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MORALITY IN FABLES: A COMPARATIVE ANALYSIS BETWEEN ANCIENT AND CONTEMPORARY APPROACHES AND THE POSSIBILITY OF ADAPTING TO CURRENT ISSUES

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Abstract: This work looks at the fable genre from a perspective where students can interpret it and see new possibilities for rewriting it in contemporary times. The aim of this study is to awaken and train readers who are capable not only of interpreting a text and reproducing it, but also of contextualizing action, space, time, personification and, furthermore, seeing themselves as individuals who have an impact on society should be the goal of every educator and trainer. Through action-research with the fable The Cicada and the Ant, it is considered possible to enter the universe of municipal primary school students in a country town, making a contribution towards enabling them to develop their reading and interpretation skills, perceiving new versions within the same fable, entering into current concepts, ensuring involvement and protagonism by adapting to reality.

Keywords: contemporaneity; fable; new versions.

INTRODUCTION AND JUSTIFICATION

Among the countless functions of reading, today's educators vehemently seek self-knowledge and reflection on the part of their students, with the aim of bringing about a transformation in the individual and the environment in which they live. In this context, the fable, one of humanity's oldest genres, has undoubtedly effective characteristics for exercising this function in young readers.

This textual genre, which was initially conveyed and explored solely by an adult audience, now reaches a diverse range of readers. According to da Silva (2017) "the fable allows the creation of a fictional narrative permeated by common elements of a given culture, allowing moments of laughter, reflection and denunciation, emphasized by the moral of the story".

Currently, the concern with training more reflective readers has been a constant in teaching practice. Thus, it is possible to explore social and personal themes through fables, provoking a light and effective reflection, capable of bringing about a change in behavior, in order to make living in society more harmonious and appropriate to conventions.

There are countless and endless works in this genre. Their rich collection ranges from Aesopian fables, dating back to the 6th century BC, to fables by young writers today. However, all of them focus on everyday themes, which allows us to analyze ancient and current approaches comparatively and propose an adaptation to contemporary issues.

Aesopian texts will therefore be analyzed in comparison to the works of Sérgio Capparelli published in his book *30 contemporary fables for children (2018)*, highlighting the countless possibilities for adapting the themes in works and projects applicable to the classroom, with the aim of exploring the reflective moralistic content presented in this textual genre, highlighting the timeless aspect of Aesop's works.

The particularities of this textual genre will be discussed, which makes it pertinent to use in projects for the reflective training of young readers in the educational sphere, such as those highlighted by Bulhões and Ferreira (2021) about the work of Capparelli (2021):

> The creativity of a fable's plot is revealed in the philosophical depth it evokes. Thus, while reading, the reader is faced with debates between irrational beings or objects, analyzing their attitudes and behaviors, and is called upon to reflect and become aware of the incoherence of their conduct and social relationships. This reflection comes from the realization that this is a personification, because the characters' attitudes are based on speeches and behaviours that are typical of human beings. Through this reflection, the reader projects themselves onto the characters and both recognizes themselves in their attitudes and evaluates the extent of certain behaviours in the social environment in which they live. (BULHÕES; FERREIRA, 2021, p. 27)

These aspects considered by the aforementioned authors will also be sought out and highlighted in the Aesopian works, with the aim of proving the possibility of adapting these works to contemporary practices of reflection based on this textual genre.

Still with regard to the characteristics of the genre, for da Silva (2017):

> The secrets of the fable's vitality and resilience lie in its very special and particular characteristics. They are: a short text, flexibility in adapting to any textual and narrative format (anecdote, etiologies, zoological narratives, marvelous tale, apological proverb, myth), imposition of a moral reflection on individual, social or universal customs, as well as not being limited to an immutable story, on the contrary, it allows for grafts and fragmentations throughout its oral and written productions.

For the researcher, fables have stood the test of time and crossed the ages, maintaining their moral character for everyday themes, adapting to the needs of the day and exercising the primary function of causing the reader to understand human behavior regardless of the context in which they are inserted.

A review of Sergio Capparelli's (2021) *30 contemporary fables for children* will be carried out, as well as a selection of Aesopian works, under a comparative bias, containing activities on the Cicada and the Ant, where students will be able to explore and elaborate new versions within the contemporary reality, being approached before several versions of other fables, involving readings, interpretation activities, among others.

Bulhões and Ferreira (2021), from an analytical perspective, discussed Capparelli's fables *in* their article "*A fábula na formação do leitor: reflexões em torno from the book 30 contemporary fables for children*", by Sérgio Capparelli. This material will be used for the theoretical basis of this work, dialoguing with da Silva (2017) in his research Dialogue between fables: the unitive action of prosopopoeia between Aesop and young fabulists of the 21st century and Dezotti (2018) in *The tradition of the fable: from Aesop to La Fontaine.*

The guidelines of the national curriculum parameters for Portuguese language will also be taken into account, as well as the national curriculum reference for basic education, both of which are Ministry of Education regulations. Thus, the chapters will cover the textual genre of discourse; the specificities of the fable as discourse; re-readings of Aesop's fables by Sérgio Capparelli; the teaching of textual production; and the teaching of textual production based on fables. The methodology will use action research to reread the work The Cicada and the Ant with students from a municipal school, with the aim of helping them to understand and produce new versions in the present day.

OBJECTIVES

GENERAL OBJECTIVE

The formation of reflective readers is a challenge for teaching practice today. Much has been discussed about the functionality of reading and how this practice is directly linked to the formation of a critical and evaluative sense, and fundamentally a self-critical and self-evaluative one.

Developing and training readers who are capable not only of interpreting a text and reproducing it, but also of contextualizing action, space, time, personification and, furthermore, seeing themselves as individuals who act and have an impact on society should be the goal of every educator and trainer.

The aim of this study is therefore to prove the functionality of the textual genre in question in the practice of forming reflective readers, highlighting the possibility of starting children on reflective practice at an earlier age through reading work based on fables, with the aim of creating individuals who are aware of their role in society.

SPECIFIC OBJECTIVES

• To present a contextual study of Aesop's works and analyze whether his narrative establishes communicability with today's readers, breaking their preconceptions.

• To reflect, based on the theoretical framework, on the potential of the textual genre for the formation of a critical-reflective reader.

• Compare contemporary works by Sérgio Capparelli with Aesopian fables, highlighting their similarities and differences.

• Check the possibility of adapting ancient fables to current needs through reflective practice.

THEORETICAL BACKGROUND

GENRES OF DISCOURSE

Studies on discursive genres have existed since antiquity, beginning with classical rhetoric, with its legal and literary origins being systematized by the Greeks and consolidated by the Romans.

Thus, the genre is generally widely used in literary theory, and from Bakhtin's works within linguistic and discursive studies, studying language and discourse, that is, within the author's studies, the differences present in the genres become clear, and the student can perceive them in different readings.

> Interestingly, these divergent views on genres are reflected in the etymology of the term genre [textual genre], borrowed from French. On the one hand, genre goes back, through the correlated term gender [social genre], to the term genus, which refers to "species" or "class of things". On the other hand, genre, again through the correlate gender, can be traced back to the Latin cognate gener, which means to generate. The various ways in which the term gender has been defined and used in history are reflected in its etymology. At various times and in various fields of study, the term genre has been defined and used primarily as a classificatory tool, a way of dividing and organizing species of text and other cultural objects (BAWARSHI & REIFF, 2013, p.16).

Bakhtin (1997, p. 279) mentions genres as "relatively stable types of utterances", which in turn are found in all aspects of human communication, whether oral or written, presenting themselves in different forms of composition. He also points out that discursive genres are relevant and necessary in the interlocution of individuals, being social and oriented resources. They are therefore "the transmission belts that lead from the history of society to the history of language" (BAKHTIN, 1997, p. 85). So, given what is required of the utterance, as well as the purpose for which it is intended, that points to the genre to be produced.

In this way, referring to Bakhtin's ideas, he emphasizes the essential difference between primary (simple) discourse, which arises from spontaneous verbal communication, and secondary (complex) discourse, which is used in a situation involving more complex communication.

> Genre has come to be defined less as a way of organizing text types and more as a powerful, ideologically active and historically changing shaper of texts, meanings and social actions. From this perspective, genres are understood as forms of cultural knowledge that conceptually frame and shape the way we typically understand and act in various situations (BAWARSHI and REIFF, 2013, p. 16).

Therefore, genres are configured as discursive activities that contribute to the most diverse types of social interaction, exerting power and, furthermore, language is presented as a means of interaction and they are defined so that understanding occurs through language.

> A genre comprises a class of communicative events whose members share a given set of communicative purposes. These purposes are recognized by the expert members of the discourse community of origin and therefore constitute the logical basis for the genre. This basis shapes the schematic structure of the discourse and influences and places limits on the choice of content and style. The communicative purpose is both a privileged criterion and one that operates to maintain the scope of a genre as conceived here, strictly focused on a comparable rhetorical action. In addition to purpose, specimens of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all the highest probability expectations are realized, the exemplar will be seen as prototypical by the discourse community of origin (SWALES, 1990, p. 58).

Thus, the genres of discourse involve conditions of production, entering into textual typologies that add function and organization.

> Each sphere has its own genres, appropriate to its specificity, to which certain styles correspond. A given function (scientific, technical, ideological, official, everyday) and given conditions, specific to each of the spheres of verbal communication, generate a given genre, that is, a given type of utterance, relatively stable from a thematic, compositional and stylistic point of view (BAKHTIN, 1997, p. 283-284).

For each written or spoken text, the specific genre is chosen, determining its style, but according to the author, there is always social interaction within a given theme, whether in written or verbal form.

> In each of these communicative spheres, the enunciation partners may occupy certain social positions - and not others - and establish certain hierarchical and interpersonal relationships - and not others; select and approach certain topics - and not others; adopt certain communicative purposes or intentions - and not others, based on evaluative assessments of the topic and the partnership (ROJO, 2005, p. 197).

When using different linguistic spheres, individuals must choose different ways to communicate, entering into discursive genres.

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Based on Swales' (1990) conception, it can be understood that genres are affirmed as categories on the basis of formal and/or contextual patterns explained by in actions that refer to language. As such, language is shaped by discourse, its agents, its function and also the context of production and reception. Communication is characterized as communicative vehicles aimed at achieving objectives. The communicative dimension is then made possible through language, "the universal means by which understanding takes place" (Alves, 2011, p. 24).

The types of discourse that are most relevant and valued in today's societies are classified as: legal discourse, religious discourse, literary discourse, scientific (or academic) discourse and advertising discourse. Marcushi (2005) mentions that:

> [...] we use the term textual type to designate a kind of sequence theoretically defined by the linguistic nature of its composition (lexical and syntactic aspects, verb tenses, logical relationships). In general, textual types cover around half a dozen categories known as: narration, argumentation, exposition, description, injunction. [...] we use the term textual genre as a deliberately vague notion to refer to the materialized texts that we encounter in our daily lives and which have socio-communicative characteristics defined by content, functional properties, styles and characteristic composition. While there are only a handful of textual types, there are countless genres. Some examples of textual genres would be: telephone call, sermon, business letter, personal letter, novel, note, news report, lecture, condominium meeting, news report, horoscope, cooking recipe, medicine leaflet, shopping list, [...]. MARCUSHI (2005, p. 22-23).

Therefore, when studying genres, we enter the workings of society, constituting an interdisciplinary space, based on activities that refer to language, conceiving it as a social and cultural act, exercising actions that foster communication, aiming to reach certain interlocutors and goals, adapting and changing within a space of time, context and occasion.

Specificities of the fable as a textual/discourse genre

Proposing the specificity of the discursive genre fable, inserts literacy relying on different didactic-pedagogical resources aimed at educating the student, advocating a theorization about its historical-conceptual trajectory. Currently, in the educational and linguistic field, literacy refers to investing in the course of the meaning and significance of the linguistic dimension in the individual's life. For, according to Moisés (1999, p. 226):

> Latin - fable, narration. A short narrative, not infrequently identified with the apology and the parable, due to the moral, implicit or explicit, that it must contain, and its dramatic structure. In general, it is starring irrational animals whose behavior, while preserving their own characteristics, reveals an allusion, usually satirical or pedagogical, to human beings.

Soares (2003, p. 03) points out that:

> [...] dissociating literacy from literacy is a mistake because, within the framework of current psychological, linguistic and psycholinguistic conceptions of reading and writing, the child's (and also the illiterate adult's) entry into the world of writing takes place simultaneously through these two processes: through the acquisition of the conventional writing system - literacy, and through the development of skills to use this system in reading and writing activities, in social practices involving written language - literacy. They are not independent processes, but interdependent and inseparable: literacy develops in the context of and through social reading and writing practices, i.e. through literacy activities, and literacy, in turn, can only develop in the context of and through the learning of phoneme/grapheme relationships, i.e. in dependence on literacy.

Within a reflexive and critical conception, this way there is a process of constructing meanings by reorganizing language to represent expressiveness and communication.

Kleiman (1995) states that the school should provide various activities aimed at training literate students, resizing social action with dynamic attitudes and enabling the interpretation of language in different expressions, such as written or spoken, since the educational environment systematizes knowledge, providing access to formal, institutionalized language, based on ethics, dignity and citizenship, with the aim of broadening the organizational and curricular culture.

Therefore, teachers can adopt didactic sequences in their practice, providing interaction and integration in the construction of socio-historical aspects relating to written and spoken language, through a variety of forms and contexts, since socialization promotes the interpretation and reading of the world, making it possible to offer better conditions for participation within society.

It is in this context that Bakhtin (1997, p. 302) mentions that textual genres acquire forms that are "more malleable, more plastic and freer than the forms of language", and especially in the literacy phase, these forms contribute to the construction of meaning in students' learning.

Thus, literacy goes beyond the mechanical exploration of a variety of textual genres, simply copying them or reproducing ready-made models; the practice prioritizes the socio-cultural transformation intentionally offered by the school, with the aim of transforming the literacy action into a differentiated action, in which the student systematizes, confronts, claims and dialogues with the knowledge provided by the school environment.

As the world of ideas is fantastic, literacy is approached through the discursive genre of fable, which in turn works with the imagination, manages to overcome limits and collaborates in the construction of relevant knowledge inside and outside the school context.

When you choose to work with the fable genre, you have the opportunity to explore the literacy of the students' lives, using playful and at the same time pedagogical resources, delving into pertinent issues such as advice, virtues, defects, moral value judgments, managing to attract and obtain their attention.

For Bakhtin (1997), fables can be used to articulate didactic and pedagogical issues, with the aim of developing students' interest in reading, oral production of knowledge, socialization and, above all, allowing them to be resourceful in the classroom, critical and reflective of social problems, making the classroom and teaching more attractive, since it also allows for a discussion and deepening of issues that encompass the human character in a given time and space.

Since this definition refers to the pedagogical aspect of the fable, it is important for the teacher to be able to organize the teaching so that the characteristics of the textual genre itself are highlighted, as well as interest in reading and the construction of values that address citizenship and a spirit of creativity and collectivity among the students. Another important aspect is planning within each teaching situation, bearing in mind that each genre calls for different strategies. The particularities of textual genres are justified by the fact that they are forged historically, according to the needs of social groups and their respective literacy practices involving reading and writing.

For Schneuwly and Dolz (2004), the fable is imposed as a narrative textual genre, which in turn makes it possible to organize didactic sequences that favor interactionist and meaningful learning for the student, presenting a progressive structure, composed of beginning, middle and end, containing stories, make-believe plots, which illustrate the world of children. Therefore, "in the interactional (dialogical) conception of language, in which the subjects are seen as social actors/constructors, the text comes to be seen as the very place of interaction and the interlocutors are active subjects who - dialogically - construct and are constructed in it" (KOCH, 2002, p. 17), through the appropriation of the text. 17), through the appropriation of language, working in such a way as to explain a truth that could otherwise be traumatizing for the students, never deviating from its morals, being marked by dialogue about an intimate world of each one, managing to build it for life, expanding values.

Sérgio Capparelli's retelling of Aesop's fables

The origin of the fable is attributed to Aesop, a Greek slave who lived in the year VI a. C. who wrote around 350 stories, using simple language, with an approach to the people, their customs and behavior. His main concern was the content to be transmitted and not specifically the form of writing, pointing out in his works, moral aspects inherent to man, going into the context of right or wrong, duties and rights, benevolence and malevolence, which in contemporary times can be used to interact with everyday issues, bringing the reality lived within literature closer (CHAGAS, 2018).

According to Capparelli (2021), fables guide behavior through the moral of the story or the consequences of the characters' attitudes, as a characteristic that directs them towards educating students. And as fables have a universal character, they allow us to expand our gaze and find traces of reality, entering into the experience of the students. The

author often uses explicit morals, sometimes not; sometimes proverbs, sometimes not, characterizing them as an element that brings contemporary fables to life.

> Use different languages to defend points of view that respect others and promote human rights, socio-environmental awareness and responsible consumption at local, regional and global levels, acting critically in the face of contemporary world issues (BRASIL, 2018, p. 65).

By using different languages, work is done to defend harmony by dealing with socio-emotional issues, promoting respect, criticality and citizenship within the contemporary world.

Oliveira and Santos (2022, p. 21) explain:

> Aesop (6th century BC) was a Greek fabulist who lived in ancient Greece. A supposedly legendary figure, he went down in history as the first creator of fables.
>
> According to an Egyptian biography from the 1st century BC, Aesop was probably born in the region of Thrace, where Turkey is today, around 550 BC.
>
> According to legend, he was sold as a slave in Samos to a philosopher, who later granted him his freedom.
>
> At the same time, Plutarch claimed that Aesop was an advisor to Cresus, king of Lydia, and that he used to tell stories about animals from which he drew a moral.

The author refers to Aesop according to Capparelli (2021) who approaches ancient fables within a current context, verifying the changes according to current visions and their needs, taking this issue into the classroom, that is, using a garment that is current. The author uses fables, which are ancient texts that are part of popular culture, to deal with universal everyday situations, inserting them into a current context and language that is accessible to children, being able to transform centuries-old learning into texts that can communicate with today's students.

> Engage in literary reading practices that enable the development of an aesthetic sense for enjoyment, valuing literature and other artistic-cultural manifestations as forms of access to playful, imaginary and enchanting dimensions, recognizing the transformative and humanizing potential of the experience with literature (BRASIL, 2018, p. 87).

Being involved in a fable provides an appreciation of a culture, promotes enchantment, the imaginary and this aspect enriches students' learning, helping to build a reflective, critical citizen, constantly dialoguing with textual production, enabling new meanings to exist. The BNCC also recommends developing reading skills, including understanding the surrounding conditions of production and reception of the text, understanding the practical and cultural needs of a society.

TEACHING TEXTUAL PRODUCTION

There is a diversity of textual genres inserted into everyday life, requiring readers to take a versatile stance, capable of understanding and interpreting different messages provided by the various media. And it's up to the school to enable students to come into contact with these different materials. In other words, students have the opportunity to come into contact with different textual genres, and the teacher must choose the most appropriate one for the context.

> The choice of genre is therefore a strategic decision, which involves a confrontation between the values attributed by the producing agent to the parameters of the situation (physical and socio-subjective worlds) and the uses attributed to the genres [...]. The choice of genre must [...] take into account the objectives pursued, the social place and the roles of the participants. In addition, the agent must adapt the genre model to their particular values, adopting their own style or even contributing to the constant transformation of models (KOCH, 2009, p. 55-56).

Assuming the inseparability of reading-writing-speaking, in addition to reading different genres, it is necessary to promote the writing of different genres, thus enabling individuals to enter the world of writing different genres, as well as the possibility of them choosing them and developing their own models. In this way, we believe that individuals will become more capable of controlling the reading and writing process, making it part of their metacognition and becoming more competent.

The school is based on the National Curriculum Parameters (PCN) and the National Common Curriculum Base (BNCC), official documents that allow it to direct students' knowledge in the production of a given text, since they are lagging behind due to the pandemic in 2020, which caused many difficulties, hindering the literacy process, as well as allowing them to develop their ideas with cohesion. The writing of texts should always consider their production conditions, which vary according to the purpose and specificity of the genre.

Teaching methodologies should be based on concepts that are coherent with the teaching of written language, and it is necessary to adapt the different means of reading to the production of contextualized texts. When producing a given text, the student should be prepared to be a reader.

In Costa Val (2006, p. 3), the notion of text is used to define the concept of "textuality". For the author, the text is characterized by being a linguistic occurrence "endowed with sociocommunicative, semantic and formal unity", in other words, the text aims to communicate, it needs to be received as a meaningful whole and, for this, its constituents need to be integrated, forming a material unity. Thus, the evaluation of a text would include the pragmatic aspect, related to its functioning; the semantic aspect, focused on coherence (meaning); and the formal aspect, which deals with cohesion (organization), the last two being responsible for textuality, which means that a text is not just a sequence of sentences (COSTA VAL, 2006). We therefore understand that textuality, given by the cohesion and coherence of texts, makes it possible for the text to be realized. The text needs to be analyzed in its entirety so that it makes sense, relating the parts in order to perceive, for example, the continuity, progression, non-contradiction, articulation (coherence), cohesion, intentionality and acceptability of the discourse. These aspects are fundamental when it comes to evaluating texts and, unfortunately, they are often neglected by teachers who are in the habit of focusing on more superficial aspects of grammar. Working with the fable genre will help students to express new ideas and versions when writing, knowing how to use concise expressions that enable understanding.

Teaching textual production from fables

Thus, when working with fables, the student becomes more involved and attentive, since they have a playful and educational character, as well as bringing them closer to the realities they experience, getting the student and the text involved in a game with the words, the context, as well as elements characterized by extratext and the worldview they have.

> The concept of fable [...] is that which defines it as a speech act, conversation, allegorical narration, in prose or verse, which contains a moral lesson, in which the characters are animate or inanimate beings. [...] And as a speech act, narrating in the fable performs various discursive events: denouncing, advising, exhorting, censuring, warning, inducing, among others (OLIVEIRA, 2011, p. 35).

When working with the fable genre, the teacher has the opportunity to reinvent their practice and contribute to the students within this universe, being able to enter the textual part.

> social actors/constructors, active subjects who - dialogically - construct and are constructed in the text, considering the very place of interaction and the constitution of the interlocutors. In this way, there is room in the text for a whole range of implications, of the most varied types, which can only be detected when the socio-cognitive context [...] of the participants in the interaction is taken as a backdrop. [...] Reading is therefore a highly complex interactive activity of producing meaning, which is obviously carried out on the basis of the linguistic elements present in the textual surface and their form of organization, but requires the mobilization of a vast body of knowledge within the communicative event. (KOCH E ELIAS, 2009, p. 10).

Therefore, the learner becomes capable within the text, interacting and producing their identity, explaining what is best in an explicit and implicit way, elaborating relevant meanings.

Marcuschi (2002, p.29) points out that: "when we master a textual genre, we do not master a linguistic form, but rather a way of linguistically realizing specific objectives with particular situations [...]" It is in this direction that the fable genre is characterized as an option for a pedagogical intervention proposal, despite being old, it remains of great relevance in contemporary literature.

> Fables, for example, bring out narrative characteristics that are different from letters and biographies, among other types of texts, making direct and indirect speech explicit. And because they are concise, focus on a single conflict and are beautifully expressed, they are ideal for exploring various issues with classes in the early years of elementary school (LIMA; ROSA, 2012, p. 9).

Fables are short stories that use animals as characters in order to show people's own experiences, as well as their own lives which entertain and instruct, promote a taste for reading and writing, and are enriching productions (SCHNEIDER; CLARAS, 2014).

This fable genre consists of a logical sequence based on the narrative structure that derives from popular particularity, providing aspects inherent to human conduct and values, and may present in its textual body, criticism of some behaviors of individuals, always personified by animals, with mystical characteristics explaining human attitudes (AZEVEDO, 2018).

Even though it is considered a complex process, it is daily and relevant, and is developed throughout schooling to facilitate the social integration of students by building habits that will last to other stages of life, and within the educational area it must be light and not a burden to be merely fulfilled (MENDES, 2019).

> A text is constituted as such when the partners in a global communicative activity, faced with a linguistic manifestation, through the joint action of a complex network of situational, cognitive, sociocultural and interactional factors, are able to construct a certain meaning for it (KOCH, 2014, p. 30).

Through fables, students have the opportunity to learn how to learn in a new way, entering into values and feelings in a fun and light-hearted way, building new relevant configurations.

> Using textual genres as facilitators of orality and writing, the fable, then, as a discourse, is an essential source for forming critical thinking, generating discussions in students and provoking the ability to investigate conflict situations; leading them to resolve them and also generating self-criticism by looking at their respective attitudes towards situations (SILVA, 2017, p. 3).

The fable, therefore, provides the formulation of critical thinking, through challenges and the ability to analyze conflicts and enabling resolutions within the various contexts.

METHODOLOGY

NATURE OF THE RESEARCH (ACTION RESEARCH)

The bibliographical and analytical research will focus on the comparative analysis between the Aesopian fables and those of Sérgio Capparelli, a contemporary author.

Initially, from a historical contextualization, this research will report on the emergence of the genre and the primary objectives for the creation of this literature, highlighting the main people responsible for the dissemination of such works and their social responsibilities for the time.

According to Nakonieczny and Klock (2021), Aesopian fables are easily consumed and assimilated literature. In their study Fable: a stimulus to reading in rural schools, the authors present the texts as functional and effective for any type of reader, as they portray themes that need to be reflected on in a simple, everyday way. It will be discussed later whether, even after the social and cultural changes that have taken place over the years, these works can be used with the same functionality in any social reality.

This way, in addition to gathering studies and research on the subject, and comparing old and current works, a case study will be carried out with 4th grade students from the Thereza Favalli Pocay Municipal School, located in the city of Salto Grande, state of São Paulo, with whom work will be done on reading and interpreting the fable genre, in order to verify the functionality of such texts for the formation of reflective readers.

From the conclusion of the case study, together with the theoretical discussion, it will be possible to see if the Aesopian fables have indeed crossed the ages when compared to Sérgio Capparelli's texts, and if they are pertinent to current reflections regarding the agreements, behaviors and demands of today's society. It will then be possible to ascertain the possibility of adapting them to contemporary reality, in order to achieve the primary objective of creating a critical-reflective reader in accordance with the reality in which he or she lives.

DATA

The research will be carried out at the Escola Municipal Professora Thereza Favalli Pocay, located in the city of Salto Grande, state of São Paulo, involving 5th grade students, with whom work will be done on reading and interpreting the fable genre, in order to verify the functionality of such texts for the formation of reflective readers.

The city has an estimated population of 9,050 inhabitants, of which 4,404 are men and 4,646 are women, with the IDEB result in the last census of 2021 being an average proficiency of 6.5 in Portuguese and 81% in Mathematics.

The school has 13 multipurpose teachers, 9 subject teachers (English, Physical Education and IT) and 1 psychopedagogue.

The total number of pupils in the classroom is 23, including 6 who have been diagnosed, but 1 whose mother has not yet delivered the diagnosis, as there is a trainee who stays with the 3 who are more compromised, helping them. The students taking part in the research are 19 of the 23.

RESEARCH ACTIVITIES

The students taking part in the research are characterized as a class that was faced with the Covid-19 pandemic in 2020, so when classes resumed in person, many difficulties were noticed, creating a considerable gap. They also had to change teachers a few times, which also had a negative impact on their development and learning.

To develop the research, *the* students will be presented with a study of Aesop's fables, seeking to comparatively analyze the classics in counterpoint with contemporary ones, specifically *The Cicada and the Ant*, in Sérgio Capparelli's *retelling*.

The students will be shown Esopo's version of the fable, showing the students his notes, and then the same version by the Brazilian author Sérgio Capparelli, checking the changes, its singularities, since it remains the same version, but promotes greater reflection by exploring current issues.

At the start of the project, the students will have a chat about the fable genre, and over the course of 15 days at the beginning of the term, they will be shown a reading of various well-known fables, introducing some authors such as: Esopo, Sérgio Capparelli, pointing out that some have several versions, but that the essence remains. After this, we will highlight the author Sérgio Capparelli, whose study will enable them to realize that a new version can be created nowadays within contemporary proposals.
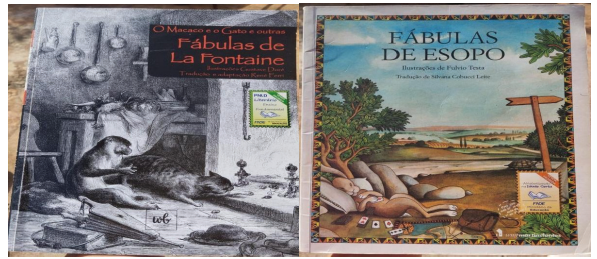

Figure 1 - Fables to read
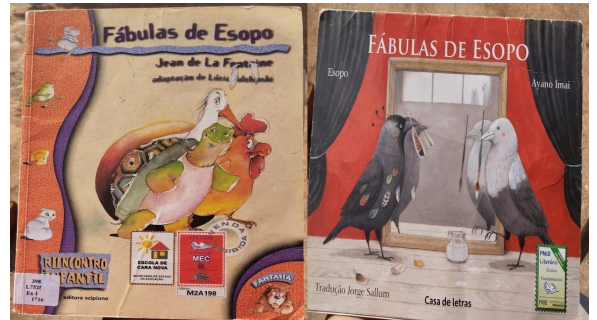

Figure 2 - Fables to read

Figure 3 - Fables to read
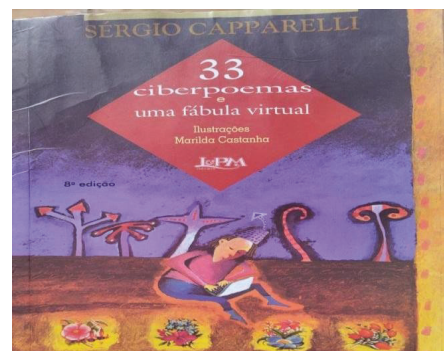

Figure 4 - Fables to read

Figure 5 - Fables for reading

They will also be taken to the computer room to get to know various fables through the book tree, enabling reading, textual production, even entering the scope within its version, individual and shared reading,

retelling, re-reading, textual production. At the end of the research, the students will rewrite a fable they have chosen in the present day, allowing for reflection and critical thinking.

Below is a scoped version of the fable *The Cicada and the* Ant, which used to be known as *The Grasshopper and the Ant*:

The grasshopper and the ant

One fine winter's day, the ants were having a hard time drying out their food reserves. After a downpour, the grains had become wet. Suddenly a cicada appeared:

– Please, little ants, give me some food!

The ants stopped working, which was against their principles, and asked:

– But why? What did you do during the summer? Did you remember to save food for the winter?

Said the cicada:

– To tell you the truth, I didn't have time. I spent the whole summer singing! The ants said:

– Well... If you've spent all summer singing, how about spending the winter dancing? And they went back to work laughing.

MORAL OF THE STORY: Lazy people get what they deserve.

The cicada and the ant in La Fontaine's version translated by Bocage:

The cicada and the ant

The cicada has been singing all summer long

He found himself in extreme need In the stormy season.

With no crumbs left to bite into, the chatterbox turned to the ant that lived near her.

He begged her to lend it to him, for he had wealth and brilliance, some grain to keep him going until the summer returned.

- "Friend," says the cicada,

- "I promise, on animal faith, to pay you before August Interest and principal."

The ant never lends, it never gives, so it gathers.

"What were you dealing with in the summer?" She asks the beggar.

The other replies: "I used to sing night and day, all the time."

"Oh, bravo!" says the ant.

- "Were you singing? Dance now!"

Now, the same fable in Sérgio Capparelli's version, going into Aesop:

The cicada, the ant and the esopus

The ant had carried the remains of a beetle back to the anthill and was very tired. He went to complain to Aesop.

- I can't take it anymore, Aesop! - said the ant. - That cicada sings all the time while I work.

Aesop asked:

- Have you read what I wrote? The cicada will freeze to death in winter.

- Are you sure?

- It's in the moral of the fable, ant! If you want to know more, read the book.

The other day, the cicada climbed to the top of a peach tree, looked one way and then the other and let out his voice. At that moment, a representative of the record industry was passing by.

He exclaimed:

- What beautiful singing! What a wonderful voice!

The cicada auditioned as a performer of popular music, had her name approved and signed a million-dollar contract.

On hearing this, the ant got even angrier and went to find Aesop again. He apologized:

- I'm sorry about what happened. Things don't always happen according to my predictions or the morals of fables.

You shouldn't put too much faith in the morals of fables.

EXPECTED RESULTS

It is hoped that in view of the research proposal, it will be possible to observe students within basic education, who have had a learning gap in reading and writing due to the 2020 pandemic. Therefore, it was chosen to contribute to the students through the textual genre fable so that they develop, achieving understanding and acquiring new ways of seeing it, ensuring new visions that permeate contemporaneity, being able to realize that in his works Capparelli approaches The Cicada and the Ant in different times.

Therefore, through research and activities related to the fable mentioned above, it is considered possible to contribute to students who are still in the literacy process.

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