

A MULA SEM CABEÇA: A COMPARATIVE ANALYSIS BETWEEN TWO VERSIONS OF THE LEGENDARY FIGURE IN THE SACRED LATIN COLLECTIVE IMAGINARY

A Mula Sem Cabeça: Uma análise comparativa entre duas versões da figura lendária dentro do imaginário coletivo sacro latino

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Abstract

This article comments on the legend of *Mula Sem Cabeça* based on two different versions: an oral narrative collected from a resident of the northeastern countryside and a *cordel* by author Marion Villas Boas. The main proposal is to understand how these expressions of popular tradition carry cultural and religious values that are part of the Brazilian imagination. Through a semiotic reading, the study observes the symbols, structures, and meanings that run through the two versions, highlighting what remains, what changes, and what it tells us about popular narrative. The research is based on the narrative models of Greimas, Propp, Larivaille, and Cristina Macário Lopes, seeking to understand the functions, roles, and dynamics that sustain the plot in each story.

Resumo

Este artigo visa comentar a lenda *A Mula Sem Cabeça* a partir de duas versões diferentes: uma narrativa oral colhida de um morador do interior nordestino e um *cordel* da autora Marion Villas Boas. A proposta principal é entender de que forma essas expressões da tradição popular carregam valores culturais e religiosos que fazem parte do imaginário brasileiro. Por meio de uma leitura semiótica, o estudo observa os símbolos, as estruturas e os sentidos que percorrem as duas versões, destacando o que permanece, o que muda e o que nos diz sobre a narrativa popular. A pesquisa fundamenta-se nos modelos narrativos propostos por Greimas, Propp, Larivaille e Cristina Macário Lopes, com o intuito de analisar as funções actanciais, a caracterização dos papéis das personagens e os mecanismos estruturais que organizam e sustentam o enredo de cada relato.

Keywords: *Mula Sem Cabeça; Literatura cordel; Tradição oral; Simbolismo; Análise semiótica.*

Palavras-chave: *Mula Sem Cabeça; Cordel Literature; Oral Tradition; Symbolism; Semiotic Analysis.*

Submission date: March 2025 | **Publication date:** June 2025.

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INTRODUCTION

According to Paul Sébillot, oral tradition literature brings together tales, legends, myths, riddles, prayers, phrases (etc.) that have become traditional or reveal a *story* with cultural roots and a literary background, transmitted through non-graphic processes (Sébillot apud Cascudo, 2001, p. 332). Such narratives, although changeable in their forms and settings, maintain similar narrative functions, as indicated by Vladimir Propp in *Morphology of the Folktale* (2001).

In Brazil, oral tradition is responsible for the preservation and renewal of the popular imagination. Brazilian folklore is home to mythical figures such as Saci, Iara, Curupira, and the Mula Sem Cabeça. The latter, in particular, synthesizes themes such as sin, forbidden desire, religious punishment, and redemption, which are often framed by supernatural elements that dialogue with Catholic religiosity and rural community values.

This work aims to analyze and compare two versions of the legend of *the Mula Sem Cabeça*: one in the form of cordel literature, written by Marion Villas Boas, and another collected in a conversation with a resident of the northeastern countryside, who claims to have experienced an encounter with the creature. The comparison between the written text and its oral version will allow us to observe the metamorphosis of popular literature, often represented by genre hybridism, as well as the symbolic and expressive elements that transcend the passage of time, thus consolidating the figure of the Mule as an essential part of Brazilian intangible heritage.

I – Literary genres

The Mula Sem Cabeça is generally classified as a folk legend, but in certain contexts it can also be understood as a folk myth, depending on the theoretical approach and the degree of symbolism attributed to it. A legend is based, in principle, on an event that could have occurred—something "possible," albeit fantastic. It is linked to a specific place and time (for example, "in a village in the countryside, a woman was cursed..."). Legends serve to explain customs and beliefs or to offer moral warnings (in this case, about sin and punishment). Passed down orally, they blend the real and the supernatural, but without claiming sacred origins. For this reason, in the Brazilian folklore tradition of *the Mula Sem Cabeça* is considered a moral and religious legend - a cautionary tale.

Myth is closely linked to origins - of the world, the gods, death, fire, or love. It is a founding and sacred narrative that seeks to explain the "why" of things. It thus presents a profound and universal symbolic dimension, populated by archetypal characters such as gods, heroes, and monsters.

In the case of *The Mula Sem Cabeça*, although it is a legend, the text reveals traces of a mythical nature, namely the character of metamorphosis (the transformation of a woman into a cursed animal), the tension between the sacred and the profane (Eliade, 1992), the symbolism of fire and divine punishment, as well as the explanatory function of a social taboo - the love affair with the priest. Thus, some scholars of folklore and anthropology - including Câmara Cascudo and Roberto DaMatta (1986) - refer to this narrative as a "popular myth," since it acquires symbolic and archetypal value, reflecting deep social forces and tensions. According to Luísa Castro Soares, legends can be defined as a "história transfigurada pela imaginação popular [que] toma geralmente como ponto de partida uma pessoa - em que se reconhece um grupo social - ou um lugar que foi palco de um acontecimento fabuloso e ao qual se ligam diversas superstições" (Soares, 2013, p. 10). In addition, legends have certain characteristics that give them *authenticity*, such as a *plausible historical background*, the *probability* of the facts, the *location* and *time* of the action, sometimes including elements of the marvelous, of Christian or pagan origin.

As will be discussed later, there is an attempt to frame the figure of the Mula Sem Cabeça in the realm of myth, a category that Mircea Eliade defines as an "acontecimento primordial que teve lugar no começo do tempo, *ab initio* " (Eliade, 1992, p. 50). However, given that there is insufficient information about the origin of this narrative, such a framing remains only hypothetical. On the other hand, the widespread popularity of the figure has given it specific characteristics that also place it within the realm of Brazilian folk legends. Thus, the definitive classification of the story oscillates between myth and legend, remaining inconclusive for now.

II – Cordel literature

Before proceeding with the analysis of the figure of the Mule, it is necessary to explain the nature of cordel literature and its importance in popular culture. Cordel literature has Iberian roots and was mentioned in works by Teófilo Braga, for example, as "loose sheets" or "flying sheets." According to Luís da Câmara Cascudo: "No Brasil

diz-se sempre folhetos referindo-se a estas brochurinhas em versos. Em Portugal dizem 'literatura de cordel' porque os livrinhos eram expostos à venda cavalgando um barbante, como ainda acontece em certos pontos do Brasil" (Cascudo, 2001).

In general, *cordéis* are leaflets containing popular poems, displayed for sale hanging on strings or cords. They contain poems written in rhyme form, accompanied by some illustrations, called woodcuts. Cordel literature has a stanza structure that usually has six verses. Other characteristics are the presence of rhymes, metrics, and orality. Humor, sarcasm, and irony are also used freely in the composition of these works.

What is important to emphasize in this work on cordel literature is the position it occupies in the popular culture of the Northeast and Brazil. Always with creative freedom, the pamphlets do not recognize any kind of thematic limitation. They cover everything from legends and religious narratives to historical episodes, political figures, current events, and a variety of other themes that serve as a starting point for the creation of these works.

III – The figure of the Mula Sem Cabeça

Once again, referring to the dictionary of Brazilian folklore:

A Mula-Sem-Cabeça é a forma que toma a concubina do sacerdote. Na noite de quinta para sexta, transforma-se num forte animal, de identificação controvertida da tradição oral, e galopa, assombrando quem encontra. Lança chispas de fogo pelas narinas e pela boca [...] A tradição comum é que esse castigo acompanha a manceba do padre durante o trato amoroso; ou tenha punição depois de morta [...] A Mula-Sem-Cabeça corre sete freguesias em cada noite, e o processo para o seu encantamento é idêntico ao do Lobisomem [...] Chamam-na também de Burrinha-de-padre ou Burrinha.” (Cascudo, 2001, p. 402).

Popularly, the *Mula Sem Cabeça* is presented as a folk legend, however, numerous debates persist about the categorization of the narrative within literary genres. Due to its symbolic structure, it is characterized by many as a myth with a normative function and recurrence of archetypal elements that explain transgressions within a moral and sacralized order. There is also an attempt to delimit it in the field of folk tales (when we consider an impersonal version) or folk legends, given its continuous mention of local elements, more defined temporality, and didactic function adapted to the regional collective imagination.

When we analyze the fundamental assumptions of legends, following Fernanda Frazão's classifications, we find as *an authentic background* the possible existence of a female figure who has a romantic involvement with a priest and the existing morality that is influenced by colonial Catholicism. Since the punishment for divergence is based on current social norms, such as priestly celibacy and the control of female sexuality, it is not possible to deny the authenticity of the story. In terms of *probability*, when we consider moral and religious symbolic logic, the transformation of the sinful woman and the punishment as physical punishment corresponding to the sin is also consistent.

Many may argue that, although there is a possibility that a story of this nature could arise within the rural imagination, which is generally poorly educated and highly guided by Christian doctrine, there is still no way to characterize it as a legend, since there is no mention of a specific person or place that has had any proven importance. However, we are dealing with a regional legend with several variations within the Northeast and other regions of Brazil, not to mention the versions spread throughout Latin America. Similarly, the secular repetition and affirmation of its visualization among the popular classes give the Mule a kind of *locational* reference.

As mentioned earlier, the origins of the story are not properly documented, so defining a *period* enters the realm of speculation based on historical events. Looking back at Luso-Brazilian colonial history, starting in the 16th century, the colonizers, bearers of an already quite detailed culture, arrived in Brazil and replicated within the captaincies what was customary on the other side of the ocean (Silva, 2006). Religion, as a pillar of the Portuguese Empire, would have no other destiny.

The question surrounding the figure of the Virgin Mary in colonial Brazil and beyond is fundamental to understanding the intertwining of *Christian* and *pagan marvels* in popular legends. The Virgin Mary, the ultimate symbol of purity, obedience, and female submission within the Catholic tradition, was widely disseminated as an ideal to be followed by women, especially in the colonies, where one of the objectives of the evangelizing mission was to impose behavioral models. This Marian ideal contrasts with female figures who, like the priest's *concubine*, break with Christian moral precepts, as Marina Warner states:

"The price the Virgin demanded was purity, and the way the educators of Catholic children have interpreted this for nearly two thousand years is sexual chastity. Impurity, we were taught, follows from many sins, but all are secondary to the principal impulse of the devil in the soul—lust." (Warner, 2013, p. 33).

In Brazil, the syncretism between Christianity and ancient popular beliefs (both European and indigenous and African) led to the creation of similar legends which, like that of *The Mula Sem Cabeça*, represent a point of convergence between religious morality and popular imagination. The punishment of the woman who has a relationship with a priest draws on religious precepts, but its format belongs to the fantastic universe of pre-Christian mythologies, as in the case of the minotaur and the werewolf.

IV – The Mula Sem Cabeça, according to a popular account (Appendix 1)

According to the 2022 IBGE Census, the Northeast is the region with the highest number of Catholics in the country (63.9%). The result of this, within the cultural sphere, is the proliferation of religious festivals, pilgrimages, celebrations, and legends that end up intertwined with the daily life of communities, which shapes beliefs and, subsequently, behaviors.

In this context, the version told by “Seu Zé,” a man from the northeastern countryside, is proof of the vibrant soul of oral tradition. The exceptionally detailed descriptions, the setting, and the recurring use of regional expressions lend the necessary degree of verisimilitude to the account. Furthermore, “Seu Zé” uses typical oral resources, as well as a very expressive vocabulary that is linked to the environment in which he lives.

In view of this, the role he plays as an individual who has such a characteristic account of a legendary figure and his position of readiness in sharing this same account are a vivid example of how oral tradition transforms individual testimony into shared truth.

What is most striking, however, is the similarity between “Seu Zé’s” account and Villas Boas’ *cordel*, even though he never had direct contact with the work. This correspondence, especially in the reactions and behaviors of the characters in the presence of the Mule, can be explained by the massive oral dissemination of the story, which perpetuates and adapts the legendary figure in different sociocultural contexts.

V – Marion Villas Boas' cordel

The version written by Marion Villas Boas is a narrative poem that maintains the traditional characteristics of cordel literature and the fundamental structures of the story of the Mule, while giving the figure a certain modernity. We can also say that the use of rhyme, rhythm, and woodcuts brings the reader closer to the typical universe of Northeastern cordel literature, which preserves orality and accessibility as hallmarks of popular culture.

In terms of external structure, the stanzas follow the patterns of traditional *cordel* rhymes, written in redondilha, such as the ABABCC pattern, as well as some AABACA variations, as in the case of the stanza below:

Na cidade em que eu morava
lenda antiga era contada,
de uma mulher que pecou,
por isso foi castigada
com uma maldição terrível:
em monstro foi transformada.
(Villas Boas, 2011, p. 3)

In addition, most verses have seven syllables, which characterizes the redondilha maior, a traditional structure typical of cordel literature.

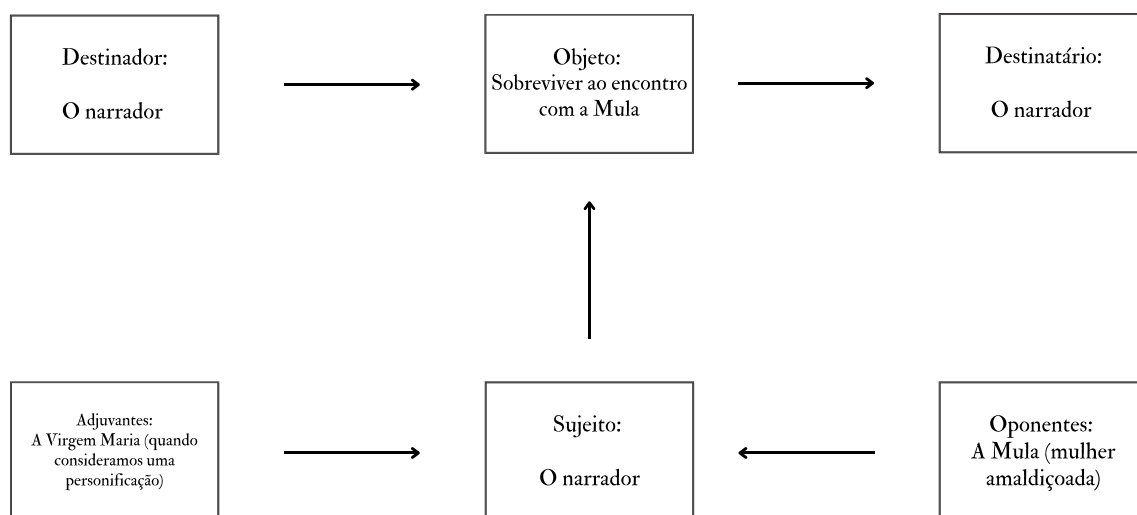
The stylistic devices used are varied, but we can highlight the considerable presence of hyperbole, metaphors, and antithesis:

Contam que em noite profunda
de lua, em sexta-feira,
é que a moça se transforma
em horrível besta-fera,
correndo desabalada nas ruas, sem estribeira.
É a Mula sem Cabeça,
um monstro muito temido,
pois expele fortes chamadas
por seu pescoço partido.
E, quando a Mula escoiceia,
sempre sai alguém ferido.

E por que um tal castigo
 sofre essa pobre coitada,
 cumprindo cruel destino?
 Por estar apaixonada,
 cometeu um desatino
 que a tornou tão desgraçada.
 (Villas Boas, 2011, p. 4)

Concerning the relationship between the characters, according to Julien Greimas' model, we have the following diagram:

Figure 1 – Greimas' model



Regarding to action, and following Larivaille's line of thought, Ana Cristina Macário Lopes proposes a division of the narrative dynamics of oral tradition into five moments: the initial state, the disturbance, the transformation, the resolution, and the final state. Applying this diagram to the text *A Mula Sem Cabeça*, with respect to the dynamic structure of the narrative, the following stages can be identified:

Initial state: Balance, the narrator was leaving a novena during the fortnight of celebration of the Virgin Mary.

“Logo após a uma novena / da igreja eu já saía. / Estávamos na quinzena / de reza à Virgem Maria, / o céu parecendo cena / de um auto só de alegria.” (Villas Boas, 2011, p.7)

Disturbance: The change in scenery with darkness; the *suspense* in the creature's appearance with neighing and flashes:

“Já sem lua e sem estrelas, / no céu nuvens se juntando”

(Villas Boas, 2011, p. 10)

Transformation: Appearance of the Mule and the chase:

Era a Mula sem Cabeça,
aquele ser tão horrendo,
vindo em minha direção.
De medo, saí correndo
(Villas Boas, 2011, p. 12)

Resolution: The prayer to the Virgin Mary and the breaking of the Mule's curse:

Fechei os olhos, rezei
por minha alma imortal;
à Virgem eu me entreguei
para livrar-me do mal.
(Villas Boas, 2011, p. 13)

Quase sem acreditar,
eu vi a transformação
o ser infernal virando
moça de bela feição.
(Villas Boas, 2011, p. 14)

Final state: There is confirmation of the initial state. The narrator survives and breaks the Mule's curse, thus bringing balance to the characters in the story:

A Virgem Compadecida
libertou da maldição
aquela moça sofrida,
vítima de uma paixão.
(Villas Boas, 2011, p. 15)

Eu que sempre acreditei
na força de uma oração
feita com Fé e na Lei
da Santa da devoção.
(Villas Boas, 2011, p. 15)

VI - The narrative structure and internal logic of the action

From a structural point of view, the narrative *A Mula Sem Cabeça* can be understood as a **legend with a simple and closed structure**, organized around a cycle of *transgression, punishment, and restoration of order*. According to the classic narrative model, the plot begins in *a state of equilibrium*, is disrupted by an *act of disorder*, and ultimately returns to a new form of stability, albeit marked by the memory of *transgression*.

The *initial state* presents a situation of apparent normality and social harmony, prior to sin—the woman lives integrated into the community. The *disturbing event* occurs when the protagonist, driven by desire or disobedience, has a romantic relationship with a priest, violating religious and social prohibitions. This *moral transgression* introduces the element of disorder, leading to *supernatural punishment*: the woman's metamorphosis into a *Mula Sem Cabeça*, from which flames burst forth. This transformation serves as *symbolic punishment*, establishing the connection between the "two modes of being in the world" (Eliade, 1992, p. 14), the sacred and the profane, the body and guilt.

A detailed analysis of the *logical structure of the narrative* reveals a *relationship of confirmation between the initial state and the final state*, given that both correspond to *situations of equilibrium*. The *narrative discourse* has a linear organization, following the chronological order of events, without resorting to analepses (flashbacks) or prolepses (anticipations), which, according to Gérard Genette in *Discours du récit*, corresponds to a narrative of continuous order (Genette 1983: 19-20). In reference to *the relationship between the time of the story and the time of the discourse*, temporal omissions are observed, with the time of the story being longer than the time of the narration, which constitutes a discrepancy between the duration of the events narrated and the time of the narration. Similarly, the absence of isochronous dialogues reinforces the predominance of a summary narration, in which the narrator synthesizes events, favoring the progression

of the action over dramatization. This linear and conclusive narrative structure contributes to the moralizing effect of the legend, leading the reader to a reaffirmation of the initial order and balance after the character's transgression and punishment. The narrative, therefore, fulfils a symbolic and pedagogical function, mirroring the moral and religious values of the Brazilian popular imagination.

As for *the narrative framework*, there is an omniscient, intradiegetic narrator who has complete mastery of the plot and access to all the characters' actions and thoughts. However, although he possesses all the information relating to the unfolding of the story (which reinforces the moral authority and collective character of the narrative), the narrator uses linguistic and stylistic strategies at various points to create and sustain an atmosphere of suspense, delaying the revelation of certain events. In addition, there is an actantial syncretism, in that the narrator functions simultaneously as *the subject*, *sender*, and *recipient* of the action, assuming multiple roles within the narrative structure.

It is important to note that the narrator does not provide detailed descriptions of the characters, which highlights the absence of psychological depth and the predominance of flat characters, constructed mainly based on narrative functions. Even so, there are some specific physical descriptions, particularly in relation to the priest and the girl, which allow the reader to visualize the essential traits of the central figures in the narrative:

Dizem que um padre da igreja,
moço guapo e varonil,
com sua fala macia
a coitada seduziu.
o castigo desta falta
logo, logo ela sentiu.
(Villas Boas, 2011, p. 6)

Quase sem acreditar,
eu vi a transformação
do ser infernal virando
moça de bela feição,
que o sacrilégio de um padre
tornara uma assombração.
(Villas Boas, 2011, p. 14)

Finally, the *cordel* ends on a positive note for the main character, which allows us to consider that the text follows the *canonical narrative scheme*. In terms of morality, Marion Villas Boas' *cordel* presents an explicit moral: those who transgress sacred norms are severely punished. In this sense, the narrative reinforces the idea that women who exceed the limits imposed by religious and social order must suffer the consequences.

Pertaining to the symbolism of the elements that make up the Christian narrative, prayer can be interpreted as a means of protection and redemption, as well as relief from fear. In addition, the main issue regarding the creature's appearance on Friday nights or, as in the version told by the popular storyteller, on a Friday during Lent, is related to punishments, penances, and even death. In this case, the imminent danger of death is represented by the Mule. The presence of fire can have a positive aspect when interpreted as something purifying, and a negative one, as is the case with its use in this narrative. As described in *the Dictionary of Symbols*:

“Assim como o Sol, pelos seus raios, o fogo simboliza por suas chamas a ação fecundante, purificadora e iluminadora. Mas ele apresenta também um aspeto negativo: obscurece e sufoca, por causa da fumaça: queima e devora e destrói: o fogo das paixões, do castigo e da guerra.” (Chevalier & Gheerbrant, 2003, p. 443)

VII – Comparison between versions

From the point of view of narrative morphology, according to Vladimir Propp (2003), it is possible to identify recurring functions such as *interdiction*, *violation*, *punishment*, and *reintegration of order*, which brings this legend closer to the fairy tale, albeit without the redemptive magical dimension. The absence of final redemption reinforces the tragic and moralizing character of the story, consolidating punishment as a mechanism for restoring social and spiritual harmony. Thus, in both versions presented, *The Mula Sem Cabeça* is articulated as a symbolic narrative of warning, in which the female body and religious transgression are figured through punishment and metamorphosis, reflecting the way in which Brazilian folklore integrates and reproduces moral, religious, and cultural values of colonial origin.

According to Propp, the structure of fairy tales can be understood based on the functions performed by the characters, regardless of who performs them or how they do so (Propp apud Soares, 2013, p. 17). By applying this model to the legend of the *Mula*

Sem Cabeça, it is possible to identify several of these functions, even in a shorter and more popular narrative structure. *Transgression* arises when the woman breaks the religious prohibition by becoming involved with the priest. This is followed by *misdeed*, represented by supernatural transformation, which constitutes punishment for sin. *Mediation* manifests itself in the spread of fear and oral storytelling, serving as a warning to the community. The woman's metamorphosis into a monstrous creature can be associated with *transfiguration*, although here it takes place in a negative sense, as a mark of permanent punishment. Finally, *punishment* appears as the final function, albeit reversible, with a possible appeal to the Virgin's intervention, which suggests a possibility of salvation.

Although the legend does not contain all the functions proposed by Propp, the presence of functional similarities confirms that its structure shares essential elements with traditional tales, highlighting the permanence of an archetypal narrative model, even in the productions of the Brazilian oral tradition.

CONCLUSION

This study has made it possible to understand that, from a genological point of view, the narrative *A Mula Sem Cabeça* is essentially a popular legend, although it has mythical value and structure - and can therefore be designated as a "popular myth" in a symbolic and anthropological sense. Alongside a certain lack of genological differentiation, the relevance of oral tradition narratives in preserving the Brazilian popular imagination was also verified, particularly concerning the figure of the Mula Sem Cabeça, which synthesizes beliefs, moral values, and elements of the country's cultural syncretism.

A comparative analysis between the oral version collected from "Seu Zé" and the *cordel* written by Marion Villas Boas highlights the permanence of the symbolic, religious, and cultural values that underpin the collective identity of the people of the Northeast. Although divergent in form and means of transmission, the versions share essential structural and semantic elements, which reinforces the consistency and permanence of the narrative. The application of the narrative models of Greimas, Propp, Larivaille, and Cristina Macário Lopes allowed for a deeper analysis of the narrative dynamics and the actantial functions of the characters, showing that the archetypal

structure of the marvelous folktale remains underlying, even in contemporary traditions, as in the current account of "Seu Zé."

It should be noted that the cordel literature of Villas Boas and the oral narrative of "Seu Zé" complement each other as cultural expressions that, in addition to entertaining, educate, consolidate values, and reinforce a sense of community belonging. Through oral tradition and collective imagination, memories, beliefs, and values are perpetuated, constituting an intangible heritage of singular relevance to Brazil, particularly in the Northeast, and reinforcing the role of legend as a symbolic instrument of cultural and moral transmission.

APPENDIX 1

The Mula Sem Cabeça told by "Seu Zé"

Num sábado chuvoso decidimos pescar na fazenda às margens do rio. Eu, Luiz César (mais conhecido como "Cabecinha"), Wladimir e Inácio deixamos a cidade ao amanhecer levando nossos equipamentos de pesca e a vontade de relaxar.

A fazenda era um paraíso simples, com coqueiros, mangabeiras e um caseiro, Pedro, que já deixara a lancha pronta na água. Embarcamos e passamos a manhã entre chuvas, conversa fiada e poucos peixes, que mais tarde assariamos na brasa com sal e molhos improvisados.

A tarde se estendia tranquila quando Inácio precisou partir. Cerca de vinte minutos depois, ligou avisando que seu carro quebrara a poucos quilômetros. Fomos socorrê-lo e, como o problema parecia grave, ele acionou o guincho. Enquanto aguardávamos, um velho senhor chamado Seu Zé, dono de uma casinha à beira da estrada, nos acolheu em sua varanda. Conversávamos sobre trivialidades até que Cabecinha, com semblante sério, lançou uma pergunta inesperada:

— Seu Zé, a mula sem cabeça tem aparecido por aqui?

Sentindo confiança, Seu Zé abriu seu cabedal de histórias e começou:

— Amigo, a mula sem cabeça tem andado muito por essas bandas. Na época da Quaresma mesmo, ela corre todas essas ruas. Esse ano, na Sexta-Feira Santa, eu estava retornando da missa quando vi um pouco distante um clarão. Imaginei que alguém estava tocando fogo num aceiro e segui. O clarão ficou foi perto e eu ouvi um “rilincho”. Passei a ficar assustado e “arretei” o passo. Rapaz! Quando eu penso que não, o bicho vem num galope desenfreado na minha direção, soltando fogo pela cabeça e “rilinchando” tão alto que “duía meus uvido”! Esbarrou na minha frente e ficou me encarando. Me tremi todo e comecei a rezar. Pensei que tinha chegado minha hora. Mas, acho que por causa da reza, a danada deu umas três “impinada” e saiu no galope. Fui pra casa e naquela noite quase “num drumo”! Dizem que a “muié” que virou era conhecida por essas bandas, mas aquilo ali “num” era “muié” não.

Contada a história, muito incentivada por Cabecinha, que a todo tempo tirava dúvidas com o velho acerca da história, demonstrando bastante interesse e curiosidade, o Senhor continuou a contar outros “causos” envolvendo a própria mula sem cabeça, o “labisone”, a caipora, o saci, e por aí foi...

Quando o guincho chegou, nos despedimos. Já no carro, prontos para partir, Cabecinha, rindo alto, soltou a frase que se tornaria eterna entre nós:

— Oh véio mentiroso da peste!!!

E caímos na gargalhada, repetindo a frase por anos sempre que alguém exagera numa história.

Story collected by Carlos Frederico Muricy (own source)

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