geraldinho, shows how oral narrative contributes to the development of skills and abilities in narrators, promoting the transmission of social, cultural and ideological knowledge. Geraldinho, recognized as the "king of the story", gained notoriety in the 1980s when he participated in the program "Frutos da Terra" and valued popular sayings and practices in different social contexts, such as parties, pubs and revelries. For this, we used qualitative research and interpretative paradigm, in addition to a documentary corpus, with the analysis of the case carried out through records available on the YouTube platform about the prose writer from Goiás. The theoretical foundation is based on the studies of Russian philosophers Mikhail Bakhtin and Valentin Volochinov, as well as concepts by Koch (2003) and Marcuschi (2005) regarding oral language. The results highlight the importance of telling and listening to stories as sociocultural practices that reaffirm orality as a constitutive element of the cultural identity of the backlands of Goiás.

Keywords: Storytelling. Geraldinho. Popular culture.

[1] She holds a Master's degree in Languages and Linguistics from the Faculty of Letters of the Federal University of Goiás (UFG).
E-mail: tainaraoliveira0719@gmail.com
[2] She holds a Master's degree in Languages and Linguistics from the Faculty of Letters of the Federal University of Goiás (UFG).
E-mail: samaraleandro2011@gmail.com
[3] Dr. student in Languages and Linguistics at the Federal University of Goiás (UFG). Scholarship holder of the Coordination for the Improvement of Higher Education Personnel (CAPES).
E-mail: thomaserick98@gmail.com

INTRODUCTION

This article aims to discuss the functioning and characteristics of narration in popular culture and to address how this practice became an identity symbol in the backcountry culture of Goiás, through the prose writer Geraldo Policiano Nogueira, better known as Geraldinho. With this work, we seek to value orality in order to present both the characteristics and the functioning of narrations as a communication tool in the various social contexts that cross us. Thus, we think of oral communication, intonation and emotional-volitional[4] communication as processes of social practices of the country culture, since, in this text, we especially discuss the *Radio Story* (Nogueira, 2003), produced by Geraldinho, in order to verify how the use of oral text reveals competences, skills and peculiarities for the narrators, providing knowledge of the world and demonstrating mastery by associating this knowledge with the art of narration.

Geraldinho was born in Bela Vista, in the interior of Goiás, in the central-west region of Brazil, and was a storyteller, with notorious representation for the popular culture of the countryside of Goiás (Silva, 2023). Through his stories, the prose writer gained space and notoriety in the media in the 1980s, bringing appreciation to the popular sayings and practices of the country culture in which he was inserted. It became a cultural heritage of the state of Goiás, being recognized as *The king of the case*. According to tradition, Geraldinho did not miss a single opportunity to tell his stories, cheering up the people of his linguistic community, in the countryside, at parties, in the bar, in revelries and even at wakes.

His recognition was achieved through TV presenter Hamilton Carneiro, in 1984, who invited him to participate in the program "Frutos da Terra", broadcast by Rede Anhanguera, an affiliate of Rede Globo. After participating in the program, Geraldinho gained popularity for telling us his rich and entertaining narratives (Silva, 2023).

In this way, we seek to think of oral communication as a social practice, observing the characteristics of intonation in storytelling, so that narratives have great relevance in society, as human beings live from this practice, using oral language more frequently than written language. We hope, through the results, to show the importance of listening and telling stories in the practices and knowledge of popular culture, in addition to reaffirming the importance of orality, part of the process of identity formation of the subjects of this community. We also aim to build a reading imagining the scenario of the country universe through Geraldinho's narrations.

[4] Emotive-volitional refers to the combination of emotions and wills in an action or expression. Example: "Despite the fear, he decided to face the challenge, with a heart full of courage", in which emotion (fear) and will (face the challenge) combine (Silva, 2023).

For this, we used a qualitative research and documentary *corpus*, with data collection being adopted as a research procedure. The narrations and their characteristics were extracted through the analysis of the story, researched on the *YouTube platform*.

The theoretical foundation of this article is supported by the considerations of Russian philosophers Mikhail Bakhtin (2006) and Valentin Volóchinov (2013, 2017), who, in their writings, contributed to the objectives of this work, enabling the understanding of the characteristics and functioning of oral discourse in different contexts. We also used concepts from Marcuschi (2005), such as orality and writing, in order to present the relevance of oral language and how it is materialized in a resource used by the prose writer from Goiás.

NARRATION AS A SOCIAL PRACTICE IN THE WORK OF THE PROSE WRITER FROM GOIÁS: CONSTRUCTION OF IDENTITY AND BELONGING

The story was gradually unraveled thanks to the experiences shared between different individuals, who interacted revealing their beliefs, ideologies, values and experiences. These experiences, accumulated through social relations, demonstrate, according to Bakhtin (2017), that the "I" is formed from the "other", and, although each utterance is unique and singular, it has already been at some point in history enunciated by another person, concomitantly it is "through the word that the subject is constituted in relation to the other, that is, ultimately, in relation to the collectivity" (Bakhtin, 2017, p. 115).

It is important to emphasize here the concept of social practice. Social practice is a concept used to describe the behaviors, actions, and interactions that individuals perform in a given social and cultural context. These practices, while often associated with shared rules and norms within a group, are not simply repetitive routines or habits; They involve meanings, values and knowledge that are constantly negotiated and reproduced by the members of society. By interacting with the social environment and with other individuals, human beings actively and dynamically construct the social practices that characterize their daily reality.

Social practices can manifest themselves in different ways, such as in labor relations, education, cultural manifestations, religious beliefs, or forms of consumption. Although they often have a structure that seems stable, they are constantly changing, influenced by historical, economic, political, and technological factors. Thus, social practice reflects not only the present of a society, but also the struggles, tensions, and contradictions that constitute it.

The storyteller creates an affective bond with his community, using relevant elements that contribute to the construction of his narratives, all inserted in the same sociocultural universe of his listeners. The narrator builds his reports from experiences within his own community. What distinguishes him from other members of the linguistic and social group is his ability to tell stories, capturing the attention of listeners and involving them in the narrated plot. Both the narrator and the audience share the same social, historical, and ideological context, since "each era and social group has its own repertoire of discursive forms for socio-ideological communication" (Bakhtin, 2017, p. 34).

In the hillbilly culture, it was common for communication to be based more on oral language than on written language, because, for the most part, the hillbillies had low education and, consequently, little familiarity with writing (Silva, 2023). In this scenario, orality has become the main means of social interaction. The oral discourse valued the practices, as well as the knowledge of these groups, providing a more efficient relationship with the social use of the language. By stating that oral language predominates over writing, we align ourselves with the perspective of Bakhtin (2006), who argues that verbal communication is always structured by discourse genres. In other words, our utterances follow standard and relatively stable forms of organization. Although we have a vast repertoire of discursive genres, both oral and written, we use these genres in a fluid and skillful way in everyday life, often without realizing or reflecting on their theoretical foundation (Bakhtin, 2006, p. 301).

When using verbal language, we carefully choose the intonation of our words, as well as the linguistic elements, which highlights the relevance of oral communication in the interaction between individuals. Orality is configured as a discursive practice loaded with social values, encompassing different traditions, beliefs, ideologies and customs. In this context, every expression is impregnated with socio-historical values, in a continuous process of exchange between the various social voices (Bakhtin, 2006).

Bakhtin (2006) also points out that all oral forms used in everyday life are discursive genres, rich in thematic meanings. Thus, we understand that Geraldinho was an excellent storyteller who represented, with authenticity, the culture of Goiás. Through orality, he expressed his ideologies and, faithful to his culture, built socially grounded narratives. He masterfully used the modality of the language he mastered, making full use of a living and dynamic language (Silva, 2023). As Bakhtin clarifies:

> In reality, the speaker uses language for his concrete enunciative needs [for the speaker, the construction of language is oriented towards the enunciation of speech]. For him, it is a matter of using normative forms [let us admit, for the time being, their legitimacy] in a given concrete context (Bakhtin, 2006, p. 95).

Geraldinho maintained his rustic way of telling stories, conquering a large number of people with his stories. He went through several changes in his society, but he did not abandon his approach as an artisanal narrator in favor of professional narratives. On the contrary, the essence of his stories was precisely in the simple and genuine process with which he constructed them (Silva, 2023). Geraldinho did not distance himself from the modernization that was happening around him; on the contrary, he knew how to incorporate contemporary themes, creating stories that dialogued with the current issues of his time.

It is important to highlight that, in the process of elaborating an oral discourse, there are several elements that influence the planning of communication, such as hesitations. According to Koch (2003, p. 91), these hesitations are manifested through pauses, which can be filled in or not, lengthening of vowel sounds, consonants or initial and final syllables, repetition of simple words, sentence truncations, among others. Such elements fulfill a cognitive function, as they allow the speaker to have more time to plan and verbalize his speech. It is worth noting that these hesitations are less controlled, since they are influenced by the various situational pressures to which the interlocutors are subjected (Koch, 2003, p. 91).

One of the strategies of oral discourse is repetition, which, in the written text, is seen in a negative way, as redundant and poorly structured. According to Koch (2003), repetition involves theoretical resources, cohesive mechanisms and semantic effects. As a rhetorical resource, repetition serves to emphasize what has been said, taking up essential ideas and arguments, in order to persuade the interlocutor (Koch, 2003; Silva, 2023). The most common semantic effects are: continuity, emphasis, intensity, interaction, frequency, progression, and habituality.

We note that Geraldinho used these strategies described by Koch (2003) even without having formally received training in narrative. His stories were built with resources such as repetition, pauses, prolongation of vowels, emphasis on climax, laughter that indicated the humorous effect, among other elements (Silva, 2023). In this way, we see how Geraldinho was deeply rooted in his culture, never straying from his identity. He built his narratives within his sociocultural universe, demonstrating the importance of orality as a means of interaction and transmission of popular culture knowledge. It is in this context that Geraldinho stood out as one of the greatest representatives of the Goiás country culture in the 1980s (Silva, 2023).

ORALITY IN THE CONSTRUCTION OF NARRATIVES: HORIZONS AND CHALLENGES

According to Marcuschi (2005), subjects use orality more than writing and, even so, writing is seen as superior to orality. We see this fact in the definition of a person who is considered "educated", because, for him, those who do not write well and do not have formal education do not earn the title of a well-educated person, remaining with the category of inferior subject. However, in agreement with Marcuschi (2005), this idea is a real mistake, because both writing and speaking are fundamental activities, discursive practices that are not in an arena of dispute, but one complements the other, revealing the dynamics of communication. Both the written and the spoken text provide people with the scope to organize their discourses in the various social spheres (Marcuschi, 2005).

For Marcuschi (1997, 2005), "writing is not a representation of speech, but of language, just as speech is also a representation of language, these two modalities are two discursive practices that represent a linguistic system". However, in the oral text, there are many marks that can be perceived through the subject who is enunciating. For example, through speech we know who the enunciator is, that is, which gender (male, female), what level of formality (schooled, uneducated), which age group (elderly, child, adult). Through the accent, we perceive its naturalness, that is, which state it is native to.

Antunes (2003) draws attention to the way in which orality is conceived and its relations with writing. For the author, it is important to mention that, although each one has its specificities and characteristics, there are no essential differences or major oppositions between orality and writing. This means that both serve verbal interaction, in the form of different discursive genres, in the dialectal and register diversity that any use of language implies (Antunes, 2003).

For Antunes (2003), there is no explanation for the understanding of speech only as a place of spontaneity, relaxation, lack of planning and even carelessness in relation to the norms of the language, nor, on the other hand, the idea of a uniform, invariable, formal and correct written language, in any circumstance. In this sense, "both speech and writing can vary, they can be more or less 'cared for' in relation to the standard norm, they can be more or less formal, as both are equally dependent on their contexts of use" (Antunes, 2003, p. 99-100).

Therefore, through writing, one cannot perceive detailed characteristics of the person who is enunciating. Writing has a character of subjectivity in relation to the interlocutor, while speech brings greater proximity. Thus, "speech is acquired naturally in informal contexts of everyday life. Writing, in its institutional facet, is acquired in formal

contexts: at school. Hence also its more prestigious character as a desirable cultural asset" (Marcuschi, 1997, 2005, p. 120).

It is worth mentioning that we do not intend to classify these two modalities of language as superior or inferior, since both have their functions as social practices in social relations. What Bakhtin (2006) researched was not the importance of spoken or written language, but rather the social relations of the subjects in the different spheres of communication, that is, the types of communicative/interactive relationships that the subjects had and how this relationship happened (Silva, 2023).

However, since this article has as its *corpus* the causo genre, composed of oral discourse, we emphasize the importance of orality in interactive spheres, because the richness of the discursive genre causo, which has the socio-communicative function of materializing popular culture, is in the details of the speaker's discursiveness. What we mean is that this genre, when transcribed, loses all its essence, because all the communicative materiality is in the intonation, tonality, rhythm, rhyme and accent, externalized through speech. Silva (2023) argues that Geraldinho was a subject whose communication took place mainly through speech, rather than writing. He points out that, although all peoples, at some point in their history, have developed some form of oral tradition, only a small portion has also dedicated themselves to writing. It is not a matter of hierarchizing orality in relation to writing, but of recognizing its temporal primacy, since, as stated by Marcuschi (1997), orality has an indisputable "chronological primacy".

Orality, as a social practice, determined the place, role and relevance of Geraldinho in society, provided the artist with the interaction between subjects in a social space, fostering the communication of knowledge and experiences. Geraldinho shows us how much he was an artist who mastered the art of narrative, remembering and imagining situations created in his daily life.

By realizing that most people used speech as the main communicative practice, the oral text gained great relevance and became a modality of the language alongside the written modality. Thus, "the written text is no longer the sovereign, and that, as much as writing, speech has its own way of organizing, developing and transmitting information, which allows it to be taken as a specific phenomenon" (Marcuschi *apud* Fávero; Andrade; Aquino, 2005, p. 7). In the same way that the written text is elaborated and planned with a communicative intention, the spoken text also has similar characteristics.

According to Barros (2001), writing is not limited to transcribing speech into a different form of expression; It employs different resources of speech to communicate content that speech conveys through sonority and facial expressions. The spoken texts,

through resources such as pauses, interruptions and sound prolongations, end up reflecting the aspectualization schemes that alternate continuity and discontinuity, acceleration and deceleration, or intention and extension. Each pause or interruption in speech is followed by a duration or repetition, while vocal prolongations are often corrected or punctuated.

In this quote, we identify that Geraldinho used strategies and resources such as pauses, intonation, acceleration, repetition, especially the famous phrase *"uai mininu",* used in the introduction of almost all narratives. These strategies are used in narrative discourses, which are part of a historical process constituted as an important mechanism in communication and socialization among popular communities, which are supported through oral communication (Silva, 2023).

Through storytelling, Geraldinho was not only a hillbilly storyteller, but a narrating artist with an unparalleled capacity for creation. He managed to adapt to the changes of his time and did not distance himself from his social and linguistic reality (Silva, 2023). At a time when people lived in rural areas and often did not have access to technological means, listening and telling stories was the only pastime to forget the hard day of work in the field, as described by Geraldinho (Silva, 2023).

THEORETICAL REFLECTIONS ON ORALITY AND INTONATION IN THE PRACTICE OF STORYTELLING

Valentin Volóchinov (2013) comments that "judgments and valuations refer to a certain tonality, in which the word comes into contact with the event of life and merges with it in an indissoluble unity" (Volóchinov, 2013, p. 77). That is, tone is the valuable mediator for the understanding of the utterance, it is through it that materiality is composed into an utterance. When Geraldinho enunciates from his socio-historical-ideological context, even before the utterance was externalized, he composed, in his thought, a hillbilly-looking visual, already knowing the tone he was going to use, or the intonation that his speech would have.

Bakhtin (2006) states that only the emotional-volitional tone allows the realization of the understanding of any theme and any thought, since it is the communicative and evaluative attitude that affirms the thought, shows the evaluations and provides the enunciative act. Before the externalization of a word, of a saying becomes an utterance, the subject already internalizes in thought the emotional and volitional (participative), the intonated thought (evaluative), and this intonation reaches the whole thought. That is, Geraldinho intentionally enunciated with intonation. Thus, it is possible to perceive in his

narratives the moment when he accelerates his speech, that is, when the change of intonation occurred and gave more expressiveness at the moment of the climax of the story. Soon after using this strategy, he let out his caricatured laugh, thus providing the effects of meaning related to that moment of humorous effect. Thus, an emotional and volitional tone encompasses every lexical choice of thought in an enunciative act and relates it to the individual situation of the being (Bakhtin, 1997, p. 41-42).

When expressing an utterance in a certain tone, the speaker will observe the enunciative situation, the proximity to the interlocutors, the value judgments and the level of formality or informality. Thus, the statement is analyzed in context, that is, "situated". Let's look at the following phrase taken from the *Causo do Peãozinho Novo*, *"[...] and his record went and wobbled*." If this utterance is pronounced in a context outside the storytelling, certainly the intonation would gain another sonority, it would no longer be the humorous narrative, perhaps it would receive an intonation with more seriousness. This would happen because the story of *Causo do Peãozinho Novo* is about a young rural worker who, according to Geraldinho, "only worked with grass", but, one day, due to the need for a job, asked for a job in the fields. On the first day of work, the peon is in charge of picking up a "boi brabo". The young man, naïve and inexperienced with the treatment of animals, chooses the bravest horse. As he leaves the path with his horse, he is spotted by the skittish ox, which runs towards them, frightening both the horse and the little pawn.

This means that the lexeme chosen can remain the same, what changes is the intonation that the prose writer gives from the socio-historical-ideological context, thus, both the tonality and the meaning of the words "registro" and "bambeou" gain a singular resignification for the interlocutors, since Geraldinho used these words to refer to the body of the peãozinho, Therefore, the word "register" means the intestine and "bambeou" refers to the desire of the little pawn to relieve himself. In this way, Geraldinho uses a sarcastic and mocking tone referring to the protagonist of the story.

Another work of vital relevance that talks about intonation is "Issues of stylistics in language teaching" (Bakhtin, 2013, 2019), in which the author, in the position of subject-teacher, teaches his students to read aloud to help them in the process of constructing their texts. He points out that students "must feel and see what is the internal need to combine intonation with mime and gesture when the verse is pronounced aloud" (Bakhtin, 2019, p. 30). He also emphasizes that reading should be done with maximum expressiveness, even if they have to force intonation, because it is important that students feel (emotional), listen, to have artistic perception and be authors of their texts.

Therefore, Geraldinho's narratives were elaborated by discourses already cited at another time, through his parents, his grandparents, since his family already had this habit of telling stories in the community in which he lived. As unique and unrepeatable as their statements seem to be, the discourse permeated in the stories was constituted by the discourses of others. Geraldinho's children report in a video interview that part of the stories were real events, Geraldinho contextualized them using his artistic mastery.

As Volóchinov (2019, p. 124) quotes, "the enunciatees, when constructing multiple and singular meanings of the reception of the utterance, refract the tones of their project of meaning into singular tonalities, in accordance with the unique points of view of each one of them and with the breadth of the context in which this utterance took shape".

In view of this, the word used with a specific intonation contains an appreciative value judgment, transmitted through the text and expressive intonation. Therefore, along with the word, facial expressions, gesticulations, signs, nods, tonality and intonations occur that contribute to the process of forming messages (speeches) that are transmitted.

Subsequently, we analyzed the *Radio Story* to understand the strategies of the emotional-volitional through orality.

RADIO STORY (ANNEX 01)

The *Radio Story* is about the prose writer himself, who is the protagonist of the plot. Geraldinho worked hard for a week on the construction of the house of one of his friends. This friend called him to listen to *"the hillbillies" on the radio* at the house of a man who lived near him, named Enoch. Geraldinho was excited to go, because he had never seen a radio before. When he arrived at the house, there were more people who lived there in the region. Everyone was curious and excited to know this communication system that was new at the time, but Geraldinho was a little suspicious, because, to listen to the radio, he had to pay the amount of one hundred réis[5]. However, as it was something new and everyone was paying without hesitation, he got excited and paid too. The farmer went to call his wife to turn on the radio, because he didn't know how to turn it on. When the wife turned on the radio, there was a confusion in the choice of stations and the wife put it on another schedule, and they started listening to a mass. Finally, Geraldinho left indignant, because he lost one hundred réis, because he did not hear what he really wanted.

Below is the transcription of the radio story produced by Geraldinho Nogueira:

[5] At the current rate, it would be equivalent to 40 cents of real.

Geraldinho: On one occasion, mininu... I was a kid to make a house there in the woods... So, I worked there the first week and decided to land there, when it was Sunday he said: "let's see the hillbillies", then I said: "wow where do you get that?" Then he said "not there in the old Enoch tein" then I said "what's there" he said: "there's a radio there", so I had never seen this problem... We vamu there Oiá. We got there and it was gathering more people and it was a defect boy, it's that each one had to pay a hundred reis...
At this moment, there is laughter between the prose writer and the listeners
Geraldinho: Then I wanted to stuff myself with that but everyone was paying, right... I said so let's go. But first he went inside to call the woman to sneak the train because he didn't know.
At this moment, Geraldinho lets out laughter when telling this excerpt from the story
Geraldinho: when she twisted his belly button, the train copied and misspelled the address and set up a mass.... And then we were forced to throw the hat on his back and hit Joei on the chaum and the stick broke.... This mass was no longer enough and in vain and Joei was hurting and I'm tolerating it when I vacated Rapaiz [...] when that gear was gone.
At this moment, there is laughter from Geraldinho and his listeners
Geraldinho: I jumped there in the terreiro... I'm going to lose my hundred reis but I don't want to know about this radio train anymore ever.
Laughter from Geraldinho and his listeners at the end of the story

In *Causo do Rádio*, we observe the enunciative positioning and the different voices of the plot. The first voice refers to the friend who invites Geraldinho to listen to "the hillbillies" at the farmer Enoch's house. The second voice is Geraldinho's, who, even without knowing how to read or write, is "stuffed" – that is, suspicious – when the old farmer charges the sum of one hundred réis from anyone who wants to listen to the radio. This situation reveals that Geraldinho was a hillbilly with little schooling, but shrewd and insightful, since he realized that the devout farmer was taking advantage of people by being the only one in the region with access to the new technology.

When we study the extraverbal context, that is, the situation experienced by Geraldinho and his friend, we realize that the story brings a real meaning to those who listen to it. According to Volóchinov (2013), the extraverbal context of enunciation is formed by three aspects: the first is a spatial horizon shared by the speakers, which, in the case analyzed, is the farmer Enoch's house. The second aspect concerns the common knowledge and understanding of the situation, shared among the participants. In this case, it is Geraldinho transmitting his experiences and evaluations to the listeners. Finally, the third element is the shared valuation of the situation. This last point is related to the value attributed to money by the prose writer, who is suspicious when paying for something unknown.

The narration is contextualized by the environment of farmer Enoch's house and by Geraldinho's experience, so that the enunciation makes sense both to him and to the listeners. However, while Geraldinho uses his intonation to narrate, we notice implicit elements, such as the fact that he is the only one to distrust the farmer, people's curiosity

for technology to the point of accepting to pay without question, and the sarcastic tone when describing the obligation to listen to a one-hour mass. Therefore, implicit valuations emerge not as individual feelings, but as socially constructed and relevant acts.

We also identified the ideological value present in the phrase "and then we were forced to throw the hat on our backs". This passage represents an evaluative trait of the country culture that persists to the present day, as Geraldinho comments that everyone had to take off their hats during the mass broadcast on the radio, as a demonstration of reverence. It is interesting to note that this habit was not restricted to formal and religious events, but was also practiced at meals.

In the sentence "[...] When she took his imbigo that twisted, I saw that there was a toothpick inside... rolô!", Geraldinho uses the word "navel" to describe the button that turned on the radio. This shows that, because he was used to working in the field, with animals and crops, he did not have the habit of reading and writing, but mastered narrative creativity. Geraldinho often compared objects or people to elements of his daily life, as in Causo *da Bicicleta*, in which he compares the bicycle to a riding animal. With his expressive intonation, Geraldinho involves the listeners, making them clearly imagine the scenes he narrates.

As for the structure and characteristics of the story, we observe the predominance of the narrative sequence. The plot follows a progression with an introduction, climax, and ending, usually involving the protagonist in difficult situations. The narrator, who is also the prose writer, alternates between narrator-character and narrator-observer, frequently using verbs in the past tense, which establishes a chronological sequence of events. The outcome of the story, in turn, is rarely happy, with the protagonist coming out at a disadvantage, which generates the humorous effect of the narrative. In the case under analysis, Geraldinho, initially suspicious, goes out to listen to "the hillbillies" and get to know the new technology, but ends up annoyed at having been "forced" to pray for more than half an hour.

The richness of details of this narration, from the introduction to the ending, combined with Geraldinho's unparalleled intonation, reveals the interlocutors, creating an imagetic effect and providing positive meanings. Furthermore, the relationship between the narrator and the listeners gains significant materiality, because, as Volóchinov (2013, p. 82) points out, it is "in intonation that the speaker relates to the listeners: intonation is social par excellence".

FINAL CONSIDERATIONS

It is worth mentioning that causo is a genre that does not have foul, offensive or inappropriate vocabulary. On the contrary, it presents cultural richness, knowledge and ideologies, constituting a unique text. This singularity is present in their stories marked by rural language, which reflect the simplicity and authenticity not only of the voice of the prose writer, but of the entire community inserted in the analyzed story. It is worth mentioning that the subjects of this universe are good-natured and lead life in an unpretentious way, as Geraldinho has always done. Thus, the practice of storytelling in the field of humor has become an important symbol in the sertanejo universe.

In addition, we noticed that Geraldinho, a country bumpkin from the interior of Goiás and storyteller, carries with him the voice of the people of his linguistic community. It expresses its beliefs, customs and values, revealing aspects of the Brazilian culture of Goiás. This culture is manifested both in the narrator-character, who reports the events in the first person, and in the other characters he plays and who belong to the same social group. In this way, the analyzed text reflects the cultural valuations, practices, customs, beliefs, and religiosity of the interior of Goiás, as pointed out by Silva (2023).

We also observed that Geraldinho, when using humor, employs strategies specific to orality. In this context, "[...] It is in intonation that valuation finds its purest expression. Intonation establishes a close link between the word and the extraverbal context: the lively intonation seems to lead the word beyond verbal boundaries" (Volóchinov, 2013, p. 81).

In this way, the prose writer, by using media spheres, presented his stories in a way that led his listeners to go beyond the literal meaning of the words. Each situation narrated allowed him to imagine and feel the experiences lived by him, who, as a prose writer and protagonist, became a "permanent participant in creation. This event never ceases to be that of living communication between all of them" (Volochinov, 2013, p. 88). Combining humor, cleverness and respect, Geraldinho, as a stereotype of the funny and skilled hillbilly, has consolidated himself as a true heritage of Goiás humorous culture.

REFERENCES

1. ANTUNES, Irandé. **Aula de Português**: encontro e interação. 2. ed. São Paulo: Parábola Editorial, 2003.

2. BAKHTIN, Mikhail. (VOLÓCHINOV, V. N.). **Marxismo e filosofia da linguagem**. 7. ed. São Paulo: Hucitec, 2006.

3. BAKHTIN, Mikhail. **Marxismo e filosofia da linguagem**. São Paulo: Hucitec, 2006.

4. BAKHTIN, Mikhail. **Para uma filosofia do ato responsável**. São Paulo: Hucitec, 2013.

5. BAKHTIN, Mikhail. **Questões de estilística no ensino da língua.** Tradução, posfácio e notas de Sheila Grillo e Ekaterina Vólkova Américo. São Paulo: Editora 34, 2013.

6. BAKHTIN, Mikhail. **Estética da criação verbal**. São Paulo: Hucitec, 2017.

7. BAKHTIN, Mikhail. **Os gêneros do discurso**. São Paulo: Hucitec, 2019.

8. BARROS, Diana Luz Pessoa de. Entre a fala e a escrita: algumas reflexões sobre as posições intermediárias. In: PRETI, Dino (org.). **Fala e escrita em questão**. 2. ed. São Paulo: Humanistas, 2001.

9. FÁVERO, Leonor Lopes; ANDRADE, Maria Lúcia da Cunha Victório de Oliveira; AQUINO, Zilda Gaspar Oliveira de**. Oralidade e escrita:** perspectivas para o ensino da língua materna. São Paulo: Cortez, 2005.

10. KOCH, Ingedore G. Villaça. **O texto e a construção dos sentidos**. 7. ed. São Paulo: Contexto, 2003, p. 75- 147.

11. MARCUSCHI, Luiz Antônio. **Gêneros textuais: definição e funcionamento.** Recife: Editora UFPE, 2005.
12. MARCUSCHI, Luiz Antônio. Tópicos de análise da conversação. Nota sobre a relevância Conversacional. **Encontro Revista do Gabinete Português de Leitura de Pernambuco**, Recife, v. 14, p. 64-69, 1997.

13. NOGUEIRA, Geraldo Policiano. Causo do Rádio. **Youtube**, postado pelo usuário Frutos da Terra, em 2021. Disponível em: https://www.youtube.com/watch?v=l_foyKnrSCw. Acesso em: 20 jan. 2025.

14. SILVA, Tainara de Oliveira da. **Uma análise discursiva nos causos de Geraldinho Nogueira**. 2023. 107 f. Dissertação (Mestrado) - Curso de Letras, Linguística, Universidade Federal de Goiás, Goiânia, 2023.

15. VOLÓCHINOV, Valentin. **A construção da enunciação e outros ensaios**. São Carlos: Pedro e João Editores, 2013.

16. VOLÓCHINOV, Valentin. **Marxismo e filosofia da linguagem.** Tradução de Sheila Grillo e Ekaterina Vólkova Américo. Editora 34, 2017.

17. VOLÓCHINOV, Valentin. **A palavra na vida e a palavra na poesia: introdução ao problema da poética sociológica**. São Paulo: Hucitec, 2019.