

FROM ORAL TO LIBRAS: ADAPTATION OF *TRADITIONAL TALES FROM BRAZIL*, BY CÂMARA CASCUDO



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ABSTRACT

This study addresses the inclusion of the deaf community, highlighting the following objectives: to adapt short narratives of *the Traditional Brazilian Tales*, by Câmara Cascudo to the Brazilian Sign Language (Libras); to promote inclusion and cultural accessibility for the deaf community; to discuss **some** tales for adaptation to Libras, aiming at cultural integrity, clarity and accessibility for the deaf community; to highlight the pedagogical and of the short stories adapted to Libras and implement translation adaptations on social networks, especially on Instagram, in order to ensure the linguistic clarity of the narratives. The proposed methodology seeks to promote a collaborative and inclusive process, respecting deaf culture and ensuring access to cultural heritage. The approach emphasizes the importance of the participation of the deaf community at all stages, ensuring that the adaptations are meaningful and relevant. Recognizing the barriers faced by the deaf population in accessing literature and national culture, the research proposes the translation of some of Câmara Cascudo's short stories, such as "A Raposa e o Cancão", "A Gulosa Disfarçada" and "Quem Tudo Quer, Tudo Perde". The adaptation considers cultural and linguistic aspects, preserving the narrative essence and exploring the pedagogical and cultural potential of these texts. The initiative is based on theories such as Lev Vygotsky's cultural mediation, Paulo Freire's educational emancipation, and Umberto Eco's cultural translation, emphasizing translation as a process that goes beyond language, encompassing cultural contexts and values as well as studies on oral tradition, folklore, and oral literature recorded by Câmara Cascudo. By adapting the tales to Libras, the study

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contributes to the democratization of cultural heritage, promotes the appreciation of linguistic diversity and reinforces Libras as a vehicle to preserve and transmit cultural traditions. In this way, the research seeks to strengthen social and cultural inclusion, aligning with the right guaranteed by the Brazilian Inclusion Law, and promoting a fair and accessible society.

Keywords: Adaptation. *Traditional Brazilian Tales*. Oral. Libras.

INTRODUCTION

The educational and cultural inclusion of people with hearing impairment has gained increasing prominence in recent decades, especially after the recognition of Brazilian Sign Language (Libras) as the official language of the deaf community in Brazil. Despite legal and social advances, there are still significant barriers that hinder full access to national literature and culture for this population, highlighting the urgency of initiatives that promote the democratization of cultural heritage and ensure its accessibility through various languages. In this sense, this study provides a study on some *traditional tales from Brazil* that can become accessible to the deaf community, in which for adaptation there are alterations and changes in an accessible way maintaining cultural and linguistic issues throughout translations of existing tales in another language and another culture into Libras.

Luís da Câmara Cascudo, the greatest folklorist in Brazil, dedicated himself to researching and compiling a vast collection of traditional tales that reflect the diversity and richness of oral tradition. Brazilian folktales, immortalized by Luís da Câmara Cascudo, constitute a valuable cultural treasure that dialogues directly with orality, a fundamental element both in narrative traditions and in communication in Libras, which is essentially visual and gestural. This affinity between orality and sign language creates a unique opportunity for adaptations that respect the essence of the stories, while expanding the possibilities of inclusion, valuing linguistic diversity.

In this context, this article proposes the adaptation of the short stories "A Raposa e o Cancão", "A Gulosa Disfarçada" and "Quem Tudo Quer, Tudo Perde" for Libras, with the aim of preserving their narrative structures and highlighting the pedagogical and cultural potentialities. The initiative is in accordance with the Brazilian Inclusion Law (Law No. 13,146/2015), which ensures the right to education and culture for people with disabilities, seeking to enrich the literary repertoire accessible to the deaf community with tales from Oral Literature. What is interesting in Oral Literature is the preservation of tales over time and the oral factor for Libras reflects the cultural and why not say educational character due to the accessibility of the material for the deaf community. Thus, an animal tale, a *facécia* and a religious tale were chosen.

The adaptation of tales from orality to Libras is justified not only by preserving the cultural value of oral narratives, but also by ensuring that the deaf community can experience and participate in this tradition. To promote access to information, education, and work, it should be noted that the inclusion of people with disabilities in society came

into force with the Brazilian Inclusion Law (LBI) in January 2016, so the adaptation of traditional tales to Libras is a concrete action that meets this legislation, promoting the inclusion of deaf people in the enjoyment of Brazilian culture and ensuring that these educational content is within everyone's reach through Instagram.

The theoretical foundation of this study is based on Câmara Cascudo, with *Oral Literature in Brazil*, thinkers such as Paulo Freire, who defends education as a means of social emancipation, Lev Vygotsky (2021), who emphasizes the importance of cultural mediation in the learning process. In addition, the theory of cultural translation, addressed by authors such as Umberto Eco (2007), considers the complexity of translating not only words, but also the contexts and values underlying the narratives.

By promoting the integration between Brazilian popular culture and Libras, this work not only aims to expand access to literature for the deaf community, but also reinforces the importance of Libras as an essential vehicle for the transmission and preservation of cultural heritage. In this way, it seeks to contribute to social and cultural inclusion, highlighting the relevance of linguistic diversity as a fundamental pillar for the construction of a just and equitable society.

ADAPTATION OF TRADITIONAL TALES TO LIBRAS: CULTURAL AND EDUCATIONAL INCLUSION

Traditional Brazilian tales have pedagogical and cultural potential, especially when adapted to Libras. They transcend entertainment by offering moral lessons, transmitting cultural values and preserving Brazil's intangible heritage. In the work *Traditional Tales of Brazil*, by Câmara Cascudo, three categories of narratives stand out for this study: "animal tale", "facécia" and "religious tale". With the objective of adapting these tales to Libras, it not only ensures the access of the deaf community to this cultural richness, but also contributes to the strengthening of cultural identity and educational training. It should be noted that the visual and gestural translation of the selected stories respects the oral tradition of Brazil while incorporating the specificities of the deaf culture, promoting an exchange between different linguistic communities. The tales allow the deaf community to connect with the roots of oral tradition, promoting appreciation and awareness of the richness of the national heritage. The adaptation process not only expands the literary repertoire available to the deaf community, but also contributes to the development of Libras as a means of artistic expression.

The book *Traditional Tales of Brazil*, by Câmara Cascudo, is one of the most important works for the study of folklore and oral literature when it comes to tales of various kinds. The book brings together a rich collection of folk tales, that is, oral narratives collected by Cascudo over years of research. This work is a reflection of the country's cultural diversity, as it features several traditional tales.

The analysis of *Traditional Tales of Brazil* in the academic context can be associated with the teaching of Libras, mainly due to its role in cultural preservation and in the construction of Brazilian identity. This relationship can be explored under several aspects such as: **a.** Cultural Preservation and Deaf Identity: Just as traditional tales are an expression of cultural roots and Brazilian identity, Libras is a pillar of deaf culture in Brazil. Incorporating these tales into Libras allows deaf and hearing people to better understand how sign language is an integral part of Brazilian culture, promoting intercultural dialogue; **b.** Translation and Linguistic Accessibility: Working with *Traditional Tales from Brazil* offers opportunities to translate oral and written stories into Libras, promoting the development of language skills in signs. This practice reinforces the linguistic understanding of the deaf community; **c.** Idea of Bilingual and Literary Education: The analysis of these tales in the teaching of Libras can be integrated into bilingual education practices, strengthening both sign language and written Portuguese. Through the reading and interpretation of the tales, students can build visual and literary narratives, expanding their linguistic and cultural repertoire; **d.** Visual Narratives in Deaf Culture: The adaptation of short stories for performances in Libras values the visual narrative practice, a striking characteristic of deaf culture. Adaptations of oral literature to Libras can serve as a pedagogical and cultural tool, encouraging creativity and artistic expression; **e.** Teacher Training and Inclusive Practices: For future teachers of Libras, the use of traditional tales enriches academic training by providing culturally relevant teaching materials. Finally, this approach also promotes inclusive practices, allowing hearing and deaf students to share experiences around stories that are part of Brazilian heritage. Therefore, *Traditional Tales of Brazil* can be used as an interdisciplinary resource in the teaching of Libras, reinforcing cultural appreciation, identity formation and inclusive pedagogical practices in the academic environment.

Câmara Cascudo's *Traditional Tales of Brazil* offer an effective means of teaching by combining playful elements and engaging narratives. When adapted to Libras, the stories can be used as didactic tools to work on linguistic skills, encourage visual reading and promote discussions on ethical and social issues. It should be noted that the richness and

complexity of oral storytelling presents a variety of tales that can bring about the social transformation that arises from the development and potential of the human being in an environment of dialogue and reflection, the adaptation of tales should not only aim at understanding, but also promote the empowerment of the deaf community, allowing them to appropriate access to oral culture that is part of a Brazilian culture. According to Le Goff:

[...] The passage from oral to written is very important, both for memory and for history. But we must not forget that: 1) orality and writing coexist in general in societies and coexistence is very important for history; 2) history, if it has writing as its decisive stage, is not annulled by it, because there are no societies without histories." (Le Goff, 2003, p. 53).

Le Goff presents how the passage from orality to writing is essential, both to keep memory and to build history, he also points out that orality and writing coexist together, and this coexistence is very important. Even though writing is a milestone in history, it does not erase the value of orality, since all societies have their histories, even those that do not use writing. This makes us realize that orality is still alive and relevant, transmitting cultures, experiences and teachings from generation to generation. Both speech and writing are complementary ways of recording and sharing our history and memory, and it is important to value both, understanding that each has its role in the way we tell and understand the world.

The transmission processes and expressive resources, such as facial signs and intonation, are fundamental for its reception, in which the process of adapting the studied tales involves adapting not only the words, but also the emotions and contexts of the narrative, using visual and expressive resources characteristic of sign language to engage the deaf community with cultural access to oral to Libras.

The adaptation of the oral to the Libras version of *Traditional Tales of Brazil*, by Câmara Cascudo, offers an opportunity for the development of new skills and professional practices in the area of translation and adaptation of cultural contents, the translation work is not something so simple that it is only done without relevance, the task requires preservation of the culture as other important parts, as the translator and writer Paulo Henrique Britto points out:

Traditionally, translation work has little visibility. Generally speaking, laypeople – including people who read regularly, and who read a lot of translations – do not usually think about the nature of the task of translating a work. Thus, when we ask them what idea they have of this craft, we find that the common-sense view of translation is profoundly mistaken. People tend to think (i) that translating is actually a relatively easy task; (ii) that the main problem of the translator is to know what

names things have in a foreign language; (iii) that this problem is solved by consulting bilingual dictionaries; and (iv) that, with advances in information technology and the advent of the internet, translation will soon be an entirely automated activity, done without human intervention. (...) / With the exception of (iv), which, although mistaken, contains at least a kernel of truth, all other ideas could not be more misleading. (Britto, 2017, p. 10-11)

Often, the translator's work is invisible and misunderstood. There is a common idea that translating is something simple, that it is just about replacing the oral with the signed, Libras, without consulting the meaning in Libras, so it is not just an exchange of spoken words for signs, it involves deeply understanding the deaf culture and adapting the message so that it makes sense within the visual and gestural structure of Libras. This translation effort not only contributes to the training and qualification of professionals, but also to the creation of a body of knowledge that can serve as a reference for future studies.

The adaptation of the short stories to Libras not only democratizes access to cultural heritage, but also strengthens social cohesion, promoting the appreciation of different forms of expression. This study thus aims to foster the active participation of the deaf community and ensure that everyone has the opportunity to explore and appreciate Brazilian culture. The adaptation of the short stories to Libras represents an important initiative to promote inclusion, accessibility and the preservation of culture. For Alvez, Ferreira, Damázio (2010, p. 12):

Inclusive schools are those that do not exclude any student from their classes, programs, classes and activities and from school life in general. All students have the possibility of learning together in the same class, within a classroom, without differentiating, separating a student by his or her disability.

The authors not only reinforce the principles of inclusion in education, but also highlight the intrinsic connection between teaching and culture. By ensuring that all students learn together in an inclusive environment, we are fostering a culture that values diversity, respect, and equity, which are essential elements for a more humane and democratic society.

Paulo Freire has a direct relationship with the promotion of inclusive education, thus transporting the context of adaptation from oral to Libras, it can be affirmed, according to Freire, that genuine transformations, including in the educational field, arise from within society, from its contradictions and potentialities. It is observed that Paulo Freire, with his approach to *Pedagogy of hope*: a reenounter with the pedagogy of the oppressed, emphasizes the importance of educating for freedom, states: "The revolution is generated

in it as a social being and, therefore, to the extent that it is a cultural action, it cannot fail to correspond to the potentialities of the social being in which it is generated. It is that every being develops (or transforms) within itself, in the game of its contradictions". (Freire, 1987, p. 77).

The relevance of the chosen tales presents different perspectives of the popular imagination. These adaptations become instruments not only for inclusion, but also for democratizing access to culture, exposing that Brazilian oral literature is a shared and accessible good that always needs to be rescued.

TRADITIONAL TALES IN LIBRAS: CULTURAL INCLUSION IN SOCIAL NETWORKS

The theory of Machado and Tijiboy (2005) can be directly related to a proposal of this study to take videos of traditional Brazilian tales by Câmara Cascudo signaled in Libras, adapted from the oral, through the social network, via Instagram that will be available by QRCode:



Social networks, such as Instagram, can play an essential role in expanding access to culture and education, functioning as "channels of great flow in the circulation of information, bonds, values and social discourses". According to Machado and Tijiboy:

[...] Network communication has been explored as an instrument for activating social and cultural movements such as the struggle for human rights, feminists, environmentalists, etc. In education, participation in virtual communities of debate and argumentation finds a fertile field to be explored. Through this complexity of functions, it is perceived that virtual social networks are channels of great flow in the circulation of information, bonds, values and social discourses, which have been expanding, delimiting and merging territories. Between the suspicious and the enthusiastic, the fact is that virtual social networks are invitations to rethink relationships in post-modern times. (Machado; Tijiboy, 2005, p. 2).

⁵ The QR Codes of the stories will appear when you start the presentation of each one.

In this context, the publication of videos flagged in Libras on Instagram not only promotes the cultural inclusion of the deaf community, but also transforms social networks into instruments for the preservation and dissemination of the rich Brazilian cultural heritage. These videos can reach a diverse audience, and create spaces for dialogue about the importance of accessibility and appreciation of cultural traditions. In addition, Instagram, with its visual and dynamic interface, is particularly functional for the deaf community, which values visual communication. The adaptation of the stories to Libras and their placement on a social network serves to promote interaction and engagement between deaf and hearing users. This format not only makes the tales accessible, but also creates a platform for the deaf community to participate in the preservation and reinvention of the tradition.

Social networks have been consolidated as powerful instruments for the dissemination of information and the strengthening of cultural and educational bonds. In the contemporary context, these platforms not only connect individuals but also democratize access to knowledge. In the educational sphere, social networks can serve as bridges between schools, teachers, students, and communities. Through shared content, educational institutions are able to publicize activities, pedagogical projects, cultural events and inclusive initiatives.

When integrated into the cultural universe, social networks enhance the appreciation and dissemination of a society's intangible heritage. For example, by sharing stories, songs, dances, and visual narratives, they allow tradition to be preserved and reinterpreted, reaching both new audiences and those already familiar with these elements. Therefore, the use of social networks for this proposal reflects the power of these platforms to "expand, delimit, and merge territories" connecting people, ideas, and cultures in an innovative way, aligning with the social and educational transformations of postmodern times.

In the case of inclusive educational and cultural initiatives, such as the adaptation of traditional tales into Libras, social networks play an even more strategic role. They allow the creation of accessible content for the deaf community, such as flagged videos of short stories such as "A Raposa e o Cancão", "A Gulosa Disfarçada" and "Quem Tudo Quer, Tudo Perde", and visual materials that dialogue directly with their linguistic needs. At the same time, this content can reach a wider audience, promoting inclusion and raising awareness of diversity in society.

The proposal consists of creating a profile on the social network Instagram, dedicated to the dissemination of accessible educational and cultural content. The profile will feature interactive videos, starting with an introduction to the project, including a brief personal introduction and explanation of the objectives of the study. The content will be designed to explore interactivity and engagement, using visual resources. Each video will present the adaptation of traditional Brazilian tales, such as "A Raposa e o Cancão", "A Gulosa Disfarçada", and "Quem Tudo Quer, Tudo Perde", signaled in Libras. In addition to the videos, each post will offer the written version of the stories in Portuguese, allowing the public to have access to the material both in Libras and in textual form. This approach seeks to cater to a diverse audience, including the deaf community and people interested in valuing culture and inclusion. The profile will also be organized to stimulate interaction, as a space for comments, promoting a dialogue among followers about the importance of accessibility and preservation of Brazilian cultural heritage. The combination of Libras and written text expands the reach and understanding of narratives, strengthening the connection between culture and inclusion through social networks.

FROM ORAL TO LIBRAS: THE ADAPTATION OF SHORT STORIES

In *Oral Literature in Brazil*, Câmara Cascudo highlights the richness and diversity of the *Brazilian cultural corpus*, transmitted orally over the generations, including myths, legends, tales, riddles, songs, sagas, prayers, rites and proverbs. These elements represent more than simple narratives; they are bearers of the memory, values and identities that form the cultural essence of a society. In the context of the adaptation of these traditional tales to Libras, it is possible to draw a direct parallel between orality as a means of cultural transmission and Libras as a tool to keep this legacy alive within the deaf community. According to Cascudo (2006): "[...] through an extremely wide and varied corpus: myths, legends, tales, riddles, songs, sagas, prayers, rites and proverbs transmitted exclusively orally, from generation to generation".

It is important to emphasize that the tales, when presented in Libras, not only promote access, but also create a space in which tradition can be recreated and reinterpreted in light of the specific experiences of the deaf community. This allows the deaf to not only be passive receivers of the narratives, but also active participants. In addition, the transmission of these stories through Libras reaffirms the idea that culture is dynamic and can manifest itself in different linguistic and expressive forms. Just as orality

was, for centuries, the main means of perpetuating traditions, Libras presents itself as the possibility of rescuing oral tales for the deaf and the adaptation capable of preserving the essence of the narratives while adapting to the specificities of an audience that uses a visual language. Therefore, this process enriches the cultural legacy, integrating linguistic diversity.

Lev Vygotsky connects directly to the idea that knowledge is socially mediated through language and other symbolic systems, showing how these mediations are crucial for cognitive development. When he states that culture "re-elaborates in depth the natural composition of its conduct", he shows that the process of human development is transformed by social and cultural interactions mediated by symbolic systems such as language. According to Vygotsky (2021, p. 305):

The educator is now beginning to understand that when the child enters the culture, he not only takes something from it, not only assimilates and enriches himself with what is outside it, but that the culture itself re-elaborates in depth the natural composition of his conduct and gives a completely new orientation to the whole course of his development.

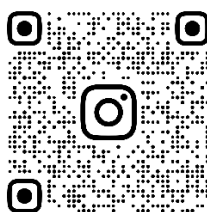
In the case of the deaf community, this relationship is particularly relevant, as Libras works as a fundamental symbolic system to mediate knowledge, social interaction and the construction of cultural identities. By adapting learning and cultural studies to Libras, we are providing the deaf community not only with access to the content of the stories, but also opportunities for these individuals to interact with the world using a language that is an intrinsic part of their experience.

The idea that culture "gives a completely new orientation to the entire course of its development" reflects the impact that linguistic mediation, especially through Libras, has on the cognitive and social development of the deaf person. Through Libras, the deaf community not only assimilates cultural knowledge, but also re-elaborates it and contributes to the transformation and expansion of this knowledge, inserting its own perspectives and experiences. Thus, cultural and linguistic mediation is not only a process of knowledge transmission; It is a way to transform the course of human development, creating new possibilities for social interaction and participation. This dynamic is essential to promote inclusion and strengthen studies aimed at the deaf community, ensuring that they have an active role in the construction and preservation of culture in a way that is aligned with their linguistic and social specificities.

The social impact of the inclusion of deaf people is undeniable. The adaptation of the short stories to Libras not only democratizes access to cultural heritage, but also

strengthens social cohesion, promoting the appreciation of different forms of expression. In this way, this work aims to encourage the participation of the deaf community and ensure that they have the opportunity to enjoy the adapted tales on Instagram. The adaptation of some *Traditional Tales of Brazil*, by Câmara Cascudo, to Libras represents an important initiative to promote the inclusion, accessibility and preservation of oral literature.

ANIMAL TALE: THE FOX AND THE SONG



The short story "A raposa e o canção", due to its relevance in Brazilian literature and the richness of narrative and symbolic elements, allows an analysis in the transposition to Libras. The adaptation process consists of linguistic adaptations so that the narrative is understandable and meaningful for the deaf community, so that the comparison between the original text and the video in Libras can be understood, identifying challenges and translation strategies. In this chapter, an analysis of the short story "The Fox and the Song" will be carried out, which is a fable that is characterized by cunning and malice, exploring themes such as intelligence, survival and the dynamics between humans and animals, so it is intended to reflect on how the narrative elements are preserved, adapted or transformed in the translation process, seeking to understand the impacts of this transposition in the context of accessibility and inclusion.

The focus of the analysis is to understand the interaction between the textual elements and the scenarios in which the tale is inserted from oral to Libras (Brazilian Sign Language). When approaching the short story, the goal is not only to decipher the explicit meanings, but also to reflect on the implicit messages that permeate the text.

The following analysis seeks to understand the narrative elements that build the tale and the hidden meanings that emerge from the plot. Aspects such as the construction of the narrative, the characterization of the characters and the literary resources used to enrich the story and transmit its lessons will be discussed. Additionally, we will explore the philosophical and social issues underlying the work, reflecting on how these issues resonate with the cultural and historical context of the fable.

The story revolves around a fox who, taking advantage of the situation of a wet song and unable to fly, captures it to feed his cubs. However, during the journey, the song uses his intelligence to escape the fox, instigating the fox to react aggressively against a group of children who observe what was happening. The fox and guarantees the freedom of the song by not thinking well. The plot is simple and straightforward, with a clear conflict and a quick resolution. Let's see below:

It had been raining all morning, and the song all wet, unable to fly, was sadly perched by the side of a road. The fox came and took it in its mouth to the little children. But the road was long and the sun burning. Mestre Cancão wiped it off and began to take care of the means of escaping the fox. They pass near a village. Some boys who were playing began to direct insults at the cunning hunter. The song goes and says:

- Comadre fox, this is a challenge! If I were you, I couldn't stand it! There was a discomposure...

The fox opens its mouth in a terrible insult against the children. The song flies, lands triumphantly on a branch and helps to boo her. (Cascudo, 2014, p. 197).

It is noticed that the narrative is presented in the third person, with a narrator who knows the feelings of the characters. This perspective allows the narrator to describe the events objectively and impartially, while also presenting characterization of the characters. The Fox is characterized by cunning and malice. It represents the negative side of the human being, such as greed and lack of calm thinking and the song is portrayed as a naïve animal, but which demonstrates intelligence and courage when escaping from the fox, representing the ability to overcome. There are also children, who work as a help in the story, exposing the fox and guaranteeing the freedom of the song, representing innocence and justice.

It can be observed that the time of the narrative is linear and short, in a single event: the capture of the song by the fox and its escape, and the physical space of the story is limited, restricted to the road and the village. The description of the environment having the wet road and the presence of children. For Câmara Cascudo, Folklore, being a culture of the people, is a living, useful, daily, natural culture. The roots immovable in the past can be evoked with inquiries of antiquity. Folklore is the use, the immediate use the common, although very old. (Cascudo, 1972). Câmara Cascudo reveals his broad and dynamic vision of folklore as a living cultural expression present in people's daily lives. For him, folklore is not something static, stuck in the past as a mere historical relic. On the contrary, it is a

natural, useful and functional practice, which manifests itself in the actions and customs of society.

The "immovable roots in the past" evoked by Cascudo refer to the historical origin of folklore, which carries ancestral traditions. However, he reinforces that these roots do not make folklore obsolete; on the contrary, they connect it to the present, being continuously reinterpreted and resignified according to people's needs and contexts. Thus, folklore is not only memory, but also creation and immediate use, being at the same time common and profoundly ancient. This perspective leads us to reflect on the relevance of folklore in the construction and maintenance of cultural identity. It is not an element separated from life, but something that permeates stories, beliefs, parties, music, dances and ways of speaking. In addition, Cascudo invites us to see folklore as a bridge between the past and the present, reinforcing that the culture of the people is constantly renewed over time, without losing its essence.

In short, this idea highlights the importance of folklore as a living and adaptable practice, a reflection of the creativity, wisdom, and resilience of communities across generations. It is a celebration of popular culture as something that belongs to everyone and continues to shape everyday life in rich and meaningful ways. The short story "The Fox and the Song" is a work rooted in Brazilian folklore, carrying teachings, values and the essence of popular culture. Cascudo describes folklore as something alive, useful and daily, highlighting its ability to remain relevant, even with roots in the past. Adapting this tale to Libras is a striking example of this vitality and versatility of folklore. The narrative, full of cunning and moral lessons, gains even more strength in Libras, a language that privileges visual and body expression. Through this adaptation, it is possible to preserve the dynamism and oral character of the story, bringing out the emotions, conflicts, and symbolism of the characters in an accessible and engaging way.

This translation goes beyond simple linguistic inclusion; It democratizes access to a cultural heritage, allowing the deaf community to appropriate narratives that reflect the identity and values of the Brazilian people. In doing so, we reaffirm Cascudo's idea that folklore is not just a distant memory, but a contemporary, living, and essential practice. It is clear that "A Raposa e o Cancão" in Libras is not only a gesture of cultural preservation, but an act of renewal and inclusion. It is to make the culture of the people accessible, regardless of language, ensuring that stories like this continue to inspire, teach, and unite generations in their richness and diversity.

It is important to highlight the conflicts, among them is the struggle for the survival of the song, which finds itself trapped in a dangerous situation. The resolution of the conflict occurs when the song uses his intelligence to escape the fox with the help of the children. The main conflict of the fable revolves around the struggle for the survival of the song, which finds itself in a situation of imminent danger. The resolution of this conflict occurs when the song, using his intelligence and cleverness, manages to escape from the fox, with the help of the children who unite in his defense. This strategy reveals that even in the face of adversity, intelligence and collaboration can overcome brute force. Which generates a moral of the story, which is intelligence can win over strength, generating the idea that "unity is strength".

The idea emphasizes the dynamic and interactive nature of literature, which is not limited to the act of writing or the text itself, but is completed in the process of reception and interpretation by the different subjects over time. The creation of values, knowledge and cultural experiences that each reader can have. Narrative influences the way it is understood and valued. Thus, literature is a phenomenon that transcends its moment of creation, gaining new meanings as it is revisited by later generations, who read it from the perspective of different historical, social and cultural contexts. This continuous interaction ensures that literature remains alive, relevant and subject to new interpretations, transforming itself into a collective event that dialogues with the past, present and future, which is the promotion of oral tales for Libras.

The central lesson of the fable is the primacy of intelligence over physical strength, in addition to highlighting the power of unity. The story also serves as a warning against the dangers of greed and exploitation, emphasizing that cunning and unity can be more effective than mere brute force. In short, "The Fox and the Song" offers a reflection on human and social values, using animals as metaphors for human behaviors and relationships, a classic resource in morality fables.

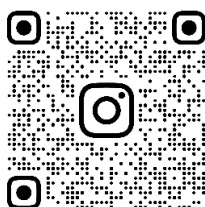
In the study of adaptation of the short story "A Raposa e o Cancão" for Libras, it presents the preservation and translation of the main values and teachings of the narrative. The central lesson, which highlights the primacy of intelligence over physical strength and the power of unity, will be translated in a way that ensures that the deaf public understands not only the facts of history, but also moral and social reflections.

When adapting the text, we will pay special attention to the symbolic elements of the fable, such as the behaviors of the fox and the song, which serve as metaphors for human

attitudes. in Libras, these symbols will be represented through classifiers and facial expressions, essential to convey the cunning character of the fox and the wit of the song. Additionally, the message about the dangers of greed and exploitation will be highlighted through signs and visual contexts that emphasize these concepts in a clear and culturally accessible way.

This adaptation seeks not only to translate the story, but also to ensure that it is meaningful and impactful for the deaf audience, maintaining the educational and moral essence of the oral tradition.

FACÉCIA: THE SWEET TOOTH IN DISGUISE



In this chapter, "The Sweet Tooth in Disguise" is analyzed, highlighting elements of the text, starting with the construction of the characters. The wife, with her voracious appetite and her ability to conceal it, represents more than a caricature figure: she is the portrait of someone who lives between the desire and the need to please. The husband, in turn, symbolizes the suspicious look, ready to investigate what is hidden behind appearances.

The setting of the tale – a simple house, in any village – reinforces the contrast between everyday life and the small mysteries that make it so fascinating. Each meal described is not just a dish served, but a symbol of the relationship between the characters, loaded with subtle meanings that we will unravel. Thus, with gluttony as a common thread and humor as a seasoning, the text invites us to reflect: what really defines us – here what do we show the world or what do we hide from it? What really defines us is the interaction between what we show to the world and what we keep inside, because both aspects make up the complexity of human identity. What we display reflects how we want to be perceived, shaped by social norms and our conscious choices, while what we hide represents our essence, where our fears, desires, and vulnerabilities are. The true definition of who we are arises from this dynamic balance, where the external projection and the internal core complement each other, revealing the plurality of the human being.

In "The Sweet Tooth in Disguise", a man had married an excellent woman, an arranger and honorable housewife, but very greedy. To disguise her appetite, she pretended to be unwilling to eat whenever her husband invited her to meals. Despite this regime, she gained more and more weight and her husband admired someone being able to live with so little food. One morning he decided to make sure the woman ate in his absence. He said he was going to work and hid in a place where he could follow his wife's steps. See:

At lunch, he saw her make some gum tapioca, very thick, soaked in coconut milk, and eat them all, delighted. In the snack, he chewed a number of thin, white and tasty alfenins. At dinnertime he killed a capon, soaked it in thick sauce, savoring it. At supper, he devoured a plate of dried cassava, accompanying them with butter. In the evening, her husband appeared, pretending to be tired. It had rained all day and the man was as if he had passed, as he had actually spent, the day in the shade. The woman asked:
- Man, how come working in the rain you didn't get wet? The husband replied: "If the rain was as thick as the tapioca you had for lunch, I would have come soaked like the capon you had for dinner." But the rain was as thin as the alfenins you had lunch, and I was dry as the manioc trees you suppered.
The woman realized that she had been discovered in her disguise and no longer hid her appetite from her husband. (Cascudo, 2014, p. 233).

To hide her gluttony from her husband, she pretends not to feel like eating. However, her husband, suspicious, observes her in secret and discovers her true will. The narrator is in the third person, observing the facts. This perspective allows the reader to follow the story objectively and know the details. The **characters are the wife and the husband, with the wife being the** main character, characterized by gluttony and hypocrisy. It represents the figure of the person who hides their true desires and tries to appear to be something they are not. The husband, on the other hand, **is** portrayed as an observant man, who unravels his wife's farce, representing the figure of the observer who unmasks his wife's hidden secrets. According to Câmara Cascudo:

Facetia characterizes not only humorism, but unforeseen situations, material and moral. The psychological constant will be the unpredictability, the unforeseen of the outcome, of the character's word or attitude, the anecdote is essentially intended to prove a moral feeling, approval, criticism, repulsion or just fixation of moral characters. (CASCUDO, 2006, p. 327).

Câmara Cascudo presents an insightful analysis of facécia, highlighting it as a genre that goes beyond mere humor. For Cascudo, facécia is defined by its unpredictability, both in the situations presented and in the attitudes and words of the characters. This element of

surprise is what gives facetia its psychological character, keeping the listener or reader engaged until the unexpected outcome. In addition to humor, Cascudo points out that *facécia* carries a moral or reflexive function. Through the anecdote, it conveys criticism, approvals or repulsions to certain behaviors and values, evidencing moral traits of the characters or situations portrayed. Thus, *facécia* is not just entertainment; It is a tool for social and moral analysis.

This concept is especially relevant in the context of folklore, where *facécia* takes on a pedagogical role, helping to shape behaviors and preserve traditions. Its apparent simplicity hides a rich field of meanings, allowing humor and reflection to coexist in a harmonious way. Therefore, *facécia*, as described by Cascudo, is a narrative form that synthesizes the unexpected and the moral, combining lightness and depth. It reflects the ability of popular cultures to transform everyday life into learning, revealing the creativity and wisdom of the people.

The short story "A Gulosa Disfarçada", by Luís da Câmara Cascudo, is a narrative that perfectly illustrates the concept of *facécia*. The adaptation of this tale to Libras expands its accessibility and further enhances its expressive character. The visual richness of Libras allows you to accurately convey the nuances of the unpredictability of the characters and the mood of the situations. Through facial expressions and the use of space, it is possible to highlight the comic elements and moral criticism present in the story, making the narrative alive and engaging for the deaf audience.

In addition, the translation of "A Gulosa Disfarçada" into Libras reinforces the role of folklore as a vehicle for cultural teachings and values. The moral of the tale, surrounded by humor and unexpected situations, gains dimensions when adapted to a visual language, connecting in a direct and impactful way with the deaf community. This practice not only preserves Cascudo's legacy but also revitalizes it, ensuring that these stories continue to convey their lessons and reflections to different audiences. In short, adapting "A Gulosa Disfarçada" to Libras is an example of how the richness of folklore can be reinterpreted and perpetuated in other languages. This initiative celebrates cultural and linguistic diversity, demonstrating that popular stories have the power to cross borders and touch everyone, regardless of language or circumstance.

In relation to the time of the narrative, it is perceived as linear, occurring in a single day. The story focuses on the husband's discovery of the wife, from the decision to observe

the wife to the final revelation. The space of the narrative is the couple's home, where all the events take place, such as the kitchen and the foods mentioned.

The main conflict of the story is the opposition between the idealized image of the wife as a woman only a housewife and her true gluttonous nature. Conflict resolution occurs when the husband discovers the truth and the wife abandons her dissimulation and the moral of the story is that the truth always comes out and that hypocrisy is not sustainable behavior in the long run. The story also serves as a warning about the dangers of gluttony and the need to be honest with ourselves and others.

A text like a multifaceted mirror reflects different perspectives, depending on the angle from which it is observed. Each reader who approaches a text brings with him or her experiences, expectations, and previous knowledge, which influence what will be perceived. In this way, a text can contain explicit and implicit meanings, dialogue with multiple interpretations, and even provoke reflections that go beyond the author's original intention. According to Candido:

In fact, when they elaborate a structure, the poet or the narrator proposes a model of coherence, generated by the force of the organized word. If it were possible to abstract meaning and think of words as bricks in a building, I would say that these bricks represent a way of organizing matter, and that as an organization they play the ordering role of our mind. Whether we perceive it clearly or not, the organized character of the literary work becomes a factor that makes us more capable of ordering our own mind and feelings; and, consequently, more capable of organizing the vision we have of the world. (Candido, 2004, p. 177)

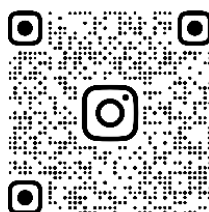
The intentions of the writer are not always clearly articulated on the surface of the text. A simple tale can hide social criticism, cultural metaphors, or messages about the human condition. Ideas can be suggested through symbols, linguistic choices, or historical contexts that are not evident at first reading. In addition, texts dialogue with other texts – a concept known as *intertextuality*. They carry influences from previous narratives, challenge traditions, or construct new meanings based on existing ideas. Thus, the text becomes a kaleidoscope of interpretations, where each change of perspective reveals a new standard of understanding. The reader is an essential part of this multifaceted reflection. While one can project intentions, it is up to the reader to decipher them and, sometimes, to recreate them. The true brilliance of a text lies in its ability to offer layers of meaning that unfold with each reading, encouraging questioning, discovery, and personal connections.

Working in Libras The central idea of "A Gulosa Disfarçada" is to adapt the narrative in a visual way, which is clear in signs and transmission of messages that the tale passes

from reflection, in which it highlights the main themes and exploring them through activities of visibility and understanding. The first step is to present the plot of the story, using classifiers, facial and body expressions to illustrate the idea of the "greedy" character and her disguised behavior. In this introduction, it is important to emphasize the duality between appearance (what the character shows to the world) and essence (what it really is), connecting this to everyday situations that can be recognized.

The main themes of the narrative are worked out separately. To address the duality between appearance and essence in signaling what the character conveys, one can explore visual examples that demonstrate how people are not always what they seem, encouraging reflection on similar cases in one's own experiences. In the case of power games, the discussion revolves around how the character uses strategies to achieve her goals, allowing students to analyze how these dynamics manifest themselves in society. Finally, humor as social criticism is explored by emphasizing the funny or ironic moments of the story, highlighting how humor can be used to expose human truths and behaviors in a light and reflective way. Thus, the work with the short story "A Gulosa Disfarçada" goes beyond teaching history, allowing reflections to be developed.

RELIGIOUS TALE: "HE WHO WANTS EVERYTHING, LOSES EVERYTHING"



To talk about a religious tale is, first of all, to reflect on the impact it causes. How does it connect with our own experiences? What are the themes, the messages, or the dilemmas that he puts before us? Through this analysis, we are able to perceive that the text is a construction designed to provoke religious feeling.

Adapting this work to Libras is essential to expand its reach and preserve its message for the deaf community. The visual and expressive richness of Libras allows us to accurately translate religious elements, giving life to the attitudes of the characters. The religious aspect of the tale refers to its moral and spiritual aspect, with the intention of transmitting teachings related to faith, morality and religious ethics. In many cases, the religious face is present in stories that aim to illustrate divine principles, such as

forgiveness, humility, generosity, or justice, and are often used to teach a life lesson that reflects the worldview of a particular religious tradition. See below:

When Our Lord was in the world, He came to a little house of very poor people and asked for food and drink. The old people who lived there gave what they had and pleased Our Lord very much. When he was leaving, he blessed them and said: "For what they have done for me, and since they are poor and God-fearing, they can ask for three things that will be done immediately. The old man and the old woman jumped up with joy. In the evening, they went to dinner and talked about what had happened, a little suspicious of those promises. The old woman, seeing the poverty of the dinner, said aloud: "What I wanted now was a wheel of sausages roasting on that fire!" Words were not spoken and a circle of sausages roasted on top of the coals appeared. The old man was so angry with the woman's request that he could not contain himself and shouted: - And my wish is that this sausage stays at the tip of your mouth so you don't go crazy! The sausage flew out of the fire and stuck to the tip of the old woman's nose, who began to cry and grieve over the misfortune. "Help me, my soul's husband!" Help me hubby! She cried and complained so much that the old husband felt sorry for the case and asked for the sausage to come out of his wife's nose. The sausage disappeared. (Cascudo, 2014, p. 260).

The short story "Who Wants Everything, Loses Everything" tells the story of an elderly and poor couple who receive a visit from Jesus Christ. In gratitude for the couple's generosity, Jesus grants them three requests. The wife, driven by gluttony, asks for a sausage wheel, while the husband, in a moment of anger, wishes for the sausage to stick to his wife's nose. The story has the fulfillment of the husband's wish and the suffering of the wife, who, after much crying, manages to get her husband to ask Jesus to remove the sausage from his nose.

The narrator is in the third person, allowing the reader to follow the story objectively and learn the details of the transformation of the couple's desires. The **characters are the elderly couple**, portraying them as simple, poor and God-fearing people. The wife is characterized by gluttony and impulsivity, while the husband is presented as a more sensible person, although subject to moments of anger.

As it is a religious tale, **Jesus Christ is a central figure of divinity**, representing kindness and generosity. He grants the couple three requests, but the story shows the consequences of selfish and impulsive desires. The time of the narrative is linear and short, concentrating on a single event: the visit of Jesus Christ to the elderly couple and the fulfillment of their desires and the space of the narrative is the home of the elderly couple, a simple and humble environment. The description of the space is succinct, focusing on the relevant elements that convey the idea of an environment such as the kitchen.

The main conflict of the story is the dispute between the desires of the wife and the husband. The fulfillment of both desires leads to a negative outcome, showing the consequences of acting on impulse and without thinking about the consequences. The moral of the story is that selfish and impulsive desires can have negative consequences. The story also emphasizes the importance of humility, of gratitude. In religious tales like this, morality is not limited to a reflection on human behavior, but is intrinsically linked to spirituality and the search for behavior that aligns with the principles of a faith. The tale usually has divine characters such as God, Jesus, Mary, Joseph, and others who serve as guides or examples of virtue that comes to making faith-based decisions.

When we come across a text, we find ourselves in front of a universe of possibilities. Each word chosen, each sentence structure, carries with it an intention, a purpose. The tale conveys the vision of the "power" of words when said as the impulsive occurrence of the old woman, when asking for the wheel of sausages, is a clear example of how unbridled desire, even if momentary, can lead us to unwanted results. The old man's request, equally unthinkable, further aggravates the situation, making the tale a reflection on prudence and the control of one's own wills.

In a deaf study, we find a universe of possibilities that transcends the written word. Each narrative element, whether it is a word, a phrase or an idea, carries with it intentions and purposes that need to be adapted to a visual and spatial language. Beyond the literal meaning, the true power of a text lies in the emotions it arouses and the reflections it promotes, elements that in Libras are amplified by facial expressions, classifiers and the use of the body.

In the case of the short story, the vision of the "power" of words is markedly reflected in the old woman's impulsiveness when asking for the sausage wheel, a clear example of how unbridled and momentary desire can lead to unintended consequences. This idea is particularly important when translated into Libras, where the concept of "impulsivity" can be reinforced by rapid movements and expressions that show surprise or regret. The old man's thoughtless request further aggravates the situation, showing how the lack of prudence and control over one's own desires can generate a cycle of mistakes.

In adapting this narrative for the deaf, it is essential that the text goes beyond simple translation and explores ways to convey the moral of the story through visual metaphors and interactive dynamics. In this way, the tale not only reflects on prudence and self-control,

but also demonstrates how narratives can be interpreted and experienced in a rich and meaningful way in Libras.

FINAL CONSIDERATIONS

The study promoted the adaptation and analysis of some *traditional tales from Brazil* via Instagram for the deaf community, it was sought to make an adaptation that did not make changes or alterations in the text, trying to maintain the cultural and linguistic relationship of the tales to Libras, all to establish that the work of Luís da Câmara Cascudo, who was engaged in the compilation of traditional tales, reflect the richness of oral tradition.

It was perceived that popular tales constitute a cultural treasure of orality that must dialogue with Libras, which is visual and gestural. The importance of the relationship between orality and sign language in the adaptation of some tales respecting the essence of the story, valuing linguistic diversity, should be emphasized. Thus, this article proposed the adaptation of the short stories "A Raposa e o Cancão", "A Gulosa Disfarçada" and "Quem Tudo Quer, Tudo Perde" for Libras, which had the objective of preserving the narrative structure and highlighted its pedagogical and cultural potentialities. It was found that Oral Literature represents the preservation of tradition over time and the oral factor for Libras reflected the cultural character of orality to the accessibility of tales for the deaf community through Instragram. Thus, an animal tale, a facécia and a religious tale were chosen.

When adapting short stories "From oral to Libras", the focus was not only on translating words or stories, but on ensuring that the emotional, cultural and symbolic richness of the stories were preserved and reinterpreted in a visual and gestural way. It should be noted that Libras, as a visual language, allows the reconstruction of narratives in a format that resonates with the experiences and perceptions of the deaf community. This process of adaptation and dissemination through Instragram was essential to ensure that the deaf community had access not only to the content, but also to the essence of the cultural tradition reflected by the tales. Therefore, translate the short stories: "The fox and the song"; "The sweet tooth in disguise"; "Who Wants Everything, Loses Everything", by Câmara Cascudo, involved a complex work that went beyond the simple exchange of words for signs.

To translate the tales, it was necessary to understand the deaf culture and adapt the content to respect its visual and gestural structure. Thus, the work of adapting with the translation followed the guidance of Umberto Eco (2007, p. 190), who says: "A translation does not refer only to a passage between two languages, but between two cultures or two encyclopedias. A translator must not only take into account strictly linguistic rules, but also cultural elements in the broadest sense of the term." Thus, the task of translating required the understanding of the culture of origin (oral) and destination (Libras).

The social impact of the cultural and educational inclusion of deaf people is undeniable. The adaptation of the short stories to Libras not only democratizes access to cultural heritage, but also strengthens social cohesion, promoting the appreciation of different forms of expression. In this sense, this work aimed, therefore, to foster the participation of the deaf community through Instagram and ensure that they have the opportunity to explore and appreciate some tales of *Traditional Tales of Brazil*, by Câmara Cascudo, for Libras, being an important initiative to promote inclusion, accessibility and preservation of culture. By basing this article, it was possible to ensure that the proposal not only expands access to oral literature, but also contributes to the formation of society.

Promoting inclusive education is a challenge, hence the adaptation of oral to Libras served as an example of "cultural action" that, suggested by Freire, recognizes the potentialities and specificities of the deaf community as an essential part. By adapting oral content to Libras and dissemination through Instagram, it was not just about translating words, but about creating conditions for learning and cultural participation to be meaningful for the deaf, respecting their language, their identity and their way of interacting with the world.

The statement that "every being develops (or transforms) within itself, in the game of its contradictions" also applies to inclusive education, as it can only be achieved when educational institutions face the internal contradictions of their own system, such as the lack of accessibility, the centralization of teaching in mostly oral models and the devaluation of Libras. This confrontation requires the transformation of pedagogical practices to meet the needs of all students, recognizing Libras as a central tool for access to knowledge and culture.

Therefore, adapting tales from orality to Libras should contribute to transforming education into a space of emancipation, where deaf people can not only access information, but also feel part of a society that values their language. This adaptation

exemplifies the "cultural action" that Freire mentions, as it promotes equal opportunities and reaffirms that the true educational revolution occurs when inclusion and respect for diversity become concrete practices. Therefore, when relating Freire's quote with the study of oral adaptation to Libras, we realize that this practice is not only an inclusion strategy. In short, the transformation of Câmara Cascudo's *Traditional Tales of Brazil*, especially "The fox and the song"; "The sweet tooth in disguise"; "Who wants everything, loses everything", is an initiative that responds to a need for inclusion and accessibility and aimed to promote access to oral culture in adaptation to Libras and contributed to the advancement of professional training.

Finally, the idea "From oral to Libras" highlighted that the dynamic and interactive nature of oral literature, which is not limited only to orality or the act of writing or even the text itself, it (literature) is completed in the process of reception and interpretation of the text by different subjects, here we include the deaf. Thus, oral literature transcends time, and the traditional tales translated into Libras gain new meaning for the deaf community, which sees it from the perspective of sign and visual language, generating an interaction between oral and Libras. This continuous interaction ensures that oral literature remains alive, relevant and subject to new interpretations, promoting tales from oral to Libras and dialoguing with tradition.

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