RCMOS – Revista Científica Multidisciplinar O Saber. ISSN: 2675-9128. São Paulo - SP.
Ano VII, v.1 2026 | submissão: 15/09/2026 | aceito: 18/09/2026 | publicação: 21/09/2026

Storytelling in times of artificial intelligence: orality, multiliteracies, and education

Contação de histórias em tempos de inteligência artificial: oralidade, multiletramentos e educação

Narración de historias en tiempos de inteligencia artificial: oralidad, multialfabetizaciones y educación

Maria Cristina Sagário – Postdoctorate in Social History at the Graduate Program in History (PPGHIS) of the Federal University of Uberlândia. E-mail: mcsagrio@ufu.br.
Sérgio Paulo Morais – Professor of the Graduate Program in History (PPGHIS), in the line of research in Social History, of the Federal University of Uberlândia. E-mail: sergio.paulo@ufu.br

Abstract:
This article analyzes the storytelling in the contemporary context, in which new forms of communication mediated by technologies began to integrate our daily lives. We live a time marked by the widespread expansion of communication technologies and the increasing use of artificial intelligence systems, capable of processing large volumes of data and producing narratives in an automated way. In this scenario, the article starts from the assumption that storytelling is a practice of multiliteracy, because it goes beyond the verbal dimension and articulates word, voice, gestures, intonations, silences, memory, listening and human interaction in the meaning-making. Furthermore, by intertwining reality and fantasy, it awakens emotions, stimulates imagination and favors the continuity of cultural practices. The study seeks to understand how the advancement of digital technologies can impact on the ways of narrating, creating and sharing experiences between different generations. In the educational field, the storytelling, understood as a practice of multiliteracies, constitutes an important pedagogical resource, capable of awakening interest, promoting learning and contributing to the development of creativity, listening and critical reflection. Thus, the article argues that, even in the face of the transformations promoted by artificial intelligence systems, the storytelling remains a human, cultural and educational experience of great relevance today.

Keywords: multiliteracies, orality, storytelling, artificial intelligence, culture.

Resumo:
Este artigo analisa a contação de histórias no contexto contemporâneo, em que novas formas de comunicação mediadas pelas tecnologias passaram a integrar o nosso cotidiano. Vivemos uma época marcada pela ampla expansão das tecnologias da comunicação e pelo crescente uso das inteligências artificiais, capazes de processar grandes volumes de dados e produzir narrativas de forma automatizada. Nesse cenário, o artigo parte do pressuposto de que a contação de histórias constitui uma prática de multiletramentos, pois ultrapassa a dimensão verbal e articula palavra, voz, gestos, entonações, silêncios, memória, escuta e interação humana na produção de sentidos. Além disso, ao entrelaçar realidade e fantasia, desperta emoções, estimula a imaginação e favorece a continuidade das práticas culturais. O estudo busca compreender como o avanço das tecnologias digitais pode repercutir nos modos de narrar, criar e compartilhar experiências entre diferentes gerações. No campo educacional, a contação de histórias, compreendida como prática de multiletramentos, constitui um importante recurso pedagógico, capaz de despertar o interesse, favorecer a aprendizagem e contribuir para o desenvolvimento da criatividade, da escuta e da reflexão crítica. Assim, o artigo defende que, mesmo diante das transformações promovidas pelas inteligências artificiais, a contação de histórias permanece como uma experiência humana, cultural e educativa de grande relevância na atualidade.

Palavras-chave: Multiletramentos. Oralidade. Contação de histórias. Inteligência Artificial. Cultura.

Resumen:
Este artículo analiza la contación de historias en el contexto contemporáneo, en que nuevas formas de comunicación mediadas por las tecnologías pasaron a integrar nuestro cotidiano. Vivimos una época marcada por la amplia expansión de las tecnologías de la comunicación y por el creciente uso de las inteligencias artificiales, capaces de procesar grandes volúmenes de

datos y producir narrativas de forma automatizada. En ese escenario, el artículo parte del supuesto de que la contación de historias constituye una práctica de multialfabetizaciones, ya que sobrepasa la dimensión verbal y articula palabra, voz, gestos, entonaciones, silencios, memoria, escucha e interacción humana en la producción de sentidos. Además, al entrelazar realidad e imaginación, despierta emociones, estimula la imaginación y favorece la continuidad de las prácticas culturales. El estudio busca comprender como el avance de las tecnologías digitales puede repercutir en los modos de narrar, crear y compartir experiencias entre diferentes generaciones. En el campo educacional, la contación de historias, comprendida como práctica de multialfabetizaciones, constituye un importante recurso pedagógico, capaz de despertar el interés, favorecer el aprendizaje y contribuir para el desarrollo de la creatividad, de la escucha y de la reflexión crítica. Así, el artículo defiende que, incluso delante de las transformaciones promovidas por las inteligencias artificiales, la contación de historias permanece como una experiencia humana, cultural y educativa de gran relevancia en la actualidad.

Palabras clave: multialfabetizaciones. Oralidad. Contación de historias. Inteligencia Artificial. Cultura.

1 Introduction

By observing the media, we find that the current days are marked by profound changes in the production of knowledge and the circulation of information. The expansion of new digital communication technologies has intensified increasingly sophisticated forms of interaction with algorithms, digital platforms and, more recently, with artificial intelligence systems (IAs). Recently, these technologies have played an increasingly relevant role in the organization of everyday human experience. And, it is noteworthy that many of these interventions occur in an almost imperceptible way and end up influencing many of our choices, our habits of consumption, opinions and behaviors. Furthermore, by favoring the formation of informational “bubbles” that can interfere with social, cultural and political relations, as well as in the constitution of subjectivities and in the forms of interaction between people that can now happen also through social networks.

In this context, we can question: what happens to narrative experience and human formation when AI systems start to have actions that were previously typically human, and can produce texts, perform calculations, talk and create stories? Could the new means of communication completely replace, in some way, the traditional means of people to relate and communicate?

As we have already indicated, based on these questions, this article proposes a reflection on the relationships between multiliteracies, orality and artificial intelligence, with special attention to the formative potential of storytelling and the valorization of human experience in educational processes and social interactions.In this perspective, it is important to consider that the challenge does not simply lie in the advancement of these technologies, but in the way they are incorporated into human practices and the impacts they can cause in activities involving learning, creation and reflection.In this sense, UNESCO (2023) emphasizes the need for a

human-centered approach to guide the use of artificial generative intelligence in education and research.

The current changes in the way we relate to other people and machines invite us to reflect on the need and importance of interpreting and recreating reality through experiences experienced and shared. It is interesting to note that physical presence is no longer necessary for people to communicate, because communication also occurs from a distance. Thus, the presence, which was once a central element in dialogue, began to be conceived also through the intermediation of screens, distant. However, human formation occurs mainly in social relations, in culture, education, orality, listening and exchange of experiences.

> Si el hombre es formed by the circumstances, it is necessary to form humanely the circumstances. Si el hombre es sociable por naturalidade, es en la sociedad donde desarrolla su truthora naturalidade, y la fuerza de su naturality debe measurese por la fuerza de la sociedad y no por la fuerza del individuo particular. (Marx; Engels, 1971, p. 153)

Therefore, if we want a more conscious, creative and supportive society, we need to build actions that favor conditions for this development.In this perspective, in the preparation of subjects to deal with multiliteracies it is important to preserve spaces of dialogue, shared narratives and collective construction of meanings. These elements represent not only the maintenance of a cultural tradition, but it is an important condition for the formation of subjects capable of intervening in reality and modifying it.

Therefore, understanding the diversity of languages and developing critical and responsible forms of interaction with these technologies requires of the subjects some fundamental capacities, such as establishing clear objectives, analyzing and contextualizing the topics addressed, questioning, comparing and interpreting information, in addition to evaluating the intentionalities present between the lines of each discourse and actions. As Walter Ong points out, “Human beings communicate in countless ways, making use of all their senses: touch, taste, smell and especially vision, as well as hearing” (1998, p. 15 – Our Grief).

2 Multiliteracies and critical training

The challenge is not to choose between the new and the old, but to establish a dialogue between both, recognizing that digital technologies can expand the possibilities of production and circulation of meanings, without replacing the cultural experiences that sustain collective memory.Even in order to obtain the best results in the interaction with artificial intelligence systems, it is necessary for the subjects to be able to organize the thought, contextualize questions and critically evaluate the coherence and relevance of the generated answers, and

these skills developed in social life and culture, through readings, music, poetry, listening and daily dialogues.

In this perspective, preserving spaces of dialogue, listening and collective construction of meanings is an important condition for forming subjects capable of intervening in reality, and not only of adapting to it. Storytelling is inserted in the field of multiliteracies not only by combining different languages, but also because they act together in the production of meanings. Voice and intonation modulate emotions and perspectives; silence creates expectations and opens space for interpretation; gestures and bodily expressions materialize characters and actions; and the reactions of listeners interfere in rhythm, emphasis and sometimes in the paths taken by the narrative.

Thus, the meaning is not ready or restricted to the text: it is constructed in the relationship between narrator, history, performance and public. It is a semiotic process, because it involves different signs and languages articulated in the production and interpretation of meanings. Santaella's contributions (1983) allow us to understand that signs acquire meaning in the relationships that establish and interpretative processes that trigger. This understanding can also be applied to interactions with artificial intelligence systems, since the elaboration of commands and the interpretation of responses depend on the context, objectives and intentions of the subjects involved.

It is in this horizon that stands out the concept of multiliteracies formulated by the New London Group, defending the expansion of literacy pedagogy in the face of the cultural, linguistic and semiotic diversity of contemporary societies:

> [...] we want to broaden the idea and scope of literacy pedagogy to account for the context of our cultural and linguistically diverse and increasingly globalized societies, including multifaceted cultures, which interrelate, and the plurality of texts that circulate. [...] we argue that literacy pedagogy should take into account the growing variety of text forms associated with information and multimedia technologies. (GRUPO NOVA LONDRES, 2021, p. 102)

Deep in the Brazilian context by Rojo and Moura (2012), the perspective of multiliteracies offers a valuable contribution to analyze the storytelling as an expressive and interactive practice. In it, elements such as voice, intonation, silence, gesturality and listening actively participate in the production of meanings. Similarly, this reference supports the critical analysis of the content generated by artificial intelligence systems, demanding the reader's ability to contextualize, interpret and reflectively evaluate these productions.

In the educational field, storytellers and their narratives can support pedagogical proposals that strengthen reflection, creation, listening and dialogue. Under this perspective, artificial intelligence, when used in an ethical and intentional way, act as tools to support human

activities, without replacing the critical and creative capacity of the subjects. However, it is worth noting that the incorporation of AI in the educational field will require educators critical reflection, pedagogical intentionality and commitment to the preservation of autonomy of the students.

3 Orality, narratives and experiences

Historically, popular narratives constitute fundamental cultural practices in the production, transmission and redefinition of knowledge. Are they millennial and transmitted from generation to generation, especially through orality. But, as the new technological mediations alter the ways in which we narrate, share and produce experiences? More than forms of entertainment, configure symbolic devices by which the subjects interpret reality, elaborate experiences and build meanings about themselves and the world. By mobilizing images, metaphors and collective memories, narratives can favor formative processes that articulate affective, ethical and cultural dimensions. To exemplify this conception, we can resort to the parable of the old and treasure, taken up by Walter Benjamin (2012), in which wisdom is transmitted through the narrated experience:

> [...] there was the parable of an old man who, on his deathbed, reveals to his children the existence of a hidden treasure in his vineyards. It was enough to dig it up. The children dig, but they do not discover any trace of the treasure. With the arrival of autumn, however, the vineyards produce more than any other in the region. Only then did they understand that the father had transmitted them a certain experience: happiness is not in gold, but in hard work. (BENJAMIN, 2012, p. 123)

The preservation, throughout history, of different narrative traditions shows the formative potential of the stories. Fairy tales, for example, present symbolic trajectories of coping and overcoming; fables synthesize teachings on human values and behaviors; parables communicate knowledge through interpretation and construction of meanings; while legends preserve collective memories and reaffirm cultural belongings. In other words, stories have their own languages capable of dialoging, often subjectively, with the human unconscious. Thus, although they present specific characteristics, these different narrative manifestations favor communication by promoting reflection, feeding imagination, strengthening cultural bonds and expanding the possibilities of understanding oneself, the other and the world around us.

When discussing the importance of the different ways of narrating and preserving collective memory, the reflections of Paulo Freire and Ira Shor (1986) become significant, for those who have different social forms of elaboration of experience, their own ways of elaborating and transmitting knowledge. Therefore, they observe that ordinary people express

their experiences through metaphors, parables and stories, keeping their reflections deeply linked to daily life.

> Ordinary people don't do the same kind of abstraction as academics do. Our abstractions keep us increasingly away from concrete. When ordinary people speak, they try to understand their experience through parables, metaphors and stories, what keeps them connected to concrete. The stories they tell are the way they answer the questions we ask. On the other hand, they tell stories to express themselves in relation to the world, to give expression to their own world. The metaphors and parables replace the concepts, as we use them, with the advantage of being deeply concrete compared to the abstract language of intellectuals. Stories deal with the concrete that popular classes know, that is, organically know their existence. (Freire; Shor, 1986, p. 93)

In this perspective, orality goes beyond the function of transmitting content and constitutes a cultural practice through which experiences, memories and imaginary are shared between generations. Therefore, metaphors, parables, fables and stories spread by cultural and/or folkloric narratives can favor formative experiences, preserve symbolic patrimony, strengthen social bonds and expand the understanding of a diverse and dynamic world. Its accessible language also brings together knowledge and people belonging to different social circles.

In this context, Walter Benjamin (2012) points out that the traditional narrative preserves the wisdom built in human experiences, while Paul Zumthor notes that the meanings of the oral word take place in the performance, presence and interaction between those who speak and those who listen. For Zumthor, it is impossible to deny "[...] the importance of the role they played in the history of humanity oral traditions" (ZUMTHOR, 1997, p. 10). Busatto (2011), in turn, highlights that storytellers kept cultures alive and contributed to the social organization of the spaces in which they worked:

> He received several names through time: he was a rapsode for the Greeks; the Griot for the Africans; the bard for the Celts; or simply the storyteller, "the spokesperson of poetics." He was a subject who used the oral narrative as a way to organize the chaos, perpetuate and propagate the fundamental myths of his cultures. A subject who kept alive the thought of his people through art. (BUSATTO, 2011, p. 18, emphasis of the author)

This symbolic language is fundamental because, when listening to a story, the subject is invited to project himself in the narrated experiences and to reinterpret conflicts, dilemmas and possibilities of action. By intertwining imagination, memory and ethics, the storytelling is consolidated as a formative experience in which the listener symbolically elaborates the complexities of life in society. This lively and sensitive speech helps explain the longevity of narratives and their importance in contemporary educational processes. At the center of this millennial practice is the storyteller, a subject who gives voice and body to this symbolic patrimony.

RCMOS – Revista Científica Multidisciplinar O
Saber. ISSN: 2675-9128. São Paulo - SP.
Ano VII, v.1 2026 | submissão: 15/09/2026 | aceito: 18/09/2026 | publicação: 21/09/2026

4 Storytelling in times of artificial intelligence

Even today, in different regions of the world, storytellers play a fundamental role in the preservation and transmission of cultural knowledge. As true human libraries, they keep in their memories the narratives they have heard, those they have experienced and the experiences shared by the communities to which they belong. In this process, the oral narrative goes beyond the simple transmission of facts: it is a dialogical act that updates and reframes collective knowledge, shared by a society.

> Traditional myths, whose origin seems to be found in the primitive myths, which for many centuries guided men in their search for knowledge of the cosmos and of themselves, are not the work of one author. They result from the collective production of a people who creates them from the representations of their collective imagination and, at the same time, finds in them the food to nourish this same imaginary. (Mattos; Sorsy, 2009, p. 21)

This relationship between memory, experience and collective creation allows us to understand that the storyteller does not act as a simple transmitter of information. His narrative carries cultural, affective and historical marks that acquire new meanings to each encounter with the public. Therefore, it is important to investigate what stays, transformations and challenges go through the work of storytellers at a time when artificial intelligence systems are also able to produce narratives.

The expansion of generational artificial intelligence introduces a new mediation in the production and circulation of narratives. Computer systems can organize information and generate coherent texts on a large scale, but this technical capacity does not in itself equal to the exchange of experiences. Therefore, the decisive aspect is to understand how these mediations change the ways in which we narrate, share and produce experiences.

For Benjamin, the traditional narrative is born essentially from the experience lived and shared. Like the craftsman who shapes his work, the narrator prints in the accounts the marks of his trajectory, imagination and sensitivity. The author notes that these narratives were historically linked to the forms of work and social life, woven into the everyday life of peasants, fishermen, travelers and urban workers. He diagnoses, however, the weakening of this faculty of narrating in a historical context marked by the progressive impoverishment of the very transmission of the experience:

> The narrative, which for so long flourished in a medium of craftsman — in the field, in the sea and in the city — is itself, in a certain sense, an artisanal form of communication [...] Thus is printed in the narrative the mark of the narrator, as the hand of the potter in the clay of the vase. (BENJAMIN, 2012, p. 221)

However, in analyzing the transformations that occurred in the ways of living and relating in modern society, Benjamin identified a weakening of the shared experience and,

consequently, of the human capacity to narrate. For the author, social changes not only affected the way people communicate, but also the willingness to tell, listen and exchange experiences:

> It is increasingly rare for people who know how to properly narrate. When one hears in a circle the desire for any story to be narrated, hesitancy and embarrassment often appear. It is as if we were deprived of a college that seemed safe and inalienable: the ability to exchange experiences. (Idem, p. 213)

In this context, when considering the exchange of experiences, it is necessary to distinguish the production of stories by artificial intelligence systems from the narrative experience provided by orality. While the contents generated by AI result from the processing of large volumes of data and the recognition of linguistic patterns, the oral narrative occurs in a concrete social situation, in which narrator and listeners interact and build meanings based on their memories, expectations and cultural references. The difference, therefore, is not limited to the human or computational origin of the text, but covers the conditions of its production, circulation and reception, as well as the ways in which people relate to stories and share experiences through them.

5 Storytelling as a pedagogical practice of communication and resistance

On the other hand, the resistance character of storytelling is also manifested in the preservation of cultural memory and in the strengthening of the critical autonomy of the subjects. In a context in which artificial intelligence systems are constituted from large data sets, not always representative of social diversity, orality contributes to keep alive ancestral knowledge, regional myths and narratives linked to the experiences of communities. By actively participating in the creation, transmission and resignification of these stories, the subjects cease to occupy the place of simple receivers of automated content and assume an authorial position. Thus, narrative practice stimulates imagination, reflection and dialogue, reaffirming itself as a singular space of collective elaboration of human experience and appreciation of cultural diversity. Thus, the storytelling emerges as a vigorous practice of cultural, subjective and pedagogical resistance today.

In turn, contact with stories produced by artificial intelligence systems requires other capabilities, such as understanding the functioning of these technologies, contextualizing the information presented and critically evaluating the contents generated.As UNESCO guidelines (2024), the incorporation of these tools to education requires human supervision, critical reflection and attention to their ethical and social implications.The pedagogical question is, therefore, to understand under what conditions this technological mediation can expand the

expressive possibilities without reducing the narrative to an automated product or weakening the spaces of listening, dialogue and collective elaboration of the experience.

The distinction between automated production of texts and shared narrative experience has pedagogical consequences.In an educational context crossed by speed, productivity and automation, storytelling can constitute a practice of resistance to the reduction of educational experience to the rapid transmission of information.Its contribution is not due to a refusal to technologies, but to the creation of times and spaces to listen, interpret, imagine and develop meanings collectively.

As a practice of multiliteracies, the counting mobilizes verbal, sound and bodily resources in a concrete situation of interaction. The teacher or accountant can change the rhythm, intonation and pauses according to the reactions of the listeners; they, in turn, participate through the look, silence, questions, memories and interpretations that they share. This reciprocity favors a participation that is not limited to the consumption of ready information.

In the pedagogical work, the stories can bring concepts and everyday experiences together, put different cultural repertoires in dialogue and stimulate critical reading of versions, perspectives and silences present in the narratives. They can also be articulated to digital technologies and AI: students can compare recounts, examine linguistic choices, identify stereotypes, question sources and recreate stories in different languages. In these uses, the technology integrates a practice oriented by the educator, without occupying the place of interpretation and decision of the subjects.

The account also contributes to the circulation of collective memories and cultural identities. By enabling the subjects to contain, listen and re-elaborate stories, it creates conditions to recognize diverse experiences and build meanings about themselves and the world. Paul Ricoeur's reflection (2014) on narrative identity helps to understand that the stories participate in the ways in which the subjects interpret their trajectories. Thus, the pedagogical practice of counting brings together critical training, cultural expression and coexistence, preserving the relational dimension of education in the midst of new technological mediations.

6 Final considerations

Digital technologies and artificial intelligence systems can significantly expand the possibilities of research, creation and textual production. However, their incorporation into the educational field requires pedagogical intentionality, critical reflection and respect for the

autonomy of subjects. It is not a question of rejecting technological advances, but of integrating them to practices that preserve the presence, cultural diversity and human ties. In this horizon, the storytelling reaffirms its relevance by favoring listening, stimulating the imagination and keeping alive shared memories. Thus, more than adapting education to new technologies, it is necessary to put them at the service of a truly human formation.

By overcoming the strictly verbal dimension, storytelling can be understood as a practice of multiliteracies, as it brings together different forms of expression, values orality and favors shared construction of meanings. Thus, it contributes to the formation of subjects capable of interpreting, producing and re-signifying narratives in a critical way.

In this process, the stories are not only received: they are heard, interpreted and reworked, making the narrative experience a space of human formation, but not a simple transmission of information. This ability to assume different forms and dialogue with various cultural contexts helps to explain why the storytelling goes through generations and remains alive, even in the face of the social transformations that have occurred throughout human history.

References

BENJAMIN, Walter. Experiência e pobreza. In: BENJAMIN, Walter. Magia e técnica, arte e política: ensaios sobre literatura e história da cultura. Tradução de Sérgio Paulo Rouanet. 8. ed. rev. São Paulo: Brasiliense, 2012. p. 123-128. (Obras escolhidas, v. 1).

BENJAMIN, Walter. O narrador: considerações sobre a obra de Nikolai Leskov. In: BENJAMIN, Walter. Magia e técnica, arte e política: ensaios sobre literatura e história da cultura. Tradução de Sérgio Paulo Rouanet. 8. ed. rev. São Paulo: Brasiliense, 2012. p. 213-240. (Obras escolhidas, v. 1).

BUSATTO, Cléo. A arte de contar histórias no século XXI: tradição e ciberespaço. 3. ed. Petrópolis, RJ: Vozes, 2011.

FREIRE, Paulo; SHOR, Ira. Medo e ousadia: o cotidiano do professor. Tradução de Adriana Lopez. Rio de Janeiro: Paz e Terra, 1986. (Coleção Educação e Comunicação, v. 18).

GRUPO NOVA LONDRES. Uma pedagogia dos multiletramentos: projetando futuros sociais. Tradução de Deise Nancy de Morais, Gabriela Claudino Grande, Rafaela Salemme Bolsarin Biazotti e Roziane Keila Grando. Linguagem em Foco, Fortaleza, v. 13, n. 2, p. 101-145, 2021. Disponível em: https://revistas.uece.br/index.php/linguagememfoco/article/view/5578/4503. Acesso em: 30 jul. 2026

MARX, Karl; ENGELS, Friedrich. La sagrada familia: o crítica de la crítica crítica contra Bruno Bauer y consortes. Prólogo de Franz Mehring. Tradução de Carlos Liacho. 2. ed. Buenos Aires: Editorial Claridad, 1971.

MATOS, Gislayne Avelar; SORSY, Inno. O ofício do contador de histórias: perguntas e respostas, exercícios práticos e um repertório para encantar. 3. ed. São Paulo: Editora WMF Martins Fontes, 2009.

ONG, Walter J. Oralidade e cultura escrita: a tecnologização da palavra. Tradução de Enid Abreu Dobránszky. Campinas: Papirus, 1998.

RICOEUR, Paul. O si-mesmo como outro. Tradução de Ivone C. Benedetti. São Paulo: WMF Martins Fontes, 2014.

ROJO, Roxane Helena Rodrigues; MOURA, Eduardo (org.). Multiletramentos na escola. São Paulo: Parábola Editorial, 2012.

UNESCO. Guia para a IA generativa na educação e na pesquisa. Tradução de Teresa Margarida Loureiro Cardoso e Viviane Cristina Marques. Paris: UNESCO, 2024. Disponível em: https://unesdoc.unesco.org/ark:/48223/pf0000390241. Acesso em: 10 set. 2026.

ZUMTHOR, Paul. Introdução à poesia oral. Tradução de Jerusa Pires Ferreira, Maria Lúcia Diniz Pochat e Maria Inês de Almeida. São Paulo: Hucitec, 1997.