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Morphosyntactic Markers of Angolan Portuguese in the Work Vidas Novas, by Luandino Vieira
Morphosyntactic Features of Angolan Portuguese in Luandino Vieira's Vidas Novas
Morphosyntactic markers of Angolan Portuguese in the work New Lives, by Luandino Vieira

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Abstract: This article analyzes the morphosyntactic markers of Angolan Portuguese (PA) in the work *Vidas Novas,* by José Luandino Vieira, focusing on the use of clitic pronouns and the particle *que.*
This research aims to understand how the Portuguese language, in contact with Bantu languages and within a context of colonial oppression, underwent transformations that resulted in its own linguistic variety, reflecting cultural identity, resistance, and linguistic simplification. A qualitative approach was adopted, based on the textual analysis of the eight short stories that make up the work, complemented by secondary sources. The results show that the irregular placement of pronouns, the omission or simplification of the particle **que* ,* and the generalization of proclisis are recurring phenomena, influenced by the law of least effort, linguistic contact, and the deprivation of formal Portuguese language education. The study contributes to the understanding of the specificity of Angolan Portuguese and to the appreciation of Angolan literature as a vehicle for cultural expression and resistance.

Keywords: Angolan Portuguese; morphosyntax; Luandino Vieira; *Vidas Novas.*
Abstract: This article examines the morphosyntactic features of Angolan Portuguese (AP) in José Luandino Vieira's work *Vidas Novas,* focusing on the use of clitic pronouns, the particle *that* in subordinate clauses, and other syntactic and morphological particularities. The study aims to understand how the Portuguese language, in contact with Bantu languages and under colonial oppression, underwent transformations that resulted in a distinct linguistic variety reflecting cultural identity, resistance, and linguistic simplification. A qualitative approach was adopted, based on textual analysis of the eight short stories comprising the work, complemented by secondary sources.

The findings reveal that irregular placement of pronouns, omission or simplification of the particle *que,* and the generalization of proclisis are recurring phenomena influenced by the principle of least effort, language contact, and the lack of formal Portuguese education. This study contributes to understanding the specificity of Angolan Portuguese and highlights Angolan literature as a vehicle for cultural expression and resistance.

Keywords: Angolan Portuguese, morphosyntax, clitic pronouns, subordinate clauses, Luandino Vieira, *Vidas Novas.*

1. Introduction

The study of linguistic variation and the specificity of Angolan Portuguese (PA) has been a central field has been revealed for understanding the relationship between language, cultural identity, and context. sociopolitical. Within the scope of Angolan literature, the work of José Luandino Vieira, in particular *Vidas* Novas (1962) constitutes an important testimony to the colonial reality, in which language plays a significant role. a strategic role in the construction of identity, resistance, and social memory. The present This research aims to analyze the **morphosyntactic features** of Angolan Portuguese in the aforementioned context. work, emphasizing the behavior of clitic pronouns and the particle *"que"* in sentences

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subordinate clauses, as well as other linguistic features that reflect the interaction between the Portuguese and Bantu languages.

The problem guiding this study stems from the need to understand how language Portuguese, in a situation of linguistic contact and colonial oppression, underwent transformations. morphosyntactics in Angola. It is observed that the majority of the African population, deprived of education formal Portuguese, it developed a hybrid linguistic system, characterized by Simplification, through the interference of native languages and cultural resistance, which translates into PA. These linguistic markers not only differ from the European norm, but also constitute a reflection of social, historical and political reality of colonial Angola.

The overall objective of this study is to analyze the morphosyntactic markers of Portuguese. Angolans present in the work *Vidas Novas,* by Luandino Vieira. To achieve this objective, The following specific objectives were defined:

a. Identify recurring morphosyntactic features in Angolan Portuguese present in work, such as the use and placement of clitic pronouns in subordinate clauses and in verbal phrases, the behavior of the particle *"que"* in noun clauses and adjectives;

b. Relate these marks to sociocultural, historical, and linguistic contact factors;

c. To assess the influence of the law of least effort and Portuguese colonial policy on linguistic simplification observed.

The research adopts a qualitative approach, of a descriptive and analytical nature. They were... Eight short stories from *Vidas Novas,* written between June 28 and July 28, 1962, were selected. The PIDE Prison Pavilion in Luanda was used as the corpus of study. The analysis focused on identifying... of morphosyntactic phenomena, namely pronominalization, the use of the particle *"que"* and others verbal and prepositional constructions, comparing them with the European norm and interpreting them in light of... of sociolinguistic, historical and cultural factors. The study was also based on references secondary studies, including the works of Macedo (2001), Padilha (2007) and Bet, Alves and Fronza (2020), to contextualize the author's linguistic choices.

The importance of this research lies in its contribution to the understanding of variation. Morphosyntactic analysis of Angolan Portuguese and Angolan colonial literature. The linguistic elements present in *Vidas Novas* allow us to understand how language serves not only as an instrument of communication, but also as a means of cultural resistance and identity affirmation. reflecting the contact between languages and the socio-historical conditions of the colonial period. The results They may serve as a reference for future studies on historical linguistics, sociolinguistics, and... Angolan literature, strengthening the understanding of the richness and specificity of Portuguese.

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Angolan.

2. Theoretical Framework

2.1. Author Biography

José Luandino Vieira, pseudonym of José Vieira Mateus da Graça, is a writer and translator.
A highly significant Portuguese-Angolan figure in Angolan literature. Born in the town of Ourém, Portugal,
He moved to Angola with his parents at the age of three, spending his entire childhood and youth in Luanda.
where he completed his secondary studies.

With the start of the Colonial War, he joined the Popular Movement for the Liberation of Angola.
(MPLA), actively participating in the armed struggle against the Portuguese colonial regime. Before that,
He was arrested in 1959 by the PIDE (International and State Defense Police) as a consequence of
He participated in demonstrations against the dictatorship. He would be arrested again in 1961 and subsequently sentenced to 14 years.
prison. During this period, he remained in various prisons in Luanda until 1964, the year in which he was
transferred to the Tarrafal concentration camp in Cape Verde, where he remained for eight
years.

On May 21, 1965, while he had been imprisoned for four years, the Portuguese Society
The Writers' Association, chaired by Jacinto do Prado Coelho, decided to award him the Grand Prize for Fiction.
for the work *Luanda.*

After his release in 1972, under house arrest in Lisbon, Luandino Vieira
He began publishing his works, most of which were written during his years in prison. In 1975
He returned to newly independent Angola and went on to play important roles in the new regime.
of the People's Republic of Angola. Between 1975 and 1979, he was director of the Guidance Department.
Revolutionary MPLA member, also assuming responsibilities in the audiovisual sector and
cinematographic, having been director of Angolan Popular Television (1975-1978) and, later,
from the Angolan Film Institute (1979-1984).

In the literary field, Luandino Vieira contributed to the organization of Angolan cultural life.
He was a co-founder of the Angolan Writers' Union, where he served as secretary-general.
(1975-1980 and 1985-1992) and deputy secretary-general of the Afro-Asian Writers Association
(1979-1984).

However, disillusioned by the resumption of the civil war after the 1992 elections, he decided to return.
to Portugal and settle in a rural area of Minho, near Vila Nova de Cerveira.

Having practiced various professions, held several public positions and carried out diverse...

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In addition to journalistic collaborations, José Luandino Vieira has a vast and comprehensive literary work, which It encompasses various literary genres, as can be seen in the table below.

Table 1 - Main Works of José Luandino Vieira

Main works of José Luandino Vieira			
Short stories	**Soap operas**	**Novels**	**Children and teenagers**
The City and the Childhood (1957)	*The real life Domingos Xavier* (1961)	*Our Musseque* (2003) *by*	*The war between the rainmakers and the cloud chasers. War for children* (2006)
Two stories of small bourgeois (1961)	*John Vencio: the your loves* (1979)	*We, the people of Makulusu* (1974)	
Luanda (1963)		*The Book of Rivers, Vol. 1 of the trilogy Of Old Rivers and Guerrillas* (2006)	
Old stories (1974)			
In the old days, in life (1974)			
Macandumba (1978)			
Lourentinho, Dona Antónia de Sousa Neto & I (1981)			
History of the little basin of Quitaba (1986)			

Source: Author's own elaboration (2026), based on available bibliographic data from the works of the author under study.

The Work Under Study: Context, Theme, and Language

New Lives is the title of Luandino Vieira's work, which brings together eight short stories. These were written between June 28 and July 28, 1962, at the PIDE Prison Pavilion in Luanda.

These are stories that are independent of each other, but which nevertheless form a "kind of block." a solid narrative, in which each new story expands upon the previous one, creating a kind of vortex that "It impacts the reader's imagination from beginning to end of the work" (Padilha, 2007). The story takes place in The city of Luanda and portrays the daily lives of the characters, in its shantytowns and in the prisons where they are tortured. For this very reason, the work is also a denunciation of the colonial oppression that Angolans suffered. They suffered at the time from the Portuguese colonists an appeal to colonial resistance, to identity.

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sociocultural, solidarity and confidence in building the country's future; hence the title *New Lives.*

Regarding language, the work is characterized by the marks of spoken Portuguese in Angola, both in the narrator's discourse ("At the same time the teacher arrived, they had already told them") separated." (Vieira, Zito Makoa da 4º Classe, 2007)), as well as the colonizing character, the Portuguese, ("disorderly, ill-mannered! You're always the one who causes trouble!") and the colonized, the native, speaker of 'pretoguês' – a pejorative term used by Portuguese colonizers to refer to Hybrid Portuguese/Kimbundu language used by the Angolan population – ("Let's go to the house") "Bathroom. If those sacristans see, they'll start with their obsessions" (Vieira, Zito Makoa from the 4th Grade, 2007), in the awareness of distinguishing the two social spheres that occupy the same time and space. The first, as a conqueror, imposes on the native Angolans "his values, languages, techniques and Socioeconomic structures under the logic of unity: one law, one language (obviously their own). (Macedo, 2001).

In the process of resisting European domination, Vieira resorts to a writing style characteristic of... Portuguese to value local speech and dialects, instead of the standard Portuguese disseminated by Portugal. Thus, as the main cultural identity of a people, language is used as a form of opposition, therefore, by not using the European standard norm, the language of the oppressor, "The author reaffirms and legitimizes Angolan identity" and makes a political and ideological choice, in in line with the ideals of the Angolan liberation movement (Bet, Alves, & Fronza, 2020).

As Macedo (ibid.) states, which excludes the author's intention in the approach to language. The narrative focuses on the characters, "the colonized becomes a sociological minority." "Subjugated and stripped of its values by virtue of the 'civilization' of the other." Thus, the invaded He knows two languages – his native language and that of the colonizer – however, often, whether due to the situation oppressive forces that condition their accommodation, whether through feelings of cultural resistance, do not dominate. The second one.

3. Material and Method

This study adopts a predominantly qualitative approach. descriptive-analytical, as it proves to be the most suitable for identifying, describing and interpreting the marks. Morphosyntactic features of Angolan Portuguese present in the work *Vidas Novas,* by José Luandino Vieira.

The main corpus consists of all eight short stories that make up the work *Vidas.* *New* (1962/2007), written by the author between June 28 and July 28, 1962, in the Prison Pavilion from PIDE, in Luanda, using the 2007 edition from Nzila Editora. In addition to the literary corpus In addition to the primary sources, secondary sources were used to frame the theoretical framework and discuss the...

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results, namely the works of Macedo (2001), Padilha (2007) and Bet, Alves and Fronza (2020), among other references on the linguistic variation of Portuguese in Africa and the contact between languages.

The analysis was carried out in two main stages. In the first, a complete reading was performed and attentive to all the stories, with the systematic recording of representative examples of the marks. morphosyntactic aspects of Angolan Portuguese, namely the placement and use of clitic pronouns, the The behavior of the particle *"que"* in noun and adjective subordinate clauses, the use of prepositions, verb mood, periphrastic constructions, and other syntactic particularities. Each The occurrence was properly identified with an indication of the source story and the type of discourse. (narrator, colonized or colonizing character) and, whenever relevant, correspondence to Standard of European Portuguese.

In the second stage, the collected phenomena were classified typologically and compared. with the European standard norm and interpreted in the light of extralinguistic factors, such as contact linguistic relationship with Bantu languages, the law of least effort, the deprivation of formal Portuguese education. during the colonial period and the strategies of cultural resistance and identity affirmation. It was adopted, Thus, a contrastive (Angolan Portuguese versus European Portuguese) and contextualized analysis, considering the social status of the speakers represented in the work.

This is, therefore, a literature-based study that analyzes the stylized representation of speech. Angolan research conducted by Luandino Vieira, and not a sociolinguistic study with oral data. spontaneous. This methodology allows for the articulation of the rigor of linguistic description with interpretation. sociocultural, demonstrating the morphosyntactic features of Angolan Portuguese in *Vidas Novas* They constitute elements of a unique linguistic variety, imbued with identity-related meaning. historical and political.

4. Results and Discussion

Results: Presentation of the Morphosyntactic Markers of PA in the work *Vidas Novas*

Vidas Novas presents a heterogeneous language, with two diastratic varieties: one spoken by the colonized natives and another by the colonizers, assimilated and/or mixed-race people. These The variations are justified, in addition to ethnic origins and the contact of Portuguese with native languages, due to the stark inequality between social classes, as well as the level of education, which, broadly speaking, In this way, it was denied to Africans.

In the work under study, among many, we can identify the following morphosyntactic marks of

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SHOVEL:

Considering the placement of clitic pronouns and the particle *that* in relative adjective subordinate clauses and completive substantive clauses finite objectives:

1. **Use of the pronoun *"Ihe"* with the value of direct object (CD), in place of "** o":

the. [...] *and the hands already knew exactly how to* chase ***them*** *away.* n // (Vieira, Dina, 2007)

[PE: [...] and the hands already knew how to shoo them away.]

b. *Only the old woman could* force ***him .*** n // (Idem) [PE: Only the old woman could force **him]**

[It was mandatory.]

w. *So what am I going to call you then?* (Vieira, On Friday, 2007) // [PE: what am I going to call-

So, after all?

d. *They killed him! I saw it: they killed him! Sons of bitches!* (Vieira, Dina, 2007) // [PE:

They killed him! I saw it: they killed him!

and. *The baton snatched him away, to a time he remembers nothing.* (Ibid.)

[PE: The baton ripped him away, to a time when nothing is remembered.]

ii. Failure to strictly observe the factors of proclisis (or irregularization)

(from enclisis):

f. [...] *and he even took advantage of that day, on his way back from fishing, to call the police car* n (Vieira, Waiting for the Moonlight, 2007) // [PE: and he even took advantage of that day, *to* ***take him.***

[on the way back from fishing, to call the police car to take him away.]

g. *Leave it, Saint! I'll give you the answer!* (Vieira, The Spell in the Owl Toneto,

2007) // [PE: Leave it, Santo! I'll give you the answer in a moment!]

h. *But the word "madam" caught in his throat, and that's what made him blush […].*

N [PE: But she got the word "madam" stuck in her throat, and that's what left her]

crimson.]

iii Tendency towards the generalization of proclisis: there is a tendency towards the use of proclisis even in conditions where, according to the standard European norm, it is recommended. enclisis, such as:

At the beginning of sentences: in absolute, main, and coordinate clauses that begin without attractors.

of a clitic or any other condition that advises such placement:

a) *Dina, scratching herself, was thinking about what she was going to do that night.* [PE: Dina, scratching herself,]

I was thinking about what I was going to do that night.

b) *Only Tonho wants you in his bed. [...] a good white guy, like him,* ***can*** *really give* you that.

marriage. P (Vieira, Dina, 2007)

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c) *Sit down, Zeca!* I brought ***you*** *three candies!*[P] (Vieira, Zito Makoa from 4th Class, 2007)// [PE: Sit down, Zeca! I brought you three bullets!

d) *Give me an orange.* [N] (Vieira, On Friday, 2007) // [PE: *Please give me a orange!]*

e) *The sun had already completely fled,* ***the envious stars yelled at it,*** *and the moon was born* [...] [N] (Vieira, Dina, 2007)// [PE: *The sun had already completely fled, the envious stars gave it A bellowing sound, and the moon was born. The sun had already fled completely, the envious stars ran with it, And the moon rose.*

In verbal phrases before the main verb:

a) […] it was the jerk who complained to me, but I can't prove it… [P] (Vieira, The spell in Bufo Toneto, 2007) // [PE: It was the scoundrel who complained **to me ,** but I can't prove it…/ It was The jerk who complained to me, but I can't prove it...]

b) *I can no longer live with this man on the street. He's going to kill me, he's going to kill me, our boss!* [P] (Same). PE: I can't live with this man on the street anymore. He's going to kill me, he will. Kill me, our boss!

c) *I swear, Mília, I can't* ***tell you!*** [P] (Vieira, The Spell in Bufo Toneto, 2007) // [PE: I swear, Milia, I can't tell you.

d) What *should I* ***call you*** *then? Isn't she a girl?* [P] (Vieira, On Friday, 2007) [PE: After all, what else should I call her, if not "girl"?

iv. Use of the preposition *"em"* instead of the preposition *"a".*

To introduce the CI:

a) *It was also the first time I had come to that place, on that day of clothing delivery, as They had warned him when they phoned the prison director.* [N] (Vieira, On Friday, 2007) // [PE: It was still the first time I had come to this place, on that day of delivery of the clothes, as she had been warned when she had phoned the prison director.]

b) *Now we just need to decide what we're going to do* ***at this*** *gathering, nothing more!* [P] (Vieira, O (Spell on the Owl Toneto, 2007) // [PE: Now we just have to decide what to do with that owl, Nothing more!

c) *Each time the door opened and someone stepped forward to hand the things to the boy who helped the guard* […]. [N] (Vieira, Dina, 2007) [PE: Every time the door opened and [One person would go ahead and hand the items **to the** boy who was helping the guard.] To introduce The oblique complement introduced by verbs of motion:

d) ***He will*** *also* go ***to the*** *pretty girl to apologize.* [P] (Vieira, On Friday, 2007) // [PE: Please **go** and apologize **to the** pretty girl.

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e) ***Let's go to the*** *bathroom next !* [P] (Vieira, Zito Makoa from 4th Grade, 2007) [PE: Let's go]
To the bathroom, please.

v Omission of the particle *"que"* in subordinate completive clauses

finite direct objectives:

a) *It seems like someone put a spell on her, I don't know!* [P] (Vieira, Dina, 2007) [PE: It seems that it was bewitched, I don't know!]

b) *They also told him that his father was lying down* [...]. [N] (Vieira, Dina, 2007) [PE: Contaram-
He also told her that his father was lying down.

c) *You think [-] that I am defending you* […]. [P] (Vieira, The Spell in Bufo Toneto, 2007) [PE: You think I'm defending you.]

d) *You know very well […] we're short on cash now, Chico, they arrested him and this is the best thing to do In case you end up with the same person until the very end.* [P] (Vieira, Waiting for the Moonlight, 2007) // [PE: You know very well that we are few in number now and that Chico has been arrested; therefore, the best thing to do is... [This case will end with the same person.]

vi Simplification of the relative constituent in adjective clauses, eliminating the preposition that precedes it:

1 *This thing climbed […], tied itself to his heart at the moment […] when I was working […].* [N] (Vieira, Dina, 2007) [PE: That thing climbed, [It tied his heart to her while she was working.]

2 *But no, you can't remember like that, at that time [-] when the sun was hiding, embarrassed, by the yellow light […].* [N] (Same) // [PE: But no, you can't] To remember, at that hour **when** the sun hid, ashamed, from the light. yellow. // But no, you can't remember like that at that time when the sun is He hid, ashamed, from the yellow light.

3 *Night fell throughout the day, and the palm oil light obscured the laughter of Monandengues playing […], at the time when the jeeps were already passing by Slowly, peeking.* Night [N] (Same) // [PE: fell throughout the day, and the palm oil light obscured the laughter of the *monandengues.* playing […], at the time when the jeeps were already passing by slowly, peeking out.

vii Other Morphosyntactic Markers of PA in the Work Under Study

Among other morphosyntactic markers of PA in the work "Vidas Novas", the following were observed: The following occur frequently:

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3.1.7.1. Occurrence of the indicative mood in contexts where the subjunctive mood is obligatory:

In finite adverbial subordinate clauses:

a. *When you turn sixteen, you'll know, my daughter!* P (Vieira, Dina, 2007) // [PE: When you turn sixteen, you'll know, my daughter!] **In hesitant sentences introduced by the modal adverb** – perhaps:

a. *Perhaps he would come* *and she would no longer want him* [...]. N (Vieira, Dina, 2007) // [PE: Maybe] He could come, even though she no longer wanted him to.

3.1.7.2. Lack of strict adherence to formal address: (Vieira, Waiting for

a. *If you want, I'll still go there and teach you…* Pthe Moonlight, 2007)

[PE: If you want, I'll come over and teach you.]

b. *Unless he was the one who filed the complaint for* ***you*** *to spend five months or so getting beaten up there. Every day, they still won't want to forget Domingos…* (Vieira, The Spell in the Owl)

Toneto, 2007) [PE: If it wasn't him who **filed** a complaint against **you** for spending five months or so there, [They're getting beaten up every day, they won't want to forget Domingos.]

3.1.7.3. **Omission of the preposition in the verb's governing clauses in noun clauses.**

direct object complement clauses (cutting clauses):

1 *[...] was thinking about how he was going to do it that night.* N (Vieira, Dina, 2007)

[PE: I was thinking **about** what I was going to do that night.]

2 "[…] they also told him **[-]** his father was lying down […]" (idem) // [PE: They also told him **that** his father was lying down.

3.1.7.4. Omission of the preposition in the formation of the oblique complement:

a. *Shooing the flies away from the wound on her foot, Dina was thinking, once again, about* ***[-]*** *those things.* N (Idem) [PE: While shooing away the flies from that wound on her foot, Dina was thinking, once again, in those things.]

3.1.7.5. Preferred use of the gerund instead of the infinitive:

a) Across the sandy area, ***weaving*** *between the backyards, the man runs[...].* N (Vieira, Dina, 2007) [PE: Across the sandy area, weaving between the backyards, the man runs […].

b) He screams, screams, ***seems like he's*** *crazy, begging for help, swearing [...].* N [PE: Shout, shout, like a [crazy, **asking** for help, **screaming.]**

c) Dina was there, [...] sitting on the doorstep of the hut, ***scratching*** *her legs.* N (Same) [PE: Dina was There, sitting by the door of the hut, scratching her legs.

3.1.7.6. Use of the verbal construction parecer + ser with the value of a comparative particle in place of how:

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a) *He is an old man, and his thick, fearful eyes gleam; they look like embers.* N [PE: *He's an old man,]*

[and the thick eyes of fear gleam like embers]

b) *He screams, screams, **he seems** crazy, begging for help, swearing [...].* N [PE: Shout, shout,

like a loco, asking for help, screaming.]

w) […] *Toneto Gomes continued swinging his arms; he looked like a puppet* […]. N [FOOT:

Toneto Gomes continued swinging his arms like a puppet.

3.1.7.7. Omission of the preposition "a" in the aspectual auxiliary verb in periphrastic constructions:

Emphasizing the start of the action:

a) *So, but like the wind that **began** **to** whistle forcefully in the loose zinc sheets* […]. N (Vieira,

Dina, 2007) // [PE: So, but like the wind that began **to** whistle strongly in the zinc roofs]

[loose].

Emphasizing the duration of the action:

a) [...] He *peeked into it, and the woman continued* to *speak.* N (Vieira, On Friday, 2007)

[PE: He peeked at her and the woman continued **to** speak.]

b) *Sô Kamuenho **was chasing him [...].*** N (Vieira, Waiting for the Moonlight, 2007) [PE:

Sô Kamuenho was **chasing** him.

c) *[...] the guy still seems to be **[-]** going to high school…P* (Vieira, The Spell in Bufo Toneto,

2007) // [PE: it seems the guy is still in high school…]

3.1.7.8. Irregular use of the imperative mood (strong negative imperative (Undolo, 2014)): (Vieira, Waiting

the) *Never write such things, Kangatu!* P for the Moonlight, 2007) [PE: Never

Write these things down, Kangatu!

b) *Don't laugh like that, João, damn it! Don't laugh like that, you know!* P [PE: Don't laugh like that, John,

Damn it! Don't laugh like that, you know!

w) *Don't **stay** on the beach,* Kangatu! *Go to the dongo! //* [PE: Don't stay on the beach, Kangatu!]

Go to the *dongo!*

3.1.7.9. Use of the verb in the first person plural for the collective subject 'people' in the singular:

a) Now **we** just need to decide what **we're going to** do at this gathering, nothing more.

3.1.7.10. Use of the preposition *"em"* to introduce oblique complements of various orders:

the) Now we just have to decide what we're going to **do at this** party, nothing more. [PE:

Now **we** just need to decide what **we're going to** do **with** this buffoon, nothing more!

b) […] *you've known me since I was little, you know why I left **school.***

***[…] // [PE: You've known me since I was little, you know why* I left the school]**

school.]

w

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Thus, in *Vidas Novas,* many traces of the Portuguese spoken in Angola can be observed, from
Among these, we highlight some morphosyntactic aspects, more precisely those related to
pronominalization and the behavior of the particle *"que"* in substantive subordinate clauses
direct finite objective complements.

Regarding pronominalization, on the one hand, there is a generalization of proclisis and, on the other hand,
the lack of adherence to the placement patterns of unstressed personal pronouns, compared to
The European standard. Mesoclisis is a phenomenon that does not exist in the Portuguese language spoken in the work.
Regarding enclisis, it occurs irregularly in relation to the European standard, except among speakers.
Europeans and assimilated individuals, who constitute a minority within the speaking community.

There are two variations in the formation of noun clauses.
direct finite object complements. On the one hand, it occurs with the explicit transposer *(that) ;* on the other hand
Another process, influenced by the law of least effort, occurs without the aforementioned transposer, that is, forming
Relative clauses that are often truncated, tending towards simplifying the language. Although frequent in PA, in
In the work in question, there are no summarizing relative clauses.

Regarding verb tenses, the indicative mood occurs in obligatory contexts.
of the subjunctive mood, mainly in clauses directly introduced by the conjunction *"that"* and, some
Sometimes, in finite adverbial subordinate clauses and in dubitative clauses introduced by a modal adverb. The
The subjunctive mood, in the negative form of the second person, presents two varieties: one according to the
European standard norm and another that is irregular in relation to it, motivated by the law of least effort and by
Simplification of language.

Broadly speaking, *Vidas Novas* presents the linguistic reality of Angola, of a society...
subjected to the language of others and politically stripped of its own by virtue of 'civilization'.
propagated by European expansionism, more precisely Portuguese. The language present in the discourse
From the narrator's and characters' perspective in the work, the PA (presumably referring to a specific narrative or approach) deviates from the PE (presumably referring to a specific narrative or approach) because it reflects the realities of the country.
in the colonial era. In it, broadly speaking, the feeling of resistance to colonial oppression among the
Angolans influenced the assimilation of European culture.

Indeed, on the one hand, the colonized person either knows two languages – their native language and that of the colonizer.
–, or doesn't master the native language, but speaks a Portuguese that is foreign to the European one, a language that is
as a consequence of the socio-political situation of the colonial era to which the country was subjected, in which there
One culture is not entirely abandoned, and the other is not completely assimilated. On the other hand,
A product of the contact between native languages and the target language, Portuguese.

Regarding the factors that may have influenced these particularities, and to answer our question...
Starting from the problematic issue, our study allows us to assert four main points:

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1. **Linguistic contact** between Portuguese and *Bantu* languages and the direct interference of grammar.
   from *Bantu* languages to Portuguese, mainly in the generalization of proclisis.
2. **Linguistic insecurity in the behavior of educated** and influential speakers in
   the society in which they are situated, which fosters and legitimizes habits or customs such as *heissem* and
   the predominance of proclisis;
3. The fact that Portuguese colonial policy deprived the vast majority of Angolans
   of formal language education.

Simplifying language: how the pronominal system and the construction of subordinate clauses work.
The transposer *that* appears complex in PE (Portuguese) speakers tends towards simplification by PA (Portuguese) speakers.
aforementioned systems influenced by the law of least effort

3.2. Discussion

The results of the analysis of morphosyntactic markers in *Vidas Novas* reveal a set of
recurring phenomena that characterize Angolan Portuguese (PA) as a variety in
The process of becoming autonomous from European Portuguese (EP). Key aspects include the widespread use of proclisis.
the use of "lhe " as a direct object, the omission or simplification of the particle
that in subordinate clauses, the use of the preposition *in* contexts of PE, the
The replacement of the subjunctive mood with the indicative mood and the preference for the gerund over the infinitive.
prepositional. These traits do not arise randomly, but reflect the influence of contact.
linguistic aspects related to Bantu languages, the law of least effort, and the sociocultural conditions of the period.
colonial, specifically the restriction on formal access to European standards.

These results corroborate and deepen observations present in the recent literature on
PA. Undolo (2014), in his doctoral thesis *Characterization of the Portuguese norm in Angola,*
identifies systematic traces of morphosyntactic variation resulting from contact with languages.
national standards, reinforcing the idea that the PA constitutes its own standard in emergencies. Similarly
In this way, the study corroborates Adriano's (2014) analyses on linguistic peculiarities.
Angolan grammar, especially in the areas of syntax and prepositional government, in which the following is observed:
Neutralization of distinctions present in the PE.

Regarding pronoun placement, the data from *Vidas Novas* – with a strong tendency towards
Proclisis, even in contexts of mandatory enclisis in European Portuguese – aligns with the contributions of
Bernardo (2017), who documents the generalization of proclisis in written and spoken Angolan Portuguese,
interpreting it as a result of both Bantu interference (in which objects precede the verb)
as well as internal simplification processes. More recent studies, such as those by Armindo (2020),

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Regarding the contact between Portuguese and Bantu languages, they reinforce this perspective, highlighting phenomena such as lheism and the omission of transposers that function as strategies of Linguistic economy and identity affirmation.

The literary representation of Luandino Vieira thus gains greater relevance: the author does not It not only documents the Portuguese spoken in the musseques, but also stylizes it as a vehicle for Cultural resistance. The results of this work confirm that such markers are not "deviations" or "Errors," but rather constitutive elements of a living, pluricentric variety that reflects history. colonialism and the Angolan national construction project. In dialogue with specialized literature, the This study contributes to consolidating the scientific recognition of Angolan Portuguese. as a legitimate and autonomous norm

Final Considerations

In *Vidas Novas,* by José Luandino Vieira, numerous morphosyntactic markers can be observed. of Angolan Portuguese, with emphasis on the particularities of pronominalization (generalization Regarding proclisis, "lheísmo" (a term coined by the Greek "lhe"), and irregular clitic placement, the behavior of the particle " *que"* in sentences. subordinate substantive completive clauses (frequently omitted, giving rise to truncated clauses) and other syntactic constructions such as the use of the preposition " *em"* for "a", the substitution of the subjunctive for "a". indicative mood, preference for the gerund, and various simplifications motivated by the law of least effort.

With this analysis, the objectives set at the beginning of the study were fully met. The main morphosyntactic features of Angolan Portuguese were identified and described. present in the work (specific objective a), relating them to sociocultural, historical and of linguistic contact (specific objective b) and assessing the weight of the law of least effort and policy colonial in the observed simplification (specific objective c). The general objective – to analyze the marks morphosyntactics of PA in *Vidas Novas* – was, therefore, fully achieved.

This article contributes to the understanding of morphosyntactic variation in Portuguese. Angolan and for the appreciation of Luandino Vieira's work as a linguistic and cultural testimony. To to demonstrate that the identified marks are not mere "errors" or deviations, but rather traces. systematic approaches to a legitimate variety laden with identity-related meaning, the study reinforces the recognition of PA as its own norm within the framework of pluricentric language varieties Portuguese. It is expected that these results will serve as a reference for future research in Angolan historical linguistics, sociolinguistics, and literary studies, contributing to the affirmation scientific and cultural aspects of our linguistic variety.

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