



Year VI, v.1 2026 | Submission: 03/12/2026 | Accepted: 03/14/2026 | Publication: 03/16/2026

## Angolan Fiction as an Instrument of Lexical Enrichment in the Domain of Verbs: A Journey Through Post-Independence Written Production

*The Angolan Novel As An Instrument Of Lexical Enrichment In The Domain Of Verbs: A Journey Through Post-Independence Written Production*

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### Summary

This article analyzes the Angolan novel as a privileged instrument for enriching verbal vocabulary in secondary education, taking as a reference the Angolan novelistic production of the post-independence period. Starting from the premise that vocabulary, particularly the verb, constitutes a central element of communicative competence, the study defends literary reading as an effective strategy for vocabulary expansion and for the contextualized appropriation of lexical units.

Methodologically, the analysis focuses on recurring verbs in selected Angolan novels, highlighting their semantic diversity, expressiveness, and didactic value. The research culminates in the proposal of a glossary of verbs extracted from national literature, conceived as a resource to support the teaching of the Portuguese language. The results indicate that the Angolan novel, in addition to its aesthetic and cultural value, presents a high pedagogical potential, contributing to a more meaningful learning of verbal vocabulary and to the strengthening of the linguistic skills of students in Angolan schools.

**Keywords:** verbal lexicon; Angolan novel; literary reading; communicative competence.

### Abstract

This article analyzes the Angolan novel as a privileged instrument for enriching verbal vocabulary in secondary education, taking as a reference the Angolan novelistic production of the post-independence period. Starting from the premise that vocabulary, particularly verbs, constitutes a central element of communicative competence, the study defends literary reading as an effective strategy for vocabulary expansion and contextualized appropriation of lexical units.

Methodologically, it proceeds with the analysis of recurring verbs in selected Angolan novels, highlighting their semantic diversity, expressiveness, and didactic value. The research culminates in the proposal of a glossary of verbs extracted from national literature, conceived as a resource to support the teaching of the Portuguese language. The results indicate that the Angolan novel, in addition to its aesthetic and cultural value, presents a high pedagogical potential, contributing to a more meaningful learning of verbal vocabulary and to the strengthening of the linguistic skills of students in Angolan schools.

**Keywords:** verbal vocabulary; Angolan novel; literary reading; communicative competence.

### Introduction

Vocabulary is one of the central pillars of communicative competence, insofar as...

It supports the ability to understand, interpret, and produce discourses appropriate to the most diverse contexts. sociocultural contexts. Among the various word classes, the verb occupies a particularly important place. relief, because it functions as the semantic and syntactic core of the sentence, structuring time relationships, aspect, mode and valence, in addition to conveying actions, states and processes fundamental to construction. of meaning. Thus, mastery of verbal vocabulary proves to be crucial in the development of



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language skills of secondary school students, both in terms of speaking and writing.

written.

Literary reading, in particular, is distinguished by offering the reader a rich and varied contact with literature. with language in use, exploring expressive resources, stylistic variations, and lexical choices that They are rarely found in purely utilitarian or school-related texts.

It is in this context that the Angolan novel establishes itself as a pedagogical tool of high potential. Angolan novel production in the post-independence period reflects not only the The country's historical, social, and cultural evolution, but also a remarkable linguistic richness, marked through lexical creativity, verbal expressiveness, and the dynamic coexistence between Portuguese and national languages. Angolan novels thus constitute a privileged repository of verbs that translate actions, emotions, conflicts and worldviews specific to Angolan reality, offering students meaningful opportunities to engage with diverse verbal uses and semantically dense.

Despite this richness, the teaching of verbal vocabulary in Angolan schools continues, in many cases... cases, limited to normative and decontextualized approaches, centered on lists of verbs or on Mechanical exercises, poorly connected to real reading and text production practices. This situation It reduces the impact of vocabulary teaching and hinders the effective appropriation of lexical units by... students.

Thus, this work seeks to contribute to a more effective articulation between literature and teaching the Portuguese language, valuing the Angolan novel not only as an aesthetic object and cultural, but also as a teaching resource capable of promoting more effective lexical learning. meaningful, contextualized, and aligned with the linguistic and cultural reality of Angolan schools.

### **Lexicon and verbal acquisition**

The study of vocabulary and verbal acquisition lies at the heart of linguistics and psychology. development, involving the intersection between vocabulary acquisition and development of Communicative competence. The lexicon, understood as the set of lexical units of a language, It constitutes the substrate for verbal production and comprehension, being fundamental for the construction of meaning and for social interaction (Bauer, 2003).

According to Clark (2003), lexical acquisition in children is a cumulative process that involves the association between signifiers and signifieds, mediated by social, cognitive and Contextual. Word learning does not occur in isolation; it depends on exposure. repeated, the ability to make semantic inferences, and interaction with more experienced interlocutors, like the teachers.



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The relationship between vocabulary and verbal acquisition is particularly evident in the early stages of... Language development. Studies by Bloom (2000) indicate that vocabulary expansion is closely linked to the development of syntactic and morphosyntactic structures, suggesting that Lexical mastery facilitates the production of more complex verbal expressions. That is, the larger the active lexicon of... The older a child is, the greater their ability to formulate grammatically and semantically correct statements. rich.

Furthermore, the cognitive-constructivist approach, inspired by Piaget (1975), shows that Verbal acquisition is conditioned by the development of the child's cognitive structures. The ability to categorize, abstract, and generalize concepts directly influences learning. new words and expressions. Vygotsky (1987), in turn, highlights the social dimension of the process, arguing that language and lexicon develop in the context of mediated interactions Socially, in which the child internalizes terms through communication and directed instruction. In other words, high-frequency words with contextual relevance tend to be acquired. more quickly, while more abstract or rare terms require learning strategies. more complex.

In this sense, verbal acquisition is not simply about memorizing words; it depends from a dynamic interaction between cognitive skills, social experiences and the available lexicon, constituting a continuous and multifaceted process. Thus, the integration of these factors This shows that the lexicon is not only a repository of words, but also an essential engine for... The development of language and effective communication.

### **Teaching vocabulary in a literary context.**

Teaching vocabulary in a literary context constitutes a strategic approach for... Development of linguistic competence and literacy. Vocabulary is a central component. of textual comprehension and verbal production, being essential for the reader to be able to interpret, to infer and appreciate literary works in a critical way (Ferreira, 2006).

According to Damiani (2001), the literary context provides authentic situations for the use of language. allowing the learner not only to memorize isolated words, but to understand their meaning. in relation to the narrative, the characters, and the situations presented. This approach integrates the semantic, pragmatic, and stylistic dimensions of language, promoting a more effective learning process. significant.

The use of active teaching strategies, such as the exploration of metaphors, synonyms, and antonyms. and idiomatic expressions, have proven effective in expanding the student's vocabulary (Silva, 2010). In addition Furthermore, guided reading of literary texts allows for the expansion of both passive and active vocabulary.



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encouraging the internalization of words and expressions in varied communicative contexts.

According to Kato (2003), vocabulary teaching in literature should be linked to activities of Textual comprehension and interpretation, since lexical learning is not merely mechanical, but mediated by the construction of meaning. The exploration of literary texts therefore allows students perceive semantic nuances, language registers, and syntactic constructions, reinforcing simultaneously linguistic and literary competence.

Thus, teaching vocabulary in a literary context means providing rich experiences of language, in which students learn words and expressions integrated into meanings. complex and culturally situated, strengthening reading comprehension and the ability to express oneself. verbal.

### **The verb as the semantic core of the sentence: didactic implications in the Angolan context.**

Understanding the verb as the semantic core of the sentence has direct implications for teaching. of grammar, especially in multilingual contexts like Angola, where Portuguese is a language. official and educational languages coexist with various national languages, that is, languages of Bantu origin. Teaching verbs should not be limited to morphological identification (tense, mood, conjugation). prioritizing its structuring function in the construction of meaning.

For example, in a sentence like "*The young man resisted the war*," the verb "*to resist*" not only indicates an action, but it activates a semantic field linked to opposition, persistence, and conflict, aspects recurring themes in Angolan literature and essential for interpreting the statement.

According to Mateus et al. (2003), the verb projects the argument structure of the sentence, determining the elements necessary for its semantic completeness. In didactic terms, this implies that the teacher It should guide the student to understand how the verb organizes the participants in the statement (who does, what to do, to whom, how, when, where), an approach that favors the articulation between analysis Syntax and meaning construction.

Thus, in sentences like "*The mother entrusted her son to his grandmother*," the verb "*to entrust*" requires the presence of a subject, a direct object, and an indirect object, allowing the student to perceive The absence of any one of these elements compromises the overall meaning of the sentence.

In the Angolan context, many students have a Bantu language as their mother tongue and learn Portuguese as a second language, a reality that can generate structural interferences, especially in Verbal agreement, in government and in argument selection. As Cunha and Cintra emphasize. (2014), the verb establishes fundamental syntactic relationships that guarantee phrasal cohesion. Thus, the Teaching should include activities that demonstrate these relationships in real-world contexts, and not just... in decontextualized phrases.



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It is common, for example, to find constructions such as "*People live in the neighborhood*," in which the difficulty with verb agreement interferes with sentence cohesion, highlighting the need for a teaching that connects the verb to the subject in real-life contexts of use.

From a functional perspective, Castilho (2010) argues that grammar should be taught in articulation with the text and discourse. Applied to Angolan education, this means working with the verb to starting from textual genres present in the student's daily life — among which is the novel — allowing to understand the role of the verb in thematic progression and discourse organization.

In a narrative excerpt such as "*For years, the people awaited change*," the use of the past tense The imperfect (*expected*) contributes to the construction of an idea of duration and collective expectation. This aspect would be lost if the verb were replaced by a specific tense, such as "*waited*."

This approach contributes to reflective learning, allowing the student to... Understand the verb as a central element in the organization of meaning, and not merely as a category. Grammatical principle to memorize.

When analyzing why an author chooses verbs like *bazar*, *desconsegur*, *catanar* or *In this process*, the student begins to relate verbal choices to discursive intentions and symbolic values present in literary texts.

Finally, in the Angolan educational context, the teaching of the verb must articulate structure, meaning and use, promoting a contextualized and functional grammar, capable of strengthening the communicative competence and reduce difficulties associated with school bilingualism, since, in the Angolan context, many speakers learn Portuguese as a second language, having a primary language Bantu as maternal.

In this sense, activities that involve the production of short narrative texts based on Angolan novels allow students to use verbs appropriate to the tense, mood, and context. discursive context, simultaneously consolidating grammatical learning and expression. significant.

### **Angolan novels: a look back at the past**

Angolan literature has presented itself as a fertile space for cultural expression in all aspects. The Angolan author uses writing to critique, recreate, and elevate Angolan art to Places where there are readers interested in African literature and more.

In this space of creating literature, we find a whole phenomenon that the author cannot ignore. at the mercy of chance. The Angolan author is inside Angola and, obviously, is influenced to write the that exists in Angola; his thinking is influenced by the social, cultural and political atmosphere there. Earth.



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Thus arises the concern to reflect on the verbal lexicon of the Language.

Portuguese influence is present in Angolan literature: a literature filled with short stories, such as...

Leite would later write (n.d., p. 24) that "the short story was and continues to be, often, regarded as the 'form' "adequate, the quintessential African narrative instrument."

In principle, the approach will be linked to the framework of the Angolan novel, since all African culture has an inherent connection to storytelling through oral tradition, a hallmark of pre-literate cultures; Boaventura Cardoso, an exceptional Angolan writer, is one of the many who also lent his writing to... The story, while living up to Ana Mafalda Leite's thinking, embraces another challenge in its narrative. Angolan more focused on the novel, as evidenced by (Saraiva, 2016, p. 60): Boaventura's transition from the short story genre to the novel was premeditated and, as stated Poetically, out of a certain need to liberate the novel trapped within the body of the short story. According to what is known... In his brief autobiography (Chaves; Macedo; Mata, 2005, pp. 17-22), the author recalls the comment by Laura Padilha, back in the 80s, when, while talking to the writer about her short story "The Death of In his book "Old Kipacaça" (Cardoso, 1987), he pointed out that there was an "atrophied novel" there. He then confesses that these words led him to reflect, to change course, and to feel comfortable in the broader genre. (Chaves; Macedo; Mata, 2005). However, we never stopped listening to short stories, now contained within the malleable form of the novel, or, to use a Bakhtinian term, "novelized."

Like Boaventura, we have many others who have undergone this literary metamorphosis; However, some still alternate between the two genders; one of the known early cases is... Soromenho, who began his literary career with themes that delve into the lives of... tribal societies where white people are still absent, publishes the storybooks *Nhari*, *Calenga and Rajada*, and the novels *Nights of Anguish and Man Without a Path*,[...] and *Dead Land* (Ervedosa, n.d., p. 59) .

### **Linguistic characteristics of the Angolan novel**

The linguistic component of Angolan literature follows the paradigm of the Angolan variety of The Portuguese language, therefore, tends to differ from the standard European variety, especially in what it says. with respect to lexical and syntactic variations, marked by orality, which the authors seek to bring to In writing, the big question is: does the preservation of Africanity tend towards the continuity of these marks? of orality? As Leite (n.d., p. 26) asks: "does the absence of traces of orality remove the "Africanism in a work?"

Within the scope of this study, it is assumed that these markers of orality They constitute a relevant contribution to the expansion and diversification of the verbal lexicon of readers. Angolan novels, unlike rigidly standardized writing, feature verbs,



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Semantic constructions and values that reflect living uses of language, promoting learning.  
contextualized and functional vocabulary.

For a representative analysis of the linguistic characteristics of the Angolan novel,  
Two works were selected whose authors belong to different generations: Pepetela, Camões Prize winner,  
with the novel *The Almost End of the World*, and Basílio Tchindombe, a contemporary author, with *What Africa  
Didn't Say*, distinguished with the António Jacinto Prize. The choice of these works allows us to observe  
the continuity and transformation of Angolan linguistic markers over time, as well as the  
your lexical productivity:

### **Almost the end of the world (Pepetela)**

1.1 - *When is the trip finally?* (Pepetela, *The Almost End of the World*, 2014, p. 185)

1.2 - *I just came to see how things were.* (p. 186)

1.3 - *I don't think he's hungry, but I'll stop somewhere to give him a bite.  
of meat.* (p. 194?)

1.4 *One of the spiciest versions says that Isis was unable to find her husband's penis.  
(p. 196).*

1.5 - *When I was a kid I did something horrible. I'm telling you because we're here for a walk and it's necessary.  
tell things* (p.197).

### **What Africa Didn't Say** (Tchindombe, 2008, pp. 22-23)

2.1 – *Are we almost there? – asked the priest desperately, his feet inflamed.*

2.2 – *Almost there. We've arrived.*

2.3 – *How much time is left?*

2.4 – *When the sun gets there.*

2.5 – *We'll sleep here, tomorrow the priest will go alone, I'll return to Benguela.*

2.6 - *The village is located behind the mountain.*

2.7 – *No, Father. You need to rest; if they want to kill the priest, you won't be able to escape because  
He's tired. When the sun comes out, the priest will go there.*

In the excerpts taken from *The Almost End of the World*, lexical and verbal uses are evident that  
They illustrate the expressiveness of the Angolan variety of Portuguese. In point 1.1, the expression "afinal"  
It moves away from its core meaning of conclusion to take on a discursive value closer to "then".  
functioning as a temporal and pragmatic marker. In point 1.2, the adverb "only" acquires a value  
The modal verb equivalent to "simply" contributes to the attenuation of the verbal action. Already in point 1.3,  
The expression "um bocado" refers to a modest quantity, frequently used in spoken language, with strong...  
evaluative load. In point 1.4, the adjective "spicy" does not refer to taste, but to content of a specific nature.  
intimate, revealing a semantic broadening typical of colloquial speech. Finally, in point 1.5, the  
The expressions "miúdo" and "contar coisas" have semantic values close to "rapaz" and



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"to talk about various subjects," reinforcing the natural oral style of the narration.

In excerpts from *What Africa Didn't Say*, linguistic markers are also observed.

significant. In point 2.1, the expression "Is it much further from here?" takes on a temporal value,

Although the sentence structure is syntactically reduced, mirroring the rhythm of spoken language. In

In point 2.4, the reference to the sun as a spatial and temporal marker ("When the sun gets there") reveals

an empirical conception of time and space, associated with the sociocultural context of the characters.

In point 2.6, the location "behind the mountain" activates a directional sense that can be interpreted

such as "beyond the mountain". In point 2.7, the generalization "killing a priest" creates a semantic ambiguity, which,

on a discursive level, refers specifically to Father Álvaro, highlighting a use

economic and contextual aspects of the lexicon.

In light of the Angolan linguistic variety, and disregarding the phonological component, these

These occurrences demonstrate that Angolan novels not only preserve traces of orality, but also...

transforms them into a literary and pedagogical resource. Far from impoverishing the writing, such marks

They enrich the verbal lexicon, expand the semantic values of verbs, and favor the construction of

culturally situated meanings. In this way, the relevance of Leite's statement (ibid.) is confirmed.

according to which orality constitutes an indelible mark of African literature, being, in the case of

Angolan novels are a structuring element of its linguistic richness and didactic potential.

It is important to note that the verb does not convey any meaning without its governing verb, the verb

It always carries a meaning according to the context and the grammatical structure used, hence: "he is the word"

whose presence characterizes what is called a "prayer." In the broad sense of government, the verb (not

being a "linking" verb ( *to be*, *to be*, and similar) it governs all the terms of the sentence. in the strict sense,

governs complements." (Luft, 2010, p. 6) .

Thus, some significant verbal uses stand out in the analyzed excerpts. At the point

1.2, the verb form "*estavam*", although morphologically situated in the imperfect past tense, assumes

discursive present value, a recurring phenomenon in Angolan popular language, especially in

Orality, where this verb form is frequently used to describe current states or

ongoing situations. In point 1.4, the verb form "*desconseguiu*" is widely used in the language.

Colloquially, it conveys the meaning of "not being able to finish" or "giving up," highlighting a process.

semantic extension that enriches the verbal lexicon and reflects the linguistic creativity of speakers.

In point 2.2, the verb form "*chegamos*" (*we arrived*) is used with a prospective value, approaching...

semantically, it refers to the immediate future, which illustrates the temporal flexibility of the verb in different contexts.

of represented orality. Finally, in point 2.5, the verbal form "*dormimos*" takes on the meaning of

"Passar a noite" (to spend the night), a common usage in Angolan Portuguese, where the verb "dormir" (*to sleep*) deviates from its meaning.

strict physical rest to acquire a locative-temporal value.

These examples demonstrate that Angolan literary texts are imbued with



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distinctly Angolan linguistic varieties, in which the verb plays a central role in construction of meaning. Such richness contributes not only to the aesthetic expressiveness of the novel. Angolan, but also for the enrichment of the lexicon of the Portuguese language as a whole, reinforcing The value of national literature as a privileged source for the study and teaching of verbal vocabulary.

### Angolan novels as a laboratory for verbal enrichment.

A systematic observation of verbal lexicon in post-independence Angolan novels. This demonstrates that literature is not limited to reflecting social orality: it functions as a true... lexical stabilization laboratory, in which forms initially marked by everyday speech are They consolidate, gain semantic density, and become part of a linguistic heritage. recognizable. In the realm of verbs, this process proves particularly productive, since the The verb, as the predicative core of the sentence, concentrates aspectual, pragmatic, and sociocultural values. which make Angola's historical experience visible.

The verb " *bazar*," widely attested in urban speech, exemplifies this mechanism of *Literarization* of popular usage. In Manuel Rui's " *Quem me dera ser onda*" ( *If Only I Could Be a Wave* ), the form " *bazou*" does not It simply means "to leave," but it incorporates the idea of strategic escape, motivated by fear and by instability of war. The verb thus goes from a simple marker of movement to a A semantic operator that encapsulates the climate of insecurity experienced during the armed conflict, revealing How the narrative transforms a lexical *Angolanism* into a historical sign.

*But in which wars did the comrade fight, if even when he was in the fenela he left. left home and only came when the bombings ended?* (Rui, 1991, p. 14)

The verb also appears in:

*He waited a little longer, the weapon pointed. If the snapper moved, he could present it with the Flank, sure shot. But the fish watched him, with no intention of moving. Come on, scare yourself, try to leave the bazaar.* (Pepetela, *The Generation of Utopia*, 2013, p. 158)

A similar process occurs with " *gamar*" in Ondjaki's " *Bom dia Camarada* ," where the verb It goes beyond the neutral meaning of "stealing" and becomes associated with survival practices and childlike cunning in a... context of scarcity. The verbal choice is not random: by preferring to "give love" instead of "steal," the The text presents a specific cultural perspective, bringing the reader closer to the symbolic universe. Angolan and expanding the available lexical repertoire.

*"With no one to look after her? How so?" she hadn't realized.*

— *Yeah, nobody likes these turtles?*

*Paula laughed, but she laughed because she didn't know Murtala, who had a silent technique of to gamar mambos, even if they were animals.* (Ondjaki, *Good morning, comrade*, 2001, p. 12)



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In terms of discourse pragmatics, verbs like "to instigate" highlight the power of orality.

Juvenile literary writing. Verbal provocation, enjoyment, and mockery gain their own verbal expression.

functioning as identity markers of generation and space. Literature, by legitimizing this use, prevents

that such forms remain confined to informal speech, conferring upon them textual status and value.

pedagogical in the teaching of verbal vocabulary.

*"Does your president walk everywhere?" I burst out laughing. "Wow, I have to tell my colleagues about this!*

*They still want to provoke African presidents... In Africa, my dear, presidents only walk..."*

*Already in a Mercedes, and bulletproof. (Ondjaki, Good Morning, Comrade, 2001, p. 19)*

Also, the frequent occurrence of "matabichar" in the same work (and in others) illustrates the integration of realities.

Specific cultural aspects of the verbal structure in Angolan Portuguese. The verb does not only designate the action.

It's not just about having breakfast, but it activates a set of social practices, eating habits, and routines.

everyday occurrences that enrich the text semantically and, simultaneously, the reader's vocabulary.

*I wouldn't be able to have my morning coffee with milk, like I did every morning, because it would get worse.*

*Nervous on the first day of the tests, the milk with coffee caused cramps. On those days*

*I drank tea. And I liked having to go to the garden to get caxinde tea anyway. \_\_\_\_\_*

*picked right away, although some people prefer to dry it first (Ondjaki,*

*Good morning, comrade, 2001, p. 36).*

The intensive use of *buzzing*, with an aspectual value of speed and continuity, confirms the ability

from Angolan novels to reconfigure verbs from common Portuguese, adapting them to the needs

expressive local expressions. The effect is not merely stylistic: it is a semantic broadening that

It reinforces narrative expressiveness and demonstrates the plasticity of the verbal system.

*We went down to Praia do Bispo; the avenue had just been renovated because a short while ago...*

*The time that Comrade President had passed by there, and as Comrade President passes*

*Always **buzzing around**, with motorcycles and everything, the roads are usually paved because of that.*

*There are many people who like it when the president passes by their street because in*

*In an instant the potholes disappear and sometimes even the road markings reappear. (Ondjaki)*

*Good morning, comrade, 2001, p. 17) )*

In *Generation of Utopia*, the verb "muxoxar" reveals the pragmatic dimension of the minimal gesture.

To designate the disdainful noise produced with the mouth, the verb materializes a non-verbal discursive act.

which carries social judgment, disapproval, and tension. The character who "muxoxa" doesn't need to

To verbalize criticism: sound alone is enough to make a point. Pepetela integrates this verb as an instrument.

of psychological characterization and dramatization of interpersonal relationships, showing that, in the universe

In Angola, communication goes beyond the strictly verbal and incorporates gestural codes and

culturally recognizable sounds.

*Aníbal listened and watched Nina, who appeared to watch the pot, glanced at him sideways and then*

*He went back inside, almost **grumbling** with anger. Ximbulu explained, in the time of the colonist.*

*That's not how it was; there was oversight of the boats, those big ones couldn't even be seen.*



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*As they approached the coast, they were quickly spotted.* (Pepetela, *A Geração da Utopia*, 2013, p. 186) .

In the same work, *lerpar* takes on a revealing polysemy. The verb can mean to die, to lose or to escape, depending on the context. In the quoted excerpt, "ia lerpar na tortura" (was going to get lost in torture). It links death to political violence, condensing the tragic fate of the deceased into a single verbal form. captured militant. The choice to be *let down* instead of *dying* is not neutral: it confers orality, rawness and fatalism in the narrative, reinforcing the climate of persecution and instability that permeates the post-colonial. The verb thus becomes a marker of historicity.

*They thought, of course, that he was part of the supposed reconnaissance group. He was going to perk up in torture, to tell the whole truth and nothing but the truth. The truth they wanted.*  
*Listen, they would never believe it. And they still say there are no lucky people! All their lives He was lucky, because he knew how to play with it.* (Pepetela, *The Generation of Utopia*, 2013, p. 134) .

Already *refilar* and *aguentar* reveal processes of pragmatic expansion, in which existing verbs In Angola, the term "refilar" (to file) acquires greater discursive density, unlike in European Portuguese. "Refilar" ceases to be merely... Complaining occasionally comes to designate a recurring, almost ritualized, discursive practice; Enduring transcends the physical realm and takes on the value of social tolerance and moral resilience. especially in contexts of violence or injustice.

#### Refill:

*"the pig found the new material (...) it seemed not to complain anymore"* (Rui, 1991, p. 16)  
 — *That's not all, Ró, this is just the beginning... People leave the classes every year, it's normal, But I can't get used to it...*  
 — *I know how that feels, when we go on vacation I also feel a strange vibe like that. — Yeah..., you spend the whole year **complaining** to the teachers, wanting vacation, but then It's vacations that change people; some never come back, and the games are never the same again. same, and the worst part isn't even that, Ró...* (Ondjaki, *Good morning, comrade*, 2001, p. 29)

#### To endure (or endure):

*"Is the name on the document yours, girl?" she retorted, with a calmness more terrifying than any scream. "Is it your name written there? No. Then it's not up to you to decide what is or isn't right. You two **have to deal** with what you've done. Me and my family."*  
*We'll wait for the money at the end of the month, as has been happening. It won't be that guy, the Neither Christopher, nor you, will come and spoil what is written. And if you want to get involved in that, My daughter, you'd better grow long nails so you can play the guitar.* (Samuel, 2025, p. 31)

In the syntactic-aspectual domain, the construction *andar a + infinitive* confirms the productivity of Angolan orality in the expression of duration and habituality. Its recurrence in the narrative not only It lends a naturalness to the characters' speech, as well as offering the reader alternative models of



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Aspectual expressions are fundamental for understanding the Angolan variety of Portuguese.

*Comrade Diogo. You don't respect the rules within the building. Fine. A pig lives with people. Makas with a tax inspector. I know. But now your children are making fun of me... which I will not accept. - And he handed the poster to Diogo. (Rui, 1991, p. 28)*

In Generation of Utopia, the verbs "bocar" (to mouth) and the expression "mandar bocas" (to send mouths) play a role central to constructing the political and relational climate of the narrative. Bocar, in the sense of denouncing or Compromising someone emerges in a context of surveillance, suspicion, and ideological repression, typical of years preceding and following independence. The verb carries a strong pragmatic value: it does not It's not just about "denouncing," but about doing so in an environment where words can have consequences. irreversible. Meanwhile, making snide remarks functions as a discursive strategy for symbolic survival: it is Through indirectness and veiled provocation, the characters comment on power and expose tensions. internal and express distrust. Pepetela integrates these forms into the narrative dynamic in such a way that they become instruments of psychological and political characterization, revealing power relations, Fragile alliances and latent conflicts. The verbal lexicon, here, actively participates in the representation of revolutionary utopia and its progressive erosion.

#### Mouth:

*And the meetings at the café were quick and almost cold, because there were members of the House who also They frequented Sugarloaf Mountain and were allowed to eat. Only Vitor was aware of this and helped him to... To camouflage things. That Vitor is a great guy, even though he's from Huambo. He takes after his father. Kimbundu from Golungo, exiled to Huambo as a nurse. (Pepetela, A Generation of Utopia, 2013, p. 18)*

#### To send mouths:

*Vitor became uncomfortable whenever Malongo was mentioned. He must be hiding something. Anything. What's Malongo up to? Definitely not politics, he doesn't get involved in anything, just throws out a few barbs now and then. A date with a girl? Quite possibly. The jerk. He didn't like the idea. Oh, it could be something else unimportant, I'm not going either. to make a drama. (Pepetela, The Generation of Utopia, 2013, p. 8)*

"Já xinguilar," also present in "Geração da Utopia" and "O tímido e as mulheres," presents a semantic field that oscillates between spiritual ritual and emotional exaltation. Traditionally Associated with bodily trembling in the context of possession, the verb is mobilized literarily. to translate states of intensity — collective enthusiasm, religious fervor, extreme emotion. A Literature expands its semantic scope while preserving the Bantu cultural matrix that gives it... origin. In this way, the novel functions as a space of mediation between tradition and modernity. fixing in writing a bodily practice with a strong symbolic charge.

*The leaflets for the meeting, printed with Malongo's money, had been designed by a company of talented young designers, the best in the band, led by an old artist reminiscent of Buffalo Bill, and distributed throughout the city during a*



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*week by the idle children of the squares, who had learned to shout, in*

*Luminar Dominus will reveal himself, with Dominus in Luminar we will sing.* ( (Pepetela, The Utopia Generation, 2013, p. 134).

*He arrived in a rush. He only had his wallet in hand. The driver would carry the groceries.*

*into the house. He almost cursed when he saw his son. He yelled that's enough. Since*

*dear to the rascal, he used every adjective to show his satisfaction, on the one hand,*

*to reproach him for his absence, on the other hand.* (Pepetela, The Shy Man and the Women, 2014, p. 134) .

In *Jaime Bunda Agente Secreto*, verbs like "*desconseguir*" and the expression "*dar maka*" take on...

a distinct, yet equally structuring narrative function. "*Desconseguir*" subtly translates to

incompetence, hesitation, and discomfort of the characters in critical situations. The verb "not"

It simply means "not being able to"; it suggests embarrassment, human failure, and inadequacy.

reinforcing the satirical and parodic tone of the work. *Dar maka*, in turn, crystallizes institutional conflicts,

familiar and social contexts, functioning as a discursive marker of tension. Whenever it appears, it announces...

complications, power struggles or bureaucratic obstacles, reflecting the functioning

dysfunctional state structures. The repeated presence of these forms confirms that the novel

It parodies not only behaviors, but also deeply ingrained linguistic practices.

Angolan urban daily life.

#### Fail to:

*"That's obvious," said Bunda. "But what about the real one? What enemies did the girl have?"*

*– Enemies? At fourteen years old? – once again Inspector Kinanga made the gesture of erasing the what he had said, but it was too late. He couldn't hide a slight trembling before the*

*Jaime Bunda's bulging eyes stared at him like a gecko stares at a mosquito.* (Pepetela, Jaime Bunda, Secret Agent, 2001, p. 13)

#### Dar maka:

*Negligence, negligence! How could they hand over the body of evidence when the investigation was still ongoing?*

*"Run? – We can take him away. But that'll cause trouble with the family. – Let it. Or would you prefer trouble?"*

*With the Bunker? Absolutely, the inspector trembled. Even his shy goatee shook wildly, following the movement of his lips.* (Pepetela, Jaime Bunda,

Secret Agent, 2001, p. 14)

The expression "*meter-se*," with its pragmatic meaning of interfering improperly, reinforces this interpretation.

Criticism, by exposing networks of influence, interference, and abuses of authority. The verb becomes a

Essential semantic operator for understanding the social logic that the novel denounces: nobody "is

"Mete" innocently; interfering always implies risk, self-interest, or transgression of ethical boundaries.

*– I'm warning you, Cristóvão Pina. I'm going to walk, and whoever gets involved in this mess will pay.*

*Whoever cancels my son's salary will follow him.* (Samuel, 2025, p. 35)

In *Os transparentes*, the verb *ximbicar* takes on an almost philosophical dimension. Of origin



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In Bantu, the verb transcends the literal meaning of improvising or trying by trial and error and transforms-

It's a metaphor for urban existence itself in Luanda. "Ximbicar a vida" means surviving in a...

In a context of precariousness, inequality, and uncertainty, creativity and adaptation replace...

Stability. Ondjaki inscribes this verb at the heart of the narrative, giving it a symbolic value.

that articulates language, body, and city. The verbal lexicon, in this case, constructs a poetics of survival.

everyday life, deeply rooted in Angolan sociocultural reality.

*-I want a stick to **stick my ass** in the ground: I'm going to stick my ass around in life. (Ondjaki, Os transparent, 2013, p. 9)*

The expression "ficar cacimbado," although not systematically lexicographed as a full verb, It takes on a metaphorical value of great cultural density. By associating a psychological state with The climatic phenomenon of the cacimbo (dry spell), language transforms environmental experience into a category. emotional. This type of construction highlights how the Angolan novel converts elements of physical landscape in instruments of inner meaning, enriching the verbal lexicon with values affective and symbolic terms that are difficult to translate into equivalents in European Portuguese.

*The hose had a person's name, Mussole, but only at certain times did he call it that.*

*He would call out. And never in front of strangers, then they would say he's completely lost it, he's totally out of his mind.*

*Poor thing, he even names the trees. (Pepetela, The Generation of Utopia, 2013, p. 160)*

Finally, in Mayombe, the verb bazukar exemplifies the connection between language and history. Derived from the noun bazooka, the verb arises directly from the context of armed struggle and from the guerrilla experience. Its use is neither metaphorical nor ornamental: it is a functional verb, operative, which describes a concrete action of war. By fixing it in literary writing, Pepetela It transforms a circumstantial term from the military lexicon into a lasting record of collective memory. The novel thus assumes an almost documentary role, preserving specific linguistic features of a decisive historical period, demonstrating how the experience of war produced not only narratives, but also new verbs and new ways of expressing reality.

Taken together, the analysis of these works confirms that verbs and phrases such as bocar, mandar bocas, dar maka, meter-se, ximbicar, desconseguir, ficar cacimbado and bazukar não surgir como Linguistic exoticisms or folkloric regionalisms. On the contrary, they constitute elements structuring elements of the narrative, fully integrated into the textual economy and fundamental to the representation of the Angolan experience. The Angolan novel of the post-independence period asserts itself, from this mode, as a privileged space of convergence between language, culture and history, contributing decisively for the lexical enrichment of Portuguese in the verbal domain.



## Teaching proposals

The centrality of the verb as the semantic core of the sentence can be explored pedagogically through integrated practices of reading, linguistic analysis, and text production. (Castilho, 2010). Such proposals should encourage reflection on the actual use of language, promoting a contextualized and functional grammar.

### Verbal exploration activities based on the novel.

The novel constitutes a privileged resource for teaching verbs, as it presents a diversity of tenses, moods, and argumentative structures within a narrative context. In light of the proposal of...

According to Mateus et al. (2003), the teacher can explore aspects such as:

a) Identifying the core/main verbs in narrative excerpts, for example, by selecting

A passage from *The Utopia Generation* is presented, and students are asked to identify verbs such as "*bocar*" or "*bocar*". *cacimbar*, discussing how they organize the ideological trajectory of the characters;

b) Analysis of the argument structure, observing constructions such as: "The guerrillas crossed the

"River at dawn." Here, one can analyze the agent subject (*the guerrillas*), the action verb. (*crossed*) and the direct object (*the river*), as well as the adverbial phrase (*to dawn*);

c) Observation of narrative tenses, especially the contrast between the past perfect (*advanced*) and imperfect (*advancing*), discussing how the first marks punctual progression and the second creates descriptive background;

d) Reflection on modal shift, transforming indicative statements into conjunctive statements, analyzing

The hypothetical effect and the alteration of semantic value: "They believed in victory." ÿ "If they They believed in victory..."

### Guided reading strategies

Guided reading should integrate verbal analysis as a strategy for text comprehension.

As Cunha and Cintra (2014) argue, the verb establishes syntactic relationships essential to

Sentence coherence. In a didactic context, the following strategies can be adopted:

1. Guiding questions focused on the verb

a) What action is being described?

b) Who is the agent?

c) Is there a change in verb tense? What does that mean?

2. Event Mapping



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a) Constructing a timeline based on the verbs in the text.

b) Identification of action, state, and process verbs.

3. Aspectual value analysis

a) Comparison between "fazia" and "fez", discussing the difference between habitual and one-off actions.

In a context like Angola's, where many students learn Portuguese as a second language.

In language, this approach helps to consolidate the relationship between verbal form and discursive meaning.

reducing difficulties with agreement and government.

### **Text production focusing on verbs.**

Text production is the privileged space for consolidating verbal learning.

According to Castilho (2010), grammar should emerge from usage and return to usage. In this sense, it can-

The following practices are proposed within the scope of text production, focusing on verbs:

1. Rewritten with verbal alteration

the) Rewriting a narrative text in the present tense;

b) To transform a narrative from the indicative mood to the subjunctive mood.

2. Production guided by verb tenses

the) To write a narrative in the past perfect tense;

b) Produce a descriptive text with a predominance of stative verbs.

3. Verbal revision workshop

the) Identify errors in verb agreement;

b) Correct inappropriate verb government;

w) Discussing interferences stemming from the mother tongue.

It is important that verb teaching goes beyond the rote memorization of paradigms and integrates

a syntactic analysis that values the lexical dimension of the verb, reading and text production, consider

The students' native language should be valued, and national literary texts should be used as teaching aids. In this way,

It is possible to promote a reflective, contextualized, and functional grammar, aligned with a didactic approach.

conscious, intentional language geared towards communicative competence.

### **Final considerations**

This article has demonstrated that the Angolan novel of the post-independence period constitutes

a valuable teaching tool for enriching the verbal vocabulary of students

secondary education. By linking literary reading, linguistic analysis, and written production, it became evident

that the verb, as the semantic core of the sentence, plays a determining role in the construction



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of meaning, temporality, and discursive progression. Systematic exposure to narrative texts.

national subjects allow the student to come into contact with a significant diversity of verbs, contextualized.

in historical, social, and cultural situations close to their reality.

The analysis of recurring verbs in Angolan novels confirmed the richness and

The expressiveness of the verbal lexicon present in these works, marked by semantic fields linked to struggle,

to reconstruction, to memory, to social transformation, and to daily urban and rural life. Such diversity

It promotes the development of communicative competence, since it expands the lexical repertoire.

active student engagement and promotes a deeper understanding of aspectual, temporal, and values.

Modal verbs in actual language use. The proposal to create a verbal glossary, anchored

In national literature, this learning is reinforced by systematizing the lexicon and facilitating its use.

conscious appropriation.

In this way, the Angolan novel establishes itself as a privileged pedagogical resource for the

Teaching verbal vocabulary in Angolan schools, contributing to a more effective language teaching methodology.

Contextualized, reflective, and functional. Its integration into education not only enhances literature.

national, as well as responding to the demands of a language education geared towards

development of communicative competence, linguistic awareness and cultural identity

of the students.

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