The influence of legends and myths on current culture and education The influence of legends and myths on contemporary culture and education

Maria Cristina Sagario
Prof. Ivanise Nazaré Mendes

Summary
In the past, man created stories to explain known and unknown events, resulting in the emergence of myths and legends that attributed veracity to inexplicable facts at the time. These stories were passed down orally through the generations, remaining alive in people's imaginations and acquiring deeper meanings. This research aims to analyze the influence of legends and myths on contemporary culture and education, investigating their impact on both the cultural and educational scope of today's society. The justification for this study lies in the importance of understanding legends and myths as cultural and educational elements, which transmitted values, knowledge and shaped individual and collective identities throughout history. Understanding this influence is fundamental to preserving our cultural heritage and taking advantage of the pedagogical potential of these narratives in contemporary education. The research problem is to examine how legends and myths continue to influence current culture and education, considering technological advances and social changes. The aim is to understand whether these traditional narratives still play a relevant role in people's cultural and educational formation or whether they have been marginalized amid new forms of communication and knowledge. The methodology used includes a qualitative approach, with analysis of bibliographic sources, historical documents, case studies, interviews and content analysis, to obtain a comprehensive view of the influence of legends and myths on contemporary culture and education.

Key words: Legends. Myths. Education. Folklore. Culture.

Abstract
In the past, humankind created stories to explain known and unknown events, giving rise to myths and legends that attributed truth to unexplained phenomena of that time. These stories were passed down through generations orally, remaining alive in people's imagination and acquiring deeper meanings. This research aims to analyze the influence of legends and myths on contemporary culture and education, investigating their impact on both cultural and educational aspects of present-day society. The justification for this study lies in the importance of understanding legends and myths as cultural and educational elements that have transmitted values, knowledge, and shaped individual and collective identities throughout history. Understanding this influence is crucial for appreciating and preserving our cultural heritage and harnessing the pedagogical potential of these narratives in modern education. The research problem consists of examining how legends and myths still exert influence on current culture and education, considering technological advancements and social changes. The study seeks to understand whether these traditional narratives still play a relevant role in cultural and educational formation or if they have been marginalized among new forms of communication and knowledge. The methodology employed encompasses a qualitative approach, involving analysis of bibliographic sources, historical documents, case studies, interviews, and content analysis to provide a comprehensive understanding of the influence of legends and myths on contemporary culture and education.
Keywords: Legends. Myths. Education. Folklore. Culture.

1. INTRODUCTION

In the past, man, with his cunning, created stories to explain known events and also events that, to them, were unknown. This hermeneutics that man used to translate his knowledge resulted in the emergence of several myths and legends, which attributed veracity to the unexplained facts of that time (Pires, Batalha, & Souza, 2016, p. 02).

Over time, these stories embedded in cultural movements were passed down from generation to generation through oral tradition. In this way, they spread in such a way that they remain alive in people's imagination. Over time, these stories began to gain more meaning in people's lives, promoting possibilities for identification and taking advantage of their pedagogical potential in their contexts and outcomes.

The research aims to analyze the influence of legends and myths on contemporary culture and the field of education. The aim is to investigate how these ancestral narratives continue to have an impact on today's society, both culturally and educationally.

The justification for this study lies in the relevance of understanding the importance of legends and myths

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as cultural and educational elements. These stories have played a significant role throughout human history, transmitting values, knowledge and teachings that have shaped individual and collective identities. Understanding this influence is fundamental to appreciating and preserving our cultural heritage and harnessing the pedagogical potential of these narratives in contemporary education.

The research problem consists of investigating how legends and myths still influence current culture and the educational field, considering the contemporary context of technological advances and social changes. The aim is to understand whether these traditional narratives still play a relevant role in people's cultural and educational formation, or whether they have been marginalized amid new forms of communication and knowledge.

The methodology used to carry out this research comprises a qualitative approach, based on the analysis of bibliographic sources and historical documents. Case studies, interviews and content analysis will be carried out in order to obtain a comprehensive view of the influence of legends and myths on contemporary culture and education.

2 THEORETICAL FOUNDATION

2.1 FOLKLORE, POPULAR CULTURE

It is important to talk about folklore and its scope, as popular stories in their various forms, which can range from fairy tales, fables, 'stories', parables, myths and legends, for example, make part of a set of activities that make up national and international culture, as some narratives are shared and disseminated in various regions of the world.

We know that, for many people, legends and myths are nothing more than fictional stories, reproduced in folkloric activities and understood as part of popular culture. But on the other hand, they are real for many groups of people. AND, "These elements, whether experienced or not, become invested with significant importance, whether individual or collective, and form the identity of the group, the collective memory." (MANZKE; GONZALES; JESUS, 2018, p. 03)

Within societies, culture needs to be observed from different aspects, as it is in a field of practices and knowledge that could not be classified as neutral. Rather, it needs to be observed from the point of view of the interests of the various forces that act, govern and dominate societies.

In this aspect, it is interesting to observe, in the social sphere, where these forces distance themselves, where they come closer and/or in what aspects they represent resistance to one or more elements of the dichotomies existing in society.

Therefore, the stories that originally belonged to the people, to the simplest people, were gradually included as part of a tradition of universal interest. This is the case with fairy tales. According to Falconi and Farago (2015), Perrault[1] When collecting the stories that the people told, he rescued those that were told from ear to ear and modified them to adapt to the standards of the French court of King Louis XIV. Showing, therefore, that there was a gap between the culture 'of the people' and the 'culture of royalty'. But, if 'made up' they managed to attract people's interest regardless of their social level.

Furthermore, in relation to culture, Marilena Chauí (2006), in her book "Cultural citizenship: the right to culture", comments that, even today, it is possible to perceive culture in several aspects, including aspects of the division of classes, where an 'elite culture' and a 'popular culture' coexist. She comments that:

> Even though culture came to mean the materially determined field of symbolic forms and ways of life in a society, the social division of classes as a distinction between "cultured" and "uncultured" became predominant. With it: 1) culture and the arts were distinguished into two main fields: the erudite (or elite), typical of intellectuals and artists of the dominant class, and the popular, typical of urban and rural workers; 2) when thought of as productions or creations of the national past, forming the national tradition, popular culture and art are called folklore, constructed by myths, legends and popular rites, regional dances and music, crafts, etc.; and 3) high art began to be constructed by the productions and creations of fine arts, consumed by a literate public, that is, people with a good level of education, good taste and consumers of art. (CHAUI, 2006, p. 13)

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1 Studies of the folk and popular literature of each nation began in the 19th century, with Charles Perrault standing out with his book Tales of Mother Goose (1697). The short stories included in this book are: Sleeping Beauty in the Woods, Little Red Riding Hood, Bluebeard, Puss in Boots, The Fairies, Cinderella, Henrique do Topete and Tom Thumb. (FALCONI; FARAGO 2015, p. 89)

However, popular culture, with its various elements, awakened some scholars of different fields of knowledge, the interest in better understanding it and using it for the benefit of educational actions. Many people who dedicate themselves to the study of popular culture are called folklorists, and these folklorists play an important role in preserving 'popular knowledge', knowledge that originates from the people and has been constructed over time.

As folklorists, they dedicated themselves to studying non-elite culture, seeking to preserve, understand, record, collect, archive and disseminate this knowledge. A knowledge that is kept alive from generation to generation predominantly through orality and informal education.

In Brazil, there were great folklorists, among them we can mention: Câmara Cascudo(1898-1986),Renato Almeida (1895-1981), Florestan Fernandes(1920-1995),Inezita Barroso(1925-2015)Mario de Andrade (1893-1945) and Pedro Teixeira (1915-2010), all leaving important contributions related to popular knowledge spread in Brazil.

It is interesting to highlight that the interest in better understanding popular wisdom gained great prominence in the 19th century, when the term 'folklore' was coined by the researcherWilliam John Thoms.

> About the concept of folklore, an expression created in 1846 by the English archaeologist and researcher of European culture William John Thoms (1803-1885) to designate a field of studies hitherto referred to as "popular antiquities" or "folk wisdom" – record of songs , narratives, customsand uses from times gone by and which have taken on other interpretations throughout history by different lines of thought [....]. (BATISTA, 2016, p. 16)

In this way, the term folklore arose from the proposed combination of two words of Saxon origin: 'Folk', which means people, and 'Lore', which means knowledge; forming the 'folk – lore', or the 'wisdom of the people'. "Over time, the word was used without the hyphen, becoming simply "folklore" or "folclore", as it was used in Brazil." (INTER-AMERICAN UNIVERSITY ASSOCIATION VERA CRUZ, 2021)

Therefore, folklore is knowledge that is not systematized like academic knowledge, but is equally important, as it is knowledge that has survived time, and, in the field of knowledge, this word encompasses a wide range of material and immaterial.

Among the relevant works carried out by folklorists, it is worth highlighting that of Câmara Cascudo, who was a researcher, historian, folklorist, lawyer, doctor and teacher, a man of great wisdom who developed a strong interest in the knowledge of the people. For Câmara Cascudo, popular knowledge could not be seen as inferior knowledge, rather, it should be as valued, stimulated and disseminated as the knowledge that is shared through formal education.

With this, Câmara Cascudo understood the relevance of culture for the identity of individual people and also for the identity of peoples as nations. It is in culture that people find an identifier of their origins, their roots. Well, it is very likely that, when we examine the beliefs and customs that people bring, we will be able to identify the place from which they came.

Câmara Cascudo was the creator of the Brazilian Folklore Dictionary, a book with more than 900 pages, which highlights the wealth of knowledge and practices spread by the Brazilian population in an informal way, records various material and immaterial activities of the national cultural heritage. In this dictionary we will find the record of a large list of myths and legends, originating from various Brazilian regions.

Furthermore, he describes in a broader way what we can define as folklore. He quotes:

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> FOLKLORE. It is popular culture, made normative by tradition. It comprises utilitarian techniques and processes, which are valued in an emotional expansion beyond the scope of rational functioning. The mentality, mobile and plastic, makes recent data traditional, integrating them into the assimilating mechanics of the collective fact, just as the immobile cove gives the illusion of static permanence, although renewed in the dynamics of living waters. Folklore includes a fourth dimension in popular objects and formulas, sensitive to their environment. It not only preserves, depends on and maintains the undisturbed patterns of understanding and action, but remodels, remakes or abandons elements that have been emptied of motives or purposes indispensable to certain sequences or group presence. [...].Not just stories and songs, but the machinery gives birth to habits, customs, gestures, superstitions, food, clothing, satire, lyricism, assimilated in the participating social groups. Wherever a man is, there will be a source of creation and dissemination of folklore. Folklore studies the popular solution in life in society. As ten years ago, and contrary to the lessons of the masters, I believe in the dual existence of culture among all peoples. In any of them there will be a sacred, hierarchical, venerated culture, reserved for initiation, and popular culture, open to oral and collective transmission, stories and access to the group's usual techniques, aimed at maintaining uses and customs at the level of conviviality. daily. [...]Folklore must study all traditional manifestations in collective life. (CASCUDO, 1999, p. 400 and 401 – emphasis added).

Therefore, based on these descriptions made by Câmara Cascudo it is clear that there are many and broad are the elements that make up folklore, and that, both tales and stories two, are integral parts of the so-called traditional culture. It also demonstrates that there is a rich repertoire of actions related to this knowledge, which is linked to memory and the exchange of experiences between people.

Regarding understanding the importance of this knowledge for society, in 1951 there was the first Folklore Congress in the city of Rio de Janeiro, where the National Folklore Charter was written and published. This was an important action that aimed to better understand what folklore is from the point of view of national researchers. And, although at the time they had found a more current definition for it, a few decades later, in 1995, in the city of Salvador, after being preceded by a broad national discussion around this theme, a new reinterpretation was adopted. and definition of what was understood as folklore. This fact deserves to be highlighted as it shows that these new approaches emerged due to social transformations and advances that had occurred in society, changes that influenced study and research practices in both the social sciences and the human sciences.

Therefore, in addition to this definition given by Câmara Cascudo, which already indicatedThere are four important characteristics for a practice to be part of folklore, namely: antiquity, persistence, anonymity and orality (CASCUDO, 2012), in the Carta do Folclore Brasileiro (1995), definitions of acceptance were also included collective, traditionality, dynamism and functionality. She records that:

> The identification factors of the folkloric manifestation are: collective, traditionality, dynamicity, functionality, acceptance. We emphasize that we understand folklore and popular culture as equivalent, in line with what UNESCO recommends. [....] Being an integral part of national culture, the manifestations of folklore are equated with other forms of cultural expression, as well as its studies with other branches of the Humanities. Consequently, it must have the same full access to public and private incentives granted to culture in general and scientific activities. (LETTER, FROM BRAZILIAN FOLKLORE, 1995, sp)

In this way, if stories, myths and legends are included as elements of popular culture, that is, folklore, it means that they are endowed with all these characteristics, both the characteristics that were mentioned by Câmara Cascado and those that were listed by the Brazilian Folklore letter. Furthermore, due to their relevance, they deserve the attention of researchers and scholars of themes related to social sciences and humanities.

We need to bear in mind that popular knowledge is dynamic, it is alive, and that it can be modified over time as it is influenced by new elements that emerge from the way people relate, communicate and express their knowledge and feelings. These elements are typical of human history, which is constantly changing and, for this reason, can be constantly (re)created.

But, even knowing that culture needs to be observed in its plurality, Cavalcanti (2002) highlights that there is norigid border between what we define as popular culture or erudite culture, as they always communicate. And they need to be observed and understood within the context of the relationships they establish.(CAVALCANTI, 2002).

Furthermore, it is worth highlighting that not everything can be related to folklore, there are elements that determine it. "To become folklore, they must have an anonymous origin, that is, no one knows for sure who created them. Furthermore, they must have emerged a long time ago and be disseminated and practiced by a large number of people." (PROCÓPIO, 2021). Thus, traditions, preserved by popular wisdom, through their orality, are an important element for society, as they are the selective result of our ancestry.

2.2 THE LEGENDS

Legends and myths, depending on the place in which they are reproduced, take on different meanings. And, in this context, they can assume different roles: social, economic, cultural and even political, when integrated into cultural policies.

Oliveira (2018) may believe that legends are important mainly for some types of communities. He comments that:

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2 [...] It is interesting to note that there was a time when, to differentiate a true story from an imaginary story, people used to use two spellings: História (real story) and Estória (fictitious story). The aim was to separate, in writing, what could be considered a true story from a fictional story. Over time, however, the use of the spelling "history" became conventional to designate both meanings. (SAGARIO, 2015, p. 15) The truth is that the border between real history (history) and invented history (story) seems to me too fluid to make the adoption of two words functional. Everyone knows – or should know – that history, when it comes down to it, is full of "stories". And vice versa. I think it's smarter to leave the distinction up to the context. (RODRIGUES, 2011)

> For rural communities, many of these stories make sense, they are considered facts that happened and represent a way of thinking about society. The inferiorization of marginalized groups is reinforced by stereotypes that force exclusionary thinking. This is the case of rural communities and indigenous communities whose knowledge is seen from a minimized perspective, as folklore, as legend, as myth and not as a significant part of these subjects' lives.(OLIVEIRA. 2018, p. 07)

In the field of scientific knowledge, legends still arouse the curiosity of many researchers, including those in the social sciences, anthropology, literature, pedagogy and History. And, through their studies, which are aimed at understanding issues related to people's beliefs, which influence their practices and customs, we can better understand society and the forces that govern it.

Rural legends speak of fantastic worlds, of characters shrouded in mysteries and magic, whose existence is fueled by the reproduction of a narrative that provokes both curiosity, fear and respect on the part of people.

Furthermore, it is notable that the closer people are to nature, immersed in rural areas, away from large urban centers, the greater their perception and involvement with the magical world that surrounds them. And there, in rural areas, legends such as Caipora, Curupira, Boitatá or Mapinguari are still told and repeated by older people to younger people.

Thus, legends, whether they are little known or known to a large number of people and repeated in more than one location, can be noticed when we observe the different peoples who reside in the different biomes that exist in the world. In this aspect, it is interesting to note that each people will have a legend to be told, a fantastic world inhabited by magical characters to be told, characters capable of influencing the lives of the people who inhabit these locations in different ways.

In this way, people who live in deserts will have their legends, as will those who live in forests, swamps or close to large rivers. Each of these communities will tell a story about their region and the magic that happens in the nature that surrounds them.

Both myths and legends add social and collective values   that are preserved by through the memory of the subjects as they are told and retold from generation to generation. Furthermore, they are instruments of great value for education as they stimulate the cognitive process. They add information necessary for the evolution of people, when knowledge is disseminated through shared experiences and mediated by processes in which reality and fantasy merge.

Therefore, when narrated, the stories evoke feelings that, being so fascinating, "[...] are transmitted orally as if the narrator experienced the said story again. These narrators have the pleasure of telling, not only with words, but with gestures, and this is what enriches the narrative most."((PIRES; BATALHA; SOUZA, 2016, p. 48)

But, what are legends and what are their influences on today's societies?

> The word legend comes from the Low Latin caption, which means "what should be read". In the beginning, legends constituted a compilation of the lives of saints and martyrs. [...] currently, the legend, transformed by tradition, is the unconscious product of popular imagination [...] Myth is a form of legend; but the human characters become divine; the action is then supernatural and irrational. Time is nothing more than a fiction. In reality, these categories are confused and the myths are of an infinite variety; they are related to religions, they are cosmogonic, divine — or heroic. The legends, with more modest characters, evolve magicians, fairies, witches, who, in an almost divine way, influence human destinies.us. (BAYARD, 2005, sp)

Therefore, there is not just one type of legend, they are diverse; some talk about the creation of the world, others address religious themes, there are legends that awaken fear in people and those that talk about justice. Furthermore, legends that are narrated in rural areas have their own characteristics and will be differentiated from those legends spread in urban environments, each of them will present its own distinctions.

2.3 URBAN LEGENDS

It is pertinent to note that, with its own and differentiated characteristics, even starting from a playful and creative need that is characteristic of human beings, and even in urban environments, man will narrate his own contemporary stories, some of which are even called urban legends. . They add everyday elements to the narratives, even using current forms of communication, such as technological and digital media, not just relying on oral communication.

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Therefore, legends are not limited to rural areas, far from large centers urban. In cities there is a different format of narratives. These legends, having a different form of propagation, are reported in a kind of rumor, bring contemporary elements into their endings and geographically occupy some spaces within urban domains. This fact can be observed in the report below:

> A story recently emerged in Jaboatão dos Guararapes, Metropolitan Region of Recife, that a werewolf has been appearing in a neighborhood in that region. Residents claim that he appears at night and starts howling. Some residents used the motorcycle's headlight to film the appearance of the being on their cell phones.. (LÓSSIO, 2009, p. 46)

Thus, the story is passed on as an event that happened to someone, like a rumor, in a neighborhood of the city and which was later publicized by various local media outlets. Furthermore, Lóssio (2009), when commenting on this subject, makes some interesting considerations about current and traditional legends. He considers that:

> Stories like this reaffirm the fertile soil of everyday life. Before, myths and legends were created by the powerful to maintain a social order. Women who lived far from the city and had many children to care for, used fear in their daily lives to inhibit the cunning of childhood. They told their children not to leave their place, as there were animals, non-existent beings that ate children and that's why the boys and girls didn't defy their mother's orders. Today, myths emerge to challenge power and the media, in the sense of opposing the rules. Werewolves, orioles, sack men, in other words, every Brazilian bestiary decided to become globalized. The use of myths and legends was even included in television commercials [...] (Idem – Emphasis added)

In this way, urban legendsThey reveal their curiosity and also their fear in people. And, as already highlighted, they are related to rumors, gossip and "I heard about it" that is passed on from person to person. Some urban legends are widely known in Brazil, such as: 'The woman in white; 'The Black Cat', 'The Tooth Fairy' and 'The Blonde in the Bathroom'.

It is interesting to note that many contemporary legends had their origins from a real event, this was what happened, for example, with the urban legend of the 'Bathroom Blonde', which is a very well-known narrative in Brazil.

> [...] She would appear in bathrooms, especially at schools, after someone started a sequence of actions: shouting her name three times in front of the mirror, kicking the toilet and swearing or flushing the toilet with a strand of hair in the toilet Restroom.
> There are several versions of the story, but the most accepted version of the legend is that it was inspired by the story of the young Maria Augusta de Oliveira, born at the end of the 19th century, in Guaratinguetá, São Paulo. They say that she was the daughter of the Viscount of Guaratinguetá, who forced the girl to marry an influential man at the age of 14.
> Not happy with her marriage, Maria Augusta sold her jewelry, showed that she had a lot of attitude and fled to Paris at the age of 18. In the city, the young woman lived until 1891, when she died at just 26 years old – the reason is still a mystery, thanks to the disappearance of the girl's death certificate.
> With the news of the death, his family asked that the body return to Brazil and be placed in a glass urn in the family home until the tomb was ready. But, even after the grave was ready to receive the body, Maria Augusta's mother did not want to bury her. It was only after being affected by several nightmares while the body was in the house that she consented to bury the young woman.
> Some time later, in 1902, the mansion in which they lived gave way to the schoolstate Conselheiro Rodrigues Alves, where it is said that his spirit roams to this day, frequently appearing in women's bathrooms. (SINGULAR, 2017)

In this way, urban legends are disseminated, among other ways, in different ways, not limited to orally. They can be found in literature, in newspapers, on cinema screens and in plays and can even be shared on cell phones. Pior (2008) comments that "Thus, each legend It is the place for a reinterpretation of facts." Furthermore, she adds that:

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> [...] the contemporary or urban legend is an oral, exemplary, collective, anonymous narrative, which has an implicit message and a hidden moral to which we connect. Anchored in the city and modernity, based on belief, equally requiring the complicity of a listener, theUrban legend aims to explain the inexplicable and incomprehensible, according to the value system, the time and the worldview of the community in which it is part. (DINO, 2008, p. 03)

Dion (2008), also highlights that the differences between an urban legend and a traditional legend are still in the coincidence between the time of the narrator and the time of the narration, where, in urban legends, both the

The narrator, like the other protagonists, are contemporary characters.

Thus, according to Lopes (2007), with the implementation of the internet, which is one of the forms of communication in modernity, there was a 'recontextualization of the transmission environment'. Because, the internet eliminates the ritual of people meeting in person with each other to tell stories or to narrate the events of their daily lives, as its community of internet users has the possibility of exchanging information whenever they want, at their own time. and on any day they wish and regardless of being close to each other.

Therefore, when contemporary legends are disseminated over the internet, it is not expected that there will be the reactions that would probably occur if they were reported to people gathered in person. In person, people demonstrate that they accept or reject, through verbal and non-verbal language, what they hear. They interact with the narrator, whereas, on the internet, most of the time, people simply become recipients of the messages received, without there being any interaction between them, expressions of feelings of disagreement or agreement.

With this, we realize that nowadays there has been a change in the way people communicate, a change that can interfere with the way people engage with stories. These changes go beyond the subjects' interpersonal relationships and life experiences.

Therefore, the playfulness that contemporary legends bring are elements that stimulate the imagination, and, because they have in their endings elements that are taken from people's real lives, from their daily lives, they fulfill the function of provoking fear, curiosity and uncertainty. , without causing any harm to the narratives told, as they contain a bit of veracity in their contexts. Furthermore, it transforms each person who publishes them into a kind of accomplice in the stories being told.

> Legends can be of two different types: 1) explanation of supernatural situations or events that often come from the imaginary and are not supported by scientific knowledge, either because they do not occur or because they are unknown; and 2) present a moral background, generally linked to teachings on how to guide procedures and behaviors. Thus, it is important to highlight that a legend may have some basis of truth, but that they change over time, which explains the maxim of the phrase "whoever tells a tale increases a pointto". (FREITAS, 2018, p.145 – Our emphasis)

In this way, legends take elements from real life and mix them with elements that contemplate aspects of the imaginary, the supernatural, thus transforming the narratives into fabulous stories. Furthermore, they add cultural values   and are part of the Intangible Cultural Heritage of Humanity, which is also called Intangible Cultural Heritage of Humanity. They aim to protect cultural and traditional expressions that are passed on from generation to generation.

In cities, it is worth highlighting the fact that there are various environments and circumstances that awaken people's imagination and are conducive to the creation of stories, environments such as: cemeteries, isolated roads, holy days and full moons, All of these awaken the popular imagination and reinforce the belief in urban legends in many people.

We live in the 21st century, where it is possible to realize that there are many changes that a few years ago might have seemed unbelievable to us. But, nowadays, this is one of the realities that we need to live with, that is, the old, the ancient, have to coexist with the new, with the transformations that impact all aspects of people's lives, individual and collective.

2.4 TRADITIONAL LEGENDS

Traditional legends are ancient narratives that also combine in their essence real places and events, with elements of fantasy and imagination. As a result of popular narrative, many aim to provide people with an explanation for a fact that, in people's perception, they cannot find. scientific explanations that validate them. They report fantastic beings, the creation of things, they invoke respect and the fear of the people who hear them.

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The existence of legends is based on oral reproduction that occurs from generation to generation and over time. But, nowadays, they also appear in various artistic, cultural and media manifestations, such as, for example, in soap operas, songs, poetry, advertisements and films.

Legends of indigenous origin are educational as they motivate, among other things, respect for nature, by making people ponder the forces that govern life and the mysteries that surround us. And that, despite current scientific and technological advances, many things still cannot be explained simply by submitting them to human logic. Therefore, it is necessary to reflect that human life will always happen in

measures that will merge fiction and reality.

In such a way, whenever the human being managed to find a logical answer to his questions, other questions arose, and, if the man was unable to answer them, he filled these gaps with the creation of a story full of magic and mystery, because, It is through their questions and the lack of answers that human beings created – and still create – stories that aimed to understand the world around them, educate children and value the wisdom of their elders. This can be seen in the legends and myths created to explain the origin of man and his feelings - such as love, envy and hope. – and the creation of the universe.

In Brazil, which is a country of continental proportions and has a very diverse population, theoretically, it was discovered on April 22, 1500, by the Portuguese. But, when the 'discoverers' of Brazil arrived here, they already found many indigenous nations in this country. And, when they disembarked, both the Europeans had their beliefs, their legends, and the indigenous peoples also had theirs. Later, when other people arrived here, such as enslaved black people brought from Africa, such as the Japanese and Italians, each person brought with them their beliefs, customs, traditions and stories, which ended up joining and mixing with other cultures, promoting with this a rich cultural diversity.

Therefore, as Brazil is a country of multiple cultures, it is natural that it has a large number of cultural manifestations that take place in various areas of popular knowledge. Brazil is very rich in stories, legends and myths that are part of a rich and diverse intangible heritage.

Therefore, in Brazilian territory we realize that some legends will have a greater scope while others will be geographically limited to smaller spaces. This can be seen by exemplifying some legends mentioned below.

Table 1 – Some legends from Brazilian regions

	Region	Character	Origin	Feature	Duties
01	North	THE BOTO	Indigenous	The button that turns into a man and seduces women by getting them pregnant to the.	Seducer of women
02	North	MUIRAQUITÃ	Indigenous/Greek	Warrior women who live apart from their men in the Amazon.	Protection by through a amulet
03	North	PIRARUCU	Indigenous	An evil warrior, vain and selfish who was transformed into a fish.	Explanation of origin of fish pirarucu
04	North	VICTORIA-REGIA	Indigenous	A beautiful Indian, who tries to kiss the image of the moon (Jaci) that was reflected in the water, drowns and is transformed into a flower that lives in the waters.	Explanation of origin of the plant aquatic
05	North	BIG SNAKE/ Boiuna/Snake Norato	Indigenous/ American	A gigantic snake, son of an Indian woman. She inhabits rivers and is linked to the creation of the world.	Snake with great power of destruction, related to creation of the earth, able to change the course of rivers and raising other animals.
06	North	MAPINGUARI	Indigenous	A one-eyed monster, with a huge mouth on its belly, reddish fur, devouring animals and people who get lost in the woods.	Guardian of forest. Monster who inhabits the forests of Amazon and Stop, devour people and animals.

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07	North North East **Midwest** South Southeast	CAIPORA	Indigenous	Guardian of wild animal life, scares the hunters.	Guardian of wild animals.
08	North North East **Midwest** South Southeast	MULE-WITHOUT-**HEAD**	Iberian Peninsula	Transformed woman in a mule that has fire instead of a head, after having love relations with a priest.	A mule that breathe fire through head and that scares people.
09	North North East **Midwest** South Southeast	SACI PERERÊ	Southern Indian from Brazil	A mischievous black boy who lives in the forests, wears a red hat, smokes a pipe, walks in a whirlpool and has one leg.	Playful boy and mischievous.
10	North North East **Midwest** South Southeast	CURUPIRA	Indigenous people of **northern Brazil**	Protective entity of woods, his feet are turned backwards, his hair red and big.	Guardian of forest
11	North North East **Midwest** South Southeast	WEREWOLF	Greece – Greek mythology	Known worldwide is a legend that tells of a man who turns into a wolf on full moon nights, attacks and scares people.	Fierce creature, man who turns a wolf, your transformation happens at night full moon.
12	North East **Midwest** Southeast	NEGRO D'ÁGUA	Uncertain	A black man, hairless, tall and strong, with pointed ears and a body covered with scales. And, on its hands and feet, it has sharp claws and between its fingers, membranes. like a frog. It scares people/fishermen.	Mixture of one black man and strong with a amphibian, lives in rivers.
13	North North East **Midwest** South Southeast	CUCA	Iberian Peninsula	A witch with an alligator head who has a horrible voice and who kidnaps disobedient children.	A witch who kidnaps children disobedient
14	Southeast South	PROCESSION OF SOULS	Portugal	A procession, led by a human, but then by dressed skulls in white, who are tormented and disembodied spirits.	Procession of dead people or lost souls.
15	South	NEGRINHO DO GRAZING	African/Christian	A slave boy who, when he let a horse escape, was beaten and tied, placed on an anthill.	Spirit that helps people to find animals and objects lost

Source:PROCÓPIO, 2021; CASCUDO, 1999; Internet

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From this demonstration in the previous table, we realize, for example, that the legend of the Pink Dolphin will occur predominantly in the northern region. The dolphin, as it is a mammal that lives in the waters of the rivers in that region, will instigate the imagination and beliefs of those who inhabit these locations. However, we can see that there are legends, such as the legend of Cuca and Curupira, which can be found in more than one Brazilian region.

It is also reasonable to highlight that in Brazil there are six biomes:The Amazon, the Atlantic Forest, the Cerrado, the Caatinga, the Pampa and the Pantanal, all with a great diversity of fauna and flora making up these habitats.

And, for this reason, they are also rich in narratives that involve them. Just find out that legends like Curupira, Mãe do Mato, Mapinguari, Vitória-Regia, Boto Rosa, Boitatá, Cobra Grande and several others that emerged from man's contact with nature.

Another observation we can make is that there is a great influence of indigenous culture in the creation of these legends. For indigenous peoples, contact with the spiritual world is a reality that needs to be respected, as it will manifest itself in the lives of these people, influencing them both individually and as a group, affecting their way of living, living in society and explore the territory where they live. "[...]indigenous narratives are intertwined with spirituality and contribute to the establishment of territorial relations and the way of representing oneself as a collective and of being present with other collectivess." (SILVA, 2013, p. 113)

FINAL CONSIDERATIONS

Storytelling is a practice as old as the history of humanity itself, and legends and myths are ways of telling stories in a way full of magic and mystery. Narrated stories have always played an important role in people's lives; They served to entertain, educate, transmit experiences and provide answers to everything that man could not find logical explanations for. And, although some have undergone changes in their outcomes, many stories have survived time and are still told and retold today.

However, the way people communicate began to be influenced by new means of communication, such as: cell phones, computers, tablets and televisions, devices that allow people to talk in a more distanced and virtual way, unlike in the past. , where storytelling took place in family comfort, in conversation circles or around campfires. Over time, people's social and cultural lives underwent profound changes. And, as a result, there was concern about whether oral stories would survive this new reality.

But, apparently, legends and myths have survived as part of folklore, maintained by popular culture and preserved in many places around the world through the mouths of storytellers and people who swear that they are not inventions and that, in fact, They have also seen many of the characters narrated in the stories.

Thus, because they are rich in elements that trigger and enable dialogue, legends and myths need to be valued and preserved.

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