INTERCULTURAL PERSPECTIVES ON EDUCATION AND NATIONAL IDENTITY

EDITOR

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PREFACE

This volume brings together a diverse set of studies that explore the intricate relationship between culture, education, and institutional practice across global contexts. From theoretical frameworks to historical case studies, each chapter offers a unique lens through which cultural dynamics shape and are shaped by systems of knowledge, governance, and identity.

Beginning with an application of Geert Hofstede's cultural dimensions, the book examines how national values influence management styles and organizational behavior, particularly in Brazil's Rio Grande do Sul. It then moves into the realm of language and education policy in Angola, where competing cultural narratives intersect in the shaping of linguistic identity. The final chapter turns to music education, tracing José Amat's vision for a national opera school as a reflection of cultural nationalism in Brazil.

Together, these chapters underscore the power of culture as both a force of cohesion and contestation. By situating local practices within broader theoretical and historical frameworks, this collection invites readers to consider how cultural understanding can inform more inclusive and context-sensitive approaches to education, leadership, and policy.

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CHAPTER 1

CASE STUDY ON APPLICATION OF GEERT HOFSTEDE'S MODEL; ASSOCIATION BETWEEN CULTURE AND MANAGEMENT PRACTICES WITH REFERENCE TO RIO GRANDE DO SUL, BRAZIL

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INTRODUCTION

Culture influences management and employees' professional interaction within and outside the organization. Studies on cultural values are useful as a good guess of nature of management and organization in many countries. Understanding the cultural traits is regarded as the starting point for managers working across cultures. This live case tries to focus on the socio cultural aspects of Brazilian society in the south eastern part which ultimately is reflected in their work place. Author poses a question, 'Is the world getting smaller from the perspective of cultural sensitivity?' This article seeks to answer this question by sharing the genuine life time experiences of the author. The case states the live socio-cultural experiences which the author gathered through interaction with the host country's (Brazil) people when she went through Group Study Exchange Programme of Rotary International. The Group Study Exchange Programme (GSE) of Rotary Foundation is a unique cultural and vocational exchange opportunity for young business and professional men and women between the ages of 25 and 40. The present case also brings forth the observations of the writer and application of Geert Hofstede's cultural model in Brazilian society and its relation for the employees of some of the medium and small scale industries of Porto Alegre, the capital city of Rio Grande Do Sul and other important cities viz., Vanancio Aires, Santa Cruz Do Sul and Rio Padro. The case highlights different faces of culture such as language, proxemics by including other dimensions of culture developed by Geert Hofstede such as Power distance index (PDI), Uncertainty Avoidance Index (UAI), Individualism vs. Collectivism, Masculinity vs. Femininity and Long Term Orientation in relation to the Brazilian culture. Awareness of cultural differences is an important precondition that encourages mutual understanding between Indian and Brazilian people enabling them to make negotiations with each other.

This case expresses the realistic view of the globalised world that the cultural differences get accentuated as we come in contact with the alien culture and we start to realize that the rest of the world is reading from different books and is following diversified philosophies. One area where this is felt strongly is in business and organizations.

Unlike the American culture which propagates melting pot (the way in which the heterogeneous societies become more homogeneous), Brazil appreciates the Salad Bowl culture, where each of the cultures has got its individual identity and existence. Following paragraphs explain the cultural environment in general and cultural values in particular with respect to Rio Grande Dosul, in south eastern Brazil, which act as the excellent indicators of cross cultural learning. This international case study analyzing the cultural attributes of Brazil (Rio Grande Do Sul) is first of its kind and no such similar studies have been conducted through observational approach.

1. LITERATURE REVIEW

Review of literature on the concepts of culture gives us insights on cultural standards in order to identify cultural standards from international perspective. Hall (1966) has clearly stated the reason to understand different cultures as they reduce the communication gap. Cultures communicate differently and the successful business relationships that develop between two different cultures thrive on sophisticated understanding of two cultures that are involved in business deals. Hofstede (1980) conducted research in several countries and came up with four cultural dimensions, viz., Power Distance Index, Uncertainty Avoidance Index, Individualism Vs Collectivism, and Masculinity Vs Femininity (Hofstede, 1983). The fifth dimension, Long Vs Short orientation was added by him in due course of time. Hofstede supported to the development of bipolar cultural dimensions.

Hofstede's four dimensions of national cultural variability, are derived from his unique and extensive empirical investigations at IBM subsidiaries in 53 countries (Hofstede, 1993). Hofstede referred Confucian dynamism as a fifth dimension. According to Hofstede (1991), and consists of two contrasting poles, long-term orientation versus short-term orientation. Hofstede's fifth dimension and the feeling of strangeness, uncertainty and confusion are not surprising. They reflect deep seated flaws in the concept itself. Hofstede's model is also criticized as highly subjective by Fang (2003) and do not touch the foundation of the concept by analyzing the core constructs, i.e. the eight Chinese values that underlie the dimension.

Researchers in cross cultural communication who refer extensively to Hofstede avoid engaging in discussions about the fifth dimension (e.g. Gudykunst et al., 1996).Culture is universal for society and organizations. Thomas (2003) stated that cultural standards must be applied to intercultural management issues. Thus creation of new cultural standards provides flexibility to analyse other cultures. Cultural standards contributed by Thomas et. al., (2003) is quite comprehensive and detailed than given by Geert Hofstede. They have mentioned that the influence of cultural differences on perceptions of the employment relationship has largely been neglected. Culture plays an important role in psychological contract also.

In the models of culture of Hall and Hall (2000) and Trompenaars and Hampden-Turner (1997) we find reference to both values and 'typical' patterns of behaviour: time related behaviour (polychronic and monochronic), space related behaviour (close and distant) and forms of communication (specific/diffuse, low/high context). Research into cultural standards brings some local flavour into the picture (McSweeney et al., 2008) and embraces the actual problems emerging in concrete business related encounters, how these encounters are perceived and how and why managers and staff react in a specific way that helps to solve the interaction problems.

Cultural standards represent all kinds of perceptions, values and actions that are binding within a culture. Intercultural interactions are highly complex and well anchored intercultural research provides lot of insights regarding different ways and means of day to day life and business meetings.

2. CULTURAL AWARENESS AND CULTURE SHOCK

The members of a group or a society share a distinct way of life with common values, attitudes and behaviours that are transmitted over time (Dowling and Welch, 2006). As per Phatak (1995), 'a person is not born with given culture: rather she or he acquires it through the socialization process that begins at birth: An American is not born with a liking for hot dogs, or a German with a natural preference for beer: these behavioural attributes are culturally transmitted.' International business failures result from the misguided belief that what works at home works everywhere (Wyatt, 1989).

Therefore, an awareness of cultural differences is essential for managers at headquarters as well as in the host location (Tung, 1993). People travelling abroad either as a tourist or on business, experiences situations that demonstrate cultural differences in language, food, dress, hygiene and attitude to time. Traveler can perceive these differences as novel and enjoyable, whereas for people required to live and work in a new country the differences can prove to be difficult and result in culture shock experiences (Haris and Moran, 1979). Culture shock can lead to negative feelings about the host country and its people. Because international business involves the interaction and movement of people across national boundaries, an appreciation of cultural differences is essential. Tung (1981) has rightly stated that, if the expected interaction between the individual and the members of the host nation was low, and the degree of dissimilarity between the individual's native culture and the host culture was low, then training should focus on job related issues rather than culture related issues. If the level of expected interaction with host nationals is high and if there is a large dissimilarity between the cultures, then training should focus on cross cultural skill development in addition to the new task.

3. STATEMENT OF PROBLEM

Unless people have open mindset to learn and appreciate the foreign cultures they turn out to be recalcitrant to accept the deals and transact the business across cultures. Most of the international business failures happen because of expatriate's inability to adjust with the host country's environment and also for the fact that people are not developing awareness of the host country culture with which they have to deal with. To understand how culture of the region influences people management practices and the significance of language as a part of the culture, the present case study is studied.

3.1 Objectives

A Study on Correlating cultural values and People Management Practices through observational case study approach with reference to Rio Grande Do Sul has following objectives.

- To understand the trends and traits of language to bridge communication gap

- Application of Geert Hofstede's cultural concepts to South eastern state of Brazil, Rio Grande Do Sul
- Relating other cultural traits such as high context, low context and monochronic cultures with the cultural standards of Rio Grande Do Sul
- To study the impact of culture on organization structure, risk taking ability and assertiveness dimensions.

4. METHODOLOGY

The study focuses on understanding the cultural standards in the Brazilian context. Since understanding the culture is a part of behavioural science, the study has gathered information from observation mode as well as through face to face interview. Under observation method, the information is sought by way of investigator's own direct observation. However, the author being the member of Group Study Exchange Programme(GSE) of Rotary International visited several places in the south eastern Part of Brazil. The study also consists of direct and indirect observation through which implications of research on management and business is understood. Since unstructured observational method, being flexible allows the observer to concentrate on different variables that prove to be important (Krishnaswami and Ranganatham, (2007).The research approach followed in this paper focuses on evaluating existing concepts as presented in the literature review and elaborating additionally from observation based case study research of Brazilian organizations in the south eastern part of the country. The research method applied is qualitative with the intention to obtain very specific information about particular context of culture with respect to individuals and organizations, where intercultural discrepancies are bound to arise. The data used for the study consists of non structured interview questions. The application of interview along with the observation approach constructs the validity and enhances the reliability of the study.

5. LANGUAGE AND COMMUNICATION GAP

Brazil's culture is mainly influenced by Portuguese culture because of strong colonial ties with the Portuguese empire. Other aspects of Brazilian culture are contributions of European and Asian immigrants, native South American people and African people. Brazil is multi cultural and multi ethnic society. Italians, Germans and other European immigrants came in large numbers and their influences are felt closer to the Southern part of Brazil. Africans influences Brazil's music and dance while locals influences on cuisine. Portuguese mainly influenced on Brazil's religion and language. Portuguese is the official language, although some of the population speaks Spanish, Italian, German or various Amerindian languages (Samovar et al., 2004). Even though Brazil and India fall under high context language cultures, where words and word choice become very important, Brazil is more inclined in terms of low context culture. As at least ten per cent or more people residing in Rio Grande Do Sul are of German origin, which naturally have the low context language orientation. In a high context culture, few words can communicate a complex message very effectively to an in-group but less effectively outside that group. While in a lower context culture, the communicator needs to be much more explicit and the value of a single word is less important (Hall, 1966).The insufficient skills of Portuguese language seem to generate a lack of sensitivity and may even foster indifference. The Indians are very rarely seen in Brazil mainly because of the intercultural difference arising out of language and communication gap.

5.1 Elucidation

Multinationals from Anglo Saxon communities, usually deem language skills as unimportant. This is because as USA, UK, Canada, Australia, New Zealand, Ireland are all English speaking countries, and since English is accepted as the language of the world business, it is expected that the employees speak in English abidingly (Tung, 1998). This is in contrast to the executives from Europe, Asia and Latin America who consider knowledge of the foreign language to be critical to success (Wright and Wright, 1994). In turn in a country like Brazil where there is very little English, they expect the foreigners to speak at least key words in Portuguese.

Therefore, whenever we are going as expatriates either on account of business or for educational purpose to Brazil, Portuguese language training is a desirable component of pre departure programme. The author had an experience of staying with Brazilian families during the tenure of her stay in Brazil in the year 2009 and it is crystal clear that exclusive reliance on English diminishes the individual's linguistic capacity in particular and institution's ability in general. This ultimately leads to communication gap. Lack of local language competence has strategic and operational implications in terms of no striking a business deal as most of the business contracts are built on relationship and trust. It goes without saying that the ability to speak a foreign language can improve expatriate's effectiveness and negotiating ability. As per Baliga and Baker, (1985) the Knowledge of the host country's language enables the managers' access to information regarding the host country's economy, government and market. These informations are very much essential for conducting business and negotiating deals.

5.2 Observations

Most conspicuous aspect of the culture is the language. Majority of the Brazilians speak Portuguese. Portuguese is the official language and the medium of instruction in educational institutes. English is the scarcely used language in that country. Unlike India even the vegetable vendor or the maid can understand the elementary English, effluent and educated class in Brazil find it very difficult to interpret common terms in English. As a result they become very reticent and indifferent in meetings. They are more comfortable in speaking other European languages such as German, Spanish and French to English. Thanks to the survival level language training I had taken in Portuguese before I left for Brazil which saved me from the catastrophe of communication gap. We Indians belong to a high context language culture in which we have an element of hesitation and contextuality, unlike Brazilians where the messages are explicitly expressed. They mince no words to express openly what they feel. I would put the people over there under monochromic culture because of the emphasis they give to time. As they have the influence of German culture they appreciate schedules and appointments on time which is not perfectly relevant for India.

The study of how people use space to communicate reveals important cultural differences. South Americans are more comfortable talking at closer distances than do Indians. Hugging and kissing is the way of greeting the people. When I tried my Indian style of greeting like 'Namasthe' (a way of greeting people in India) or hand shake, I felt that I was not included in their inner circle, even though they were curious to know the significance of 'Namasthe'.

6. POWER DISTANCE INDEX (PDI)

It is the willingness of the culture to accept the status and power differences among its members (Hofstede, 1994). This is the extent to which inequalities among people are seen as normal. Inequality manifests itself in hierarchical stratification and it can be the extent to which individuals are able or even scared to challenge the authority of people in senior positions, be it their parents, leaders or teachers.

6.1 Elucidation

The degree of inequality between   the holders of various positions is influenced by the national cultural setting. The organization in the particular national setting is influenced by the local culture. As per George Orwell (1945), since all humans are unequal some are more unequal than others. The nations can be distinguished based on whether they have inequality or equality. At the organizational level, inequality of power can be observed in formal and informal hierarchical structure and relationships between organizational members. The degree of inequality between holders of different positions could be influenced by the national cultural setting within which the organization is situated.

6.2 Observations

The PDI in the area of my visit is very low. The maids, helpers and drivers are treated on par with the family members and in the offices the higher level employees hardly have any assistants such as attendants and peons   as we very much have in India. This observation was done in Banco Do Brazil, largest Brazilian and Latin American Bank by assets and market value.

In India we have high inequality of amongst people of different ranks and people are afraid of those in power. People are too respectful of those people who have positions and they do not disagree with them nor do they challenge their superiors in the work place. The leadership also is many times hierarchical based and centralized when it comes to decision making. However, I learnt that the PDI in the northern part of Brazil viz., Acre, Amapa, Amazonas is obviously high where the development and inhabitation is less and the poverty is more. Mercur a South American company based in Brazil, Santa Cruz Do Sul and Rio Grande Do Sul, which started in 1924 with the production of rubber, erasers, Plastic products, artifacts and body care products, where around six hundred people work and has a flat organizational structure. This is the best example to demonstrate Low PDI. Through flat organizational structure they believe in giving more autonomy and self control to the workforce. They also believe that if the number of hierarchical levels is more, the problems involved in managing the organization also increases. There is greater potential for distortion of communication across hierarchies, there is greater demand for co-ordinating managerial decisions taken at different levels and naturally the distance between the senior levels of the management and the operating core widens. Usually in manufacturing industries, unlike services sector such as IT, Banking and Insurance have got perfect hierarchical structure in India. Flat organizational structure has got a wide span of control unlike tall organization structure where span of control is wide (Koontz, 1966). As Mercur was a medium scale enterprise flat organization was preferred and they believed in higher organizational performance as the decision making process is much faster and problem solving comes with fewer time lags.

7. UNCERTAINTY AVOIDANCE INDEX (UAI)

It is a cultural tendency toward discomfort with risk and ambiguity. UAI is the degree to which people are willing or able to make decisions on their own and accept responsibility for the outcome (Hofstede, 1980). Uncertainty Avoidance refers to a preference for structured situations versus unstructured situations. People with high UAI are uncomfortable with flexibility and ambiguity and need extreme rigidity and situations with high degree of certainty.

7.1 Elucidation

Under the culture of high uncertainty avoidance it is more appropriate to decrease the risk and uncertainty by introducing rules of operation. Change management process just through oral communication and decision making groups may aggravate uncertainty and confusion in high UAI destinations like Brazil and Germany. In cultures with high tolerance for uncertainty and willingness to take risk, people tend to be entrepreneurial, able to handle uncertain situations and are prepared to take risky decisions on their own.

7.2 Observations

Brazilian society has a low level tolerance for uncertainty. As a result their UAI is very high. I attribute this dimension of their culture to the influence of Germans and Portuguese who are strict rule masters and adhere to the regulations strictly. The way they adhere to the traffic rules and their resistance to changes and the strictness, discipline and the formal structure in the offices and organizations indicative of the fact that they are not risk takers. The following concepts give us a clear picture that Brazilian companies also have high UAI.

Formalization

Formalization refers to the degree to which the jobs within the organization are standardized (Mintzberg, 1979). The organizations in Rio grande Do Sul are highly formalized in order to handle the complexity with ease. The companies that follow the formalization are Vamex, KOPP and FAVAN. Vamex is an iron and steel foundry cum finished goods industry located in Vanancio Aires with around 65000 inhabitants, which is known as the capital of 'chimarrao', a kind of green tea used as a health drink used by local people in and around Brazil. Vamex manufactures plastic containers, cooking range, refrigerator, freezer, and other electronic devices and exports it to forty countries. FAVAN is a waste management company from Vanancio Aires, which deals with the chemical effluents and plastic and leather wastes of the industries that cannot be recycled. It uses the plastic containers supplied by Vamex.

The non disposable wastes such as spoilt shoe soles, both by shoe manufacturing companies such as Nike, Adidas and Reebok and wastes generated by the society and chemical effluents from Braskem , Dupont, Bayer, Dow BASF and other chemical giants.

Wide domain choice

Many organizations enlarge their business operations to widen the domains and to spread their risks evenly (Shukla, 2007). Widening the domain choice provides greater flexibility in use of diverse resources. In India companies like ITC, TATA, Reliance, Wipro, Bajaj and Birla Corporation have diversified in to different areas from their roots as they have a better chance of survival in an environment. KOPP in Brazil is another diversified industry where the domain choice is wide. KOPP is located in Vera Cruz another small town located in Brazil about 15 miles away from Santa Cruz where a famous Brazilian Football club is located. KOPP is in to production of electronic goods, sports goods, construction products, signal boards, furnitures and plastic utility articles.

Vertical Integration

The strategy that refers to extending organizational control over the input and output of the environment by incorporating them in to organizational boundaries is known as vertical integration. Industries that rely on their own source of raw materials instead of relying on the suppliers for inputs are known as backward integration. If the organization decides to control the output and sales by opening its own retail outlets instead of relying on the dealers is known as forward integration (Mintzberg, 1976). Be it pine, rubber, food processing, winery or   tobacco industry they have excellent vertical integration. REAL Tobacco Ltd a cigarette factory at Vanancio Aires has got its own Tobacco garden that feeds the raw material requirements. FORJASUL, a wood and furniture manufacturing industry at Encruzilhada   has got its own pine yard and it sources only 20 per cent of its raw materials from outside sources. Casa Valduga a huge winery processes the wine from its own vineyard and it has its own outlet in many places in South America for marketing.

Bistex a cookey factory from Rio Padro sources the raw materials such as wheat and sugar from its own fields. Profigen Do Brazil Ltd., Which processes variety of tobacco seeds to develop that give value to the farmers, and also to the tobacco industries. They manufacture genetically modified seeds which are of high quality and also smokeless varieties that take care of the nicotine content to low level which ultimately takes care of the health of the smokers. Most of the heavy and medium scale industries have got their own captive power plants and do not have to depend upon power supply from electricity boards. Thus the input cost is very less and most of these companies have their own showrooms and retail centers due to which their supply chain management is very small and firm.

Customized Technology

The process used by the organization to transform the inputs in to outputs is known as technology. The industries Vamex, KOPP and Mercur usually use customized technology as they cannot take the risk of change in demand patterns and market preferences. There is greater integration and co-ordination of marketing, designing and manufacturing functions. They have loose and flexible matrix organizational structure and also formalization. The formalization reduces the need for direct supervision and control and helps the managers to devote their time for core functions such as formulation of strategies and problem solving. According to Robbins and Mathew (2010), the loose and flexible matrix organization structure is one where the production and engineering groups manage the stable domain. On the other hand product and brand/marketing managers pick up the ideas for potential products through co-ordination with applied engineering and production department to implement continuous change in products and services according to the changing demands.

The practices such as Formalization, Wide domain choice, Vertical integration and Customized technology very much express the Brazilian culture of less risk taking and certain processes and practices.

8. INDIVIDUALISM VS. COLLECTIVISM

Usually the Latin American countries are considered to be collectivist societies as compared to individualist cultures like America and U.K.

Individualism looks at whether individuals are used to act as individuals or as the part of the team (Hofstede, 1991). Individualism is the opposite of collectivism; together they form one of the dimensions of national cultures. Individualism stands for a society in which the ties between individuals are loose: everyone is expected to look after himself or herself and his or her immediate family only.Collectivism stands for a society in which people from birth onwards are integrated into strong cohesive in-groups, which throughout people's lifetime continue to protect them in exchange for unquestioning loyalty.

8.1 Elucidation

People in individualistic cultures emphasize their success in job or private wealth and aiming up to reach a better job position. Especially in the USA the fight about jobs and trying to climb up in the hierarchy ladder is something very common there.   In business they try to improve their connections and to gain more value out of them, not for establishing a good relationship but just to be involved in a calculative way. Employees are expected to defend their interests and to promote themselves whenever possible. The organizations with individualist cultures have incentives based on individual performance.   Collectivist cultures like China   view other companies with less collectivistic philosophy as cold and not supportive.

8.2 Observations

Brazil has slightly higher individualism compared to Latin American average. I have seen at the family level that the husband and wife have their private space which neither of the two intervenes, so also the kids. This is mainly because of the influence of the western society. The night colleges are very popular as the students work during the day time. This shows the individualistic cultures among the people in Brazil. In the organizations there is good number of work teams and people believe in organizing in to groups. People are party goers and they enjoy their night life in dancing, which depicts their collectivist culture. People there are very particular about dance and wine after the formal get-together functions.

Almost every small city has its own Samba Schools for which the parades at the Carnival are the highlight of the year. Although the most of the Brazilian cities are poor they put a lot of their money in to the costumes and shoe for the Carnival. The rich and the poor participate in this festival. Brazilian organizations have done away with their separate cabins according to the ranks. They are comfortable with open cubicles which the new generation organizations in India also follow as the trendy ergonomical set up. Their performance is evaluated based on both individual as well as group performance.

9. MASCULINITY VS. FEMININITY

Hard values such as assertiveness and competition in day to day life are called masculinity. Soft and feminine values that stress upon personal relations, quality of life and caring for others are a part of feminine culture. Masculinity very much matches with the Trompenaars' (1993) cultural concepts viz., Universalism and Particularism. Universalists see rules and regulations apply to everyone universally regardless of who they are. In cultures which are particularists, people see relationships as more important than applying rules that are same for everyone.

9.1 Elucidation

Highly masculine cultures like France, Germany, and USA are very high on their assertive pole. They exhibit task master style of leadership. Feminine cultures like Sweden and some of Asian countries like India care more for relationships to rules and regulations. Work is not seen as equally central to people's lives in every culture. Results focused HRM systems do not always work successfully in feminine cultures.

9.2 Observations

We Indians are feminine as we care for relationships and are hyper sensitive inter-personally. I have observed that the Brazilians are more assertive, competitive and task oriented. They stick to their time and schedule to relationships.

They have low context language culture People are more enterprising and there is more number of colleges giving entrepreneurial training to the students. This is not to say that people over there are insensitive and artificial. They valued my gifts very much. They appreciated my classical music and were very much interested in listening to Indian culture. This shows that people have a large heart to appreciate different culture and traditions. However, People are more ethnocentric as most of them appreciated me eating with knife and fork. I do not call them parochial as they liked and appreciated Indian costumes, hair styles and sari. Ladies are very much fashion conscious and allocate huge budget for their accessories such as bags, shoes and cosmetics.

CONCLUSION

Learning different cultures and languages help us appreciate diversified cultures and enable us to overcome culture shock successfully when we visit foreign country or when the foreigners visit us. It is always useful and interesting to understand the cultural dimensions of different countries. It is very difficult to create a cultural framework which succeeds in being diverse to capture all the differences between cultures with universal application. Understanding cultures creates a better understanding of the different roles people can play in practice.

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CHAPTER 2
ANGOLAN LINGUISTICS EDUCATION: POLYPHONIC CLASHES IN THE CO-CONSTITUTION'S PROCESS OF THE CULTURAL LINGUISTICS POLICIES

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INTRODUCTION

The linguistic education of the Portuguese language is based, from a linguistic point of view, on theories related to Cognitive-Functional Linguistics, Textual Linguistics, and works that prioritize discourse and language as action. According to Palma, these theories focus on the development of communicative competence, considering the complexity involved in the acquisition process by the co-enunciator. The author highlights that Linguistic Education presupposes a critical awareness of the metalinguistic elements that constitute the language, leading scholars to include language analysis in a historiographical dimension, thus ensuring the semi linguistic value of language.

According to Bagno (2002, p.18), Linguistic Education has as its main constitutive elements: the uninterrupted development of reading, writing, speaking, and listening skills; the knowledge and recognition of the intrinsically multiple, variable, and heterogeneous reality of language, a reality subject to the influences of ideologies and value judgments; the constitution of systematic knowledge about the language, taken as an object of analysis, reflection, and investigation.

Bechara (2006, pp.11/12) emphasizes that:

"Linguistic education highlights the need to respect each individual's prior linguistic knowledge, guaranteeing its course in social intercommunication, but also does not deprive them of the right to expand, enrich, and vary this initial heritage. The norms of the so-called 'oppressive' and 'dominant' class will be neither better nor worse, nor will the norms of literary language be better or worse than those used in colloquial language. As Professor Raffaele Simone rightly reminded us, 'while the populist position perpetuates the linguistic segregation of the subordinate classes, linguistic education should help their liberation.

In this sense, a careful look at the context of the Community of Portuguese Language Countries shows that Linguistic Education portrays a reality of discontinuity, due to two variables: the first is the inexistence of homogeneous or pure forms of any kind, " neither of language, nor of identity, nor of belonging to a community, nor even of the way language, identity, and culture intersect in the experience of peoples grouped in communities, nations, countries, or virtual groups" (MADEIRA 2004, p.22).

The second variable brings up the issue of multiple and overlapping identities, organized in folds, some exposed and others covered, making it possible to trace paths and labyrinths, based on singular and collective experiences that permeate the collective unconscious and cultural imagination of social actors. Consequently, according to Madeira (2004, p.22), one is not:

> [..] just African, but African ArabMakua, African-Senga-Christian, African-Thonga-Protestant, African-Ronga-Animist-Catholic, and infinitely so, according to the proposed designation criteria, still subject to all possible multiplications and unfoldings. Likewise, one is not simply 'Portuguese.' One is continental Portuguese, island Portuguese, transmontano Portuguese, and we could add northern Portuguese, border Portuguese, mountain Portuguese, and so on. Is a Luso-African a Luso born in Africa or an African born in Portugal? Is a Luso-descendant Mozambican, Guinean, or Brazilian? In short, geographical limits of political borders do not always best define the margins of inclusion/exclusion; identities are not modular, but hybrid gradations that form individuals in their relationship with their social, economic, and cultural environment."

Such hybrid gradations are modeled and remodeled throughout history and the trajectory of social actors, through language, which is seen as a capital of memory that, according to Madeira (2004, p.05), "recycles and updates its own substance, that is, its symbolic material support." The material is related to the norm/rule and linguistic materiality—codes and messages formed between enunciators and co-enunciators in the process of social interaction; the symbolic, the polysemy of meanings, and therefore cannot be considered a neutral instrument either in the process of subjectivation and individuation of social actors or in Linguistic Education.

Thus, in the words of Lourenço (2004, p.128), language should be seen as a "living, sonorous, and sensitive body, a system of rules sufficiently open to inscribe a cultural record as its own identity and, at the same time, intercultural." This intercultural space allows the reader to perceive that the Portuguese language, used in the Lusophone context, should not be considered an official language stricto sensu, but a language of mutual understanding.

1. DELIMITATIONS AND OBJECTIVES

The hermeneutic and investigative study of this manuscript focuses on the dynamic nature of Portuguese language linguistic education within the Lusophone context, particularly in Angola. This education transcends the dimension of cultural diffusion (linked to its institutionalization as a language of domination) to become a social and cultural phenomenon. In this context, according to Madeira (2004, p.23), Lusophony "constructs meanings and silences for those who participate in its differentiated appropriation, inscribed within these groups, in their own temporalities, models and ways of being, thinking, feeling, and doing—that is, a hybrid, ambivalent, and sometimes ambiguous culture."

Thus, a detailed study of the role of linguistic policy in Angola is of utmost relevance to understand the discursive formation that underpins the guidelines of linguistic education, marked by porosity and discontinuities in terms of temporality and the appropriation of language and speech by Angolan social actors.

2. METHODOLOGY

Methodologically, due to its cross-disciplinary theme, this study adopts as its theoretical framework—when naming and categorizing linguistic materiality throughout the ethnological journey—the assumptions of Hamel's linguistic policy (1988): collective experience and system of symbolization; social position, prestige, and representation of conflict; structure and characteristics of discursive spaces; oral and written codes; acquisition of languages (or linguistic varieties) of greater and lesser prestige; dialectal variation and contact between languages (classification problems and the linguistic structure of varieties of greater and lesser prestige, exclusively in relation to varieties of the same language).

These assumptions prompt us to rethink, from an anthropological-linguistic perspective, the concept of in vivo linguistic policy as presented by Calvet (2004:2007): actions/attitudes/habits of speakers in their efforts to solve communication problems. In vivo linguistic policies should be understood as discursive actions by social actors distinct from the State in the implementation of institutional linguistic policies.

In the hermeneutic process of data collected during the ethnological fieldwork conducted as part of the Doctorate in Letters in Luanda from August to September 2015, an interview was conducted with a PhD professor in Linguistics at a public university in Angola. Additionally, reports discussing language use published in Angola's main newspapers were analyzed with the aim of composing a polyphony of voices that challenge the so-called 'official' guidelines of the Community of Portuguese Language Countries.

3. THEORETICAL DISCUSSION: LINGUISTIC-CULTURAL POLICIES IN THE ANGOLAN EDUCATIONAL SCENARIO

Angola[2] is a country that, in the 21st century, finds itself in a process of reconstructing its history through the re-signification of meanings and signifiers that permeate its "official" or "marginal" memories. These memories are intertwined with multiform, polyphonic, and dialogical webs of meaning that foster, in the daily social practice of each Angolan, the desire to create new paths, to unveil labyrinths, with the aim of configuring a unique identity. This process also reveals the nation's effort to reconcile the traumas of its colonial past with the aspirations of a plural and inclusive future. Through cultural production, collective memory becomes a space of resistance and renewal, where forgotten voices regain visibility. This identity, while aggregating the myths and archetypes of its history, is open to dialogue with the "new," the "modern," or "postmodern," yet without relinquishing its alterity in relation to the great Other. It is essential to point out that the great Other has been diluted and fragmented throughout history in favor of constructing the myth of the "Universal Man," with the purpose of mitigating his incomprehension and unease in dealing with diversity (Moura, 2015, p. 175).

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[2]Angola is a country in southern Africa whose population is close to nine million inhabitants, covering a territory of 1,246,700 square kilometers. The climate is humid, characterized by two seasons: the rainy season, which runs from September to April, and the dry season, from May to August. The country has various underground resources, such as oil. Angola's neighboring countries are the Republic of Zambia to the east and southeast, the Republic of Namibia to the south, the Atlantic Ocean to the west, the Republic of Congo to the northwest, and the Democratic Republic of Congo to the north and east. Administratively, the country is divided into eighteen provinces (states): Kabinda, Zaire, Wije, Bengu, Lwanda (the capital), Malanje, Kwanza Norte, Kwanza Sul, Lunda Norte, Lunda Sul, Muxiku, Viyé, Bengela, Wambu, Wila, Kunene, Kwandu Kubangu, and Namibe.

To deal with this linguistic and cultural diversity in Angola, I relied on the theoretical foundation regarding linguistic-cultural policies from an anthropological-linguistic perspective, due to two factors: (a) Angola is a country in reconstruction, where researchers are still building the theoretical framework on linguistic-cultural policies, and (b) the ethnological fieldwork carried out in Angola in August and September 2015, which enabled me, through listening and observation, to collect data on linguistic-cultural policies in Angola.

It is essential to point out to the reader that this perspective aims to give voice to Angolan social actors (intellectuals and ordinary citizens), not only to unravel this cultural and linguistic mosaic but also to understand the process of individuation of the social actor through the applicability of linguistic policies in the educational scenario and their respective implications both in the community and in society.

In this process of unraveling the cultural and linguistic mosaic and the process of implementing and applying linguistic policies in Angola, it is necessary to establish, as a guideline in this anthropological-linguistic journey, the analytical categories of Hamel (1988): collective experience and system of symbolization; social position, prestige, and representation of conflict; structure and characteristics of discursive spaces; oral and written code; acquisition of languages (or linguistic varieties) of greater and lesser prestige; dialectal variation and contact between languages (classification problems and the linguistic structure of varieties of greater and lesser prestige, exclusively in relation to varieties of the same language), with the aim of unveiling the scenario through the symbiosis of theory (discussion of linguistic policy and planning) and the voices that make up the communicational scenario ipsis litteris. These analytical categories provide a structured lens through which the complexities of language use and social interaction can be interpreted. They also allow researchers to connect the micro-level experiences of speakers with broader patterns of policy implementation and sociolinguistic change. Moreover, these voices have the authority to resolve any criticism about the scenario that is shaped and reshaped linguistically and culturally, as they experience and endure its vicissitudes.

4. SITUATING MY CO-ENUNCIATOR WITH THE ANALYTICAL CATEGORİES OF HAMEL (1988), EMPLOYED IN THE ANTHROPOLOGICAL-LINGUISTIC EXPLORATORY JOURNEY

4.1 Collective Experience and System of Symbolization

Angola is a country of paradoxes: freedom versus coercion, tradition versus modernity, monolingualism versus multilingualism, and, finally, the marginalization of cultural roots versus the exaltation of the great leader. This paradoxical scenario led me, at the first moment of the anthropological-linguistic exploratory journey, to experience, through the process of listening, the system of symbolization of the Angolan territory. It should be noted that this process corresponds to the moment when we must observe, listen, experience, and read the Other, with the purpose of relearning the dialectical process, which demands respect for the singularity of the Other, patience, and flexibility in intersubjective relations.

Listening and observation, devoid of ethnocentric values, bring to light, in this cultural and linguistic scenario, the social category of modernity versus tradition. For Angolan citizens, modernity is a tenuous, porous social category, permeated by cultural values that highlight the rubric of alterity. It is evident that the indelible mark of alterity manifests itself when social actors— Angolans—move, in their daily social practice, from the city they call "modern" (due to infrastructure, social and economic mobility, and ethnocentric cultural values) to the peripheral neighborhoods in Luanda, places where Angolan cultural values and traditions flourish, through clothing, language, thus constituting a contrast between the profane versus the sacred and modernity versus tradition.

4.2 Social Position, Prestige and Representation of Conflict

In dialogue with a 15-year-old Angolan adolescent, a student in the eighth grade at the State School Moranguinho and resident in a peripheral neighborhood in Angola, I asked her to write a short paragraph portraying the history of Angola:

Here is the excerpt:

Angola sofreram muintos fasis a guerra entre os partidos, muintas mortes os nossos avos foram grandes guerreiros porque trabalharam na guerra e muintas coisas mas etc.

Os portugueses tenhem muito racismo engnoravam muinto os negros para eles os negros não tinhão direito de saber as coisas que podiam desenvolver o país. (grifos nossos)[3]

It is observed, in this paragraph, a phenomenon of interference, resulting from a situation of language contact (Portuguese and Kimbundu)[4] in Luanda, which drives the frequent adaptation process of the structure/base of the mother tongue (or first language) to the second language. This process shows us that there are several phonetic and morphosyntactic changes in the non-native language. Mingas (2000, p. 21) presents other examples to elucidate our understanding of the interference phenomenon: These adaptations reveal the dynamic nature of bilingualism, where speakers continuously negotiate between linguistic norms. Such processes also highlight the influence of social, cultural, and contextual factors on language change.

[...] in Angola, with someone who only spoke Kimbundu during preschool age, having this language as their first, we can observe the difficulty described below. As soon as they hear the Portuguese word [bolu], since in Kimbundu the phoneme /b/ is not frequently attested in initial position except in verbal roots, they will replace it with the semi-nasal /mb/, which appears regularly in nouns. Consequently, the Portuguese word becomes [mbolo] for the Kimbundu speaker. In this example, we can observe the nasalization of the Portuguese consonant and the tendency to increase the openness of Portuguese vowels, as [o] is realized as [u] or [o]."

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[3]Angola suffered many phases of war between the parties, many deaths, our grandparents were great warriors because they worked in the war and many other things etc. Portuguese had a lot of racism, ignored the blacks a lot; for them, blacks did not have the right to know the things that could develop the country. (emphasis added)

[4]Considering the linguistic diversity in Angola: a multilingual country, integrating structurally different languages. It is important to note that, in the country, there are languages belonging to the Bantu linguistic family such as Umbundu, Kimbundu, Cokwe, Kikongo (variants), Helelo, Oxidonga, Osiwambo, Ngangela, and Nhaneka, as well as non-Bantu languages such as Khoisan and Vatwa. However, the doctoral study is limited to the region of Luanda, as a broader analysis goes beyond the objective of the study: to present a clear and detailed view of linguistic policies and their respective consequences in the process of individuation of the Angolan social actor.

The author notes:

"Similarly, in Kimbundu, the word [mbolo], 'soaked cassava,' enters Portuguese as [bõbo]. The analysis of this example allows us to see that, on one hand, there is a loss of nasalization of the Kimbundu phoneme /mb/, which becomes /b/ in Portuguese. On the other hand, the Portuguese term presents the nasalization of the Kimbundu oral vowel phoneme and, consequently, is replaced by [õ]; likewise, there is a change in the openness of the final vowel in Kimbundu. Thus, Kimbundu [mbombo] becomes [bõbo] in Portuguese." (Mingas 2000, p. 22)

From Mingas's explanation (2000), we can infer that the lexemes "muintos," "muintas," and "tinhão" in the excerpt represent both lexical and phonetic interference phenomena. According to Mingas (2000, p. 59), the lexical level is:

"[...] without a doubt, the richest in interference phenomena, considering that it constitutes the least rigid part of a language. Its elements are, therefore, the most vulnerable to interference, in a situation of language contact"

To understand this scenario, it is crucial for the co-enunciator to be aware that "il est impossible de comprendre la progressión d'un changement dans une langue hors de la vie social de la communité où il se produit" ("It is impossible to understand the progression of a change in a language outside the social life of the community where it occurs." Labov 1976, p. 47). Therefore, it is essential to discuss the paths taken and the cultural repertoire shaped by each of the languages (Portuguese and Kimbundu) in their symbolic exchanges. This journey will be based on the respective communities from the colonial and post-colonial periods, aiming to help my co-enunciator understand the role of linguistic-cultural policies in the process of establishing vertical relationships within the community: social position, prestige, the clashes and their consequences that emerge in contemporary times through linguistic planning. During the colonial period, Angolan Portuguese—adapted according to its phonetic and lexical interferences—was considered wrong and designated, according to Mingas (2000, p. 16):

[..] 'pretoguês', 'black Portuguese', 'brown Portuguese' and/or 'dialect', which not only created optimal conditions for the production of Portuguese, but also, on one hand, the idea that local languages were inferior to Portuguese and, on the other hand, a feeling of shame among some Angolans for admitting to having a language without prestige as their first and/or mother tongue.

Calvet (1984, p.35) comments:

[..] Les langues locales que l'on baptisait le plus solvente – 'dialectes' – n'etaient nulle part prise en compte et certains s'attachaient même à démontrer leur infériorité. En outre, si l'on exclut les efforts em peu désordonnés et dispersés des missionaires (qui enseignaient souven le catéchisme en langue locales mais utilisaient pour ce faire des ortografes fantaisistes), ces langues n'etaient même pas écrites: personne ne se préocupait avec leur phonologie prope"[5]

Therefore, the social actors, during the colonial period, had to and could not only learn but also master the reading and writing skills of the Portuguese language in their daily practices within the school and institutional environment. If they did not have the necessary linguistic skills, they could not ascend socially, that is, "access an administrative or responsible position without being 'assimilated'." (MINGAS 2000, p. 49).

Mingas (2000, p. 49-50) emphasizes that "if the child of an 'assimilated' spoke Kimbundu at school, their parents would surely have problems with the Portuguese police." The author explains:

[..] the functional distribution of the languages in contact symbolized social divisions. Indeed, each social group corresponded to a linguistic level: minority monolingualism (Portuguese) for the Portuguese; majority monolingualism (Kimbundu) for the "natives"; bilingualism for the "assimilated," bilingualism Kimbundu/Portuguese.

Due to the particularity of Portuguese colonization in Angola—settlement—the Portuguese began to replace elements of indigenous origin with foreign ones. In this scenario, Mingas (2000, p.50) considers: This replacement process not only altered the linguistic landscape but also reshaped cultural practices and social hierarchies. Indigenous languages and expressions were marginalized, creating a complex dynamic of resistance and adaptation among local populations. Over time, these interactions produced hybrid forms of language and culture that reflect both colonial influence and local agency.

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[5]Translation: The local languages, which were most often called 'dialects', were nowhere taken into account and some even sought to demonstrate their inferiority. Moreover, if we exclude the somewhat disordered and scattered efforts of missionaries (who often taught catechism in local languages but used fanciful orthographies for this purpose), these languages were not even written: no one cared about their proper phonology.

This decision, linked on one hand to the prestige of the Portuguese language in the colony (language of instruction, the only language used by the media, "the language," compared to local languages that were nothing more than "dialects") and, on the other hand, to the use of "pretoguês" (the Portuguese spoken by most Angolans) as an element of ridicule in theatrical plays, led the "Assimilated," almost entirely, to be the first to contribute to the realization of the colonizers' linguistic policy: they avoided speaking their mother tongue and even forbade their children from doing so.

The author points out:

[..] from the years 1925/1930 onwards, the children of the "assimilated" began to have Portuguese as their first language. However, the parents, being bilingual (Kimbundu/Portuguese), transmitted many interferences to them. On the other hand, it is important to emphasize that a large majority of the natives lived in the "musseques," peripheral neighborhoods where the vehicular language was Kimbundu. It should also be noted that even the Portuguese who lived in the periphery (mostly merchants) were also bilingual Portuguese/Kimbundu.

As one moved from the city center towards the periphery, the number of Portuguese monolingual speakers decreased, while the number of bilingual speakers (Kimbundu/Portuguese) and Kimbundu monolinguals increased. Considering the linguistic variants in Luanda, the capital of Angola, the functional division of local and foreign languages during the colonial period will be presented to the reader through the tables below.

Considering the linguistic variants in Luanda, the capital of Angola, the functional division of local and foreign languages during the colonial period will be presented to the reader through the tables below.

Table 1. Foreign Languages

Linguistic Variety	Linguistic System	Modes of Use	Domain
Foreign Languages	Portuguese	Oral, Written	School, Employment, Church, Family, Administration, Justice, Mass Media, Literature
	French, English, German	Oral, Written	School

Table 2. Local Languages

Linguistic Variety	Linguistic System	Modes of Use	Domain
Local Languages	Kimbundu, Umbundu, Kikongo (variants)	Oral and written	Family, Media, Cultural Activities

It is important to mention that, despite the glottophagic intentions of the Portuguese colonizer—the prohibition of the Kimbundu language (the first language of most Ambundu) in schools and public activities—the colonizer did not succeed in extinguishing the Kimbundu language. This circumstance, according to Calvet (1974, p.155), is related to the fact that "on peut arracher beaucoup de choses à un homme on ne pourra jamais, même au nom de la langue des autres lui arracher sa prope langue avec son consentement" The result of Portuguese repression and authoritarianism over Angolan languages, on the eve of independence, was an undeniable fact, since the number of Kimbundu speakers had decreased in favor of bilingual speakers (Kimbundu/Portuguese) and monolingual speakers (Portuguese).

In this scenario of oppression, an association called "Grêmio Africano" was created in 1913, which in later years was renamed "Anangola," according to Mingas (2000, p. 53), "a nominal phrase in Kimbundu meaning 'Children (ana) of Angola (Ngola).'" In 1915, the newspaper "Liga Angolana" was published, which was banned in 1917 by the colony's governor, Norton de Matos. In 1930, another association was created: "Liga Nacional Africana," which, after independence, was renamed "Liga da Amizade para com os Povos."

According to Mingas (2000, p.53), the Liga Nacional Africana was "the promoter of many events in which the main guest was National Culture. But it also served as the ideal refuge for many political meetings, since the colonial authorities did not control it much." This dual function allowed the organization to foster a sense of collective identity while subtly resisting colonial oversight. Cultural events became spaces where traditions, languages, and artistic expressions could be celebrated openly.

Mingas (2000, p. 53) emphasizes that:

The creation of associations, the realization of cultural activities (theatrical performances and musical shows expressing the non-acceptance of the situation of exploitation, as well as the number of speakers) are, as a whole, indispensable elements for the defense and maintenance of a language and the identity of any people under domination.

And the author adds:

[...] regarding the Ambundu, these first two conditions, combined with about four hundred thousand speakers, allowed their language to coexist for several centuries with Portuguese, without becoming creolized. Kimbundu was even able to influence Portuguese, while maintaining a certain rigidity of its structures, which did not happen to Portuguese in most cases. This is not surprising, considering Weinreich's assertion that the language learned first (the mother tongue or first language) resists interference better. In reality, contact between two languages favors the introduction of elements from one language into the other, which inevitably modifies the second, namely Portuguese. (Mingas 2000, p.53).

In the second period, the post-colonial period, the language policy of the Angolan government is to create the necessary conditions for local languages to have the same status as Portuguese. Thus, in 1979, an organization was created, the National Institute of Languages, responsible for conducting research on the country's linguistic scenario, with the guideline of respecting local languages. This organization, in 1983, became the Institute of National Languages. The inventory carried out on the linguistic repertoire found that the local languages, according to Mingas (2000, p. 55), are:

[...] Kimbundu, Cokwe (also spoken in the Democratic Republic of Congo), Kikongo (also spoken in both Congolese Republics), Mbunda (from the Ngangela group, also spoken in the Republic of Zambia), Oxiwambo (spoken in the Republic of Namibia), Helelo, Khoisan, and Vatwa.

Mingas (2000, p.55) further analyzes the inventory, noting:

Considering the number of speakers, seven major Bantu languages were identified. According to experts, these languages had undergone a significant process of dialectalization. Given the need to study these languages, researchers from the National Institute of Languages conducted scientific descriptions of some major languages belonging to the Bantu group.

They then presented proposals for alphabets for six of the ten major local languages, which were provisionally approved by Resolution No. 3/87 of the Council of Ministers, published in the "Diário da República" in May 1987. After reviewing the experts' report, the Angolan government decided to grant the status of "National Languages" to the African languages spoken in the country (although we believe this designation should be understood in its broad sense) and the status of "Official Language" to Portuguese.

Regarding the official language, Ngalasso (1987, p.120) states that "the concept of official language, contrary to what is thought and affirmed in Africa, is not opposed to the concept of official language, but to that of foreign language. The official language 'belongs to the cultural heritage of a nation, nation-ethnicity or nation-state, but the latter does not.'" The author emphasizes that:

[...] the national language refers to any language of indigenous origin, regardless of its geographic or demographic importance, whether it is a majority or not; the official language is any national language or not, which is granted the privilege of serving as the means of communication in State institutions. (NGALASSO 1987, p.120)

The distinction made by Ngalasso (1987) allows us to analyze the linguistic scenario in 1987 through the categories of African languages, Portuguese language, foreign languages, and their respective subcategories: linguistic variety, linguistic system, modes of use, domain, presented in the tables below:

Table 3. African Languages

Linguistic Variety	Linguistic System	Mode of Use	Domain
National languages	Almost all	Oral	Family, Cultural Activities, Media
		Oral/Written	Church, Literature

Table 4. Portuguese Language

Linguistic Variety	Linguistic System	Mode of Use	Domain
Nationalized language	Portuguese	Oral/Written	School, Employment, Church, Family, Administration, Justice, Media, Literature

Table 5. Foreign Languages

Linguistic Varieties	Linguistic System	Mode of Use	Domain
Foreign languages	French	Oral/Written	School, Family, Employment
	English	Oral/Written	Employment, School
	German	Oral/Written	Employment
	Lingala	Oral/Written	School, Family, Employment

Mingas (2000) draws our attention to the fact that missionaries, during the colonial era, used local languages in the school environment, and because of this, the first texts written in local languages were found within the church. The author adds that "they continue to be pioneers in this field, since in state schools the teaching of local languages continues to be postponed."

However, in 2001, it is observed—still in an incipient way—in Article IX of the Basic Law of the Education System No. 13/01 of December, an attempt to break down linguistic barriers (official language versus national language), both in terms of communication within the community and society, with the aim not only of promoting an "empowerment" of linguistic skills and abilities, but also of providing Angolan social actors with the necessary tools to move between these two linguistic universes: the autochthonous language and the privileged language in State institutions. Article IX states the following regarding language: This initiative reflects a growing recognition of linguistic diversity as a social asset rather than a hindrance. It also underscores the importance of creating inclusive policies that value both local knowledge and official institutional frameworks.

1. Teaching in schools is conducted in Portuguese.
2. The State promotes and ensures human, scientific-technical, material, and financial conditions for the expansion and generalization of the use and teaching of national languages.
3. Without prejudice to item 1 of this article, particularly in the Adult Education subsystem, teaching may be conducted in national languages.

In 2015, due to Angola's political, economic, and cultural opening to the outside world, this subject gained legitimacy in the media and raised questions about the intersection of language and culture in the process of subjectivation of the Angolan social actor, who emerges in a hybrid linguistic-cultural repertoire that allows him to dialogue with the "new" and the "modern" when identifying himself as a contemporary subject.

This is exemplified through an opinion article by António Filipe Augusto, entitled "Kwanza or Cuanzas? A scandalous orthographic distortion." This article was published in the print media and brings to light, for the Angolan reader attentive to issues of cultural identity, the national language as a cultural artifact (intangible cultural heritage), the "mirror game" that is configured between social actors and the institutional apparatus when making a decision about adopting an orthographic system for a particular language or set of languages.

Augusto (2015, p.01) points out that this process of "graphization" was:

[...] always a process of deep investigation and thorough academic, political, and social debates, constituting a key element among the three pillars that support the process of language planning, and is, in fact, the sine qua non element for the implementation of a State's language policy. Thus, corpus planning for a language, which is an important pillar of which orthographic planning (graphization) is an integral part, must always be preceded by several specific tasks inherent to the process. However, corpus planning itself must be preceded by status planning, since we are technically dealing with the process of promoting languages, whose supporting pillars are status planning, corpus planning, and acquisition planning.

The author, throughout his opinion article, elucidates the graphic ambiguity observed in Angolan newspapers: TPA and Jornal de Angola, with the illegitimate implementation of the substitution of the consonants K for C, W for U, and Y for I. As an example, the author shows that in Jornal de Angola, in different publications, the use of different spellings is as follows:

[...] since March 2014, if the data do not fail me, K is replaced by C, W by U (Cuando, Cubango, Cuanza). However, in its publication of October 3, 2014, we see Kuando, Kubango, and Kwanzas-Norte on June 28, 2014, but without consistency, as in other pages and editions there was no continuity. (AUGUSTO 2015, p.01)

Augusto (2015, p.01) clarifies that this scenario demonstrates:

[...] a terrible ambiguity between discursive acts and real linguistic practice. If, on the one hand, the discourse claims to value "national languages," if they really are (another debate), for representing symbols of "our" cultural identity, practice, on the other hand, proves the opposite: what is valued is never treated with banality, nor stigmatized!

The author emphasizes that "the autochthonous languages of Angola are subject to a process of hidden hostility and marginalization. This denotes a hidden agenda!" This agenda constitutes a political-linguistic-cultural scenario that subtly and ubiquitously reveals the asymmetric relations that are configured and reconfigured in the process of symbolic exchanges between its interlocutors. In this process, one observes as a consequence the symbolic violence that permeates both the process of enunciation and the individuation of ordinary citizens, intellectuals, and opinion makers.

In this scenario, Augusto (2015, p.01) considers that:

It is interesting to note that the section for language-related data in the census form includes "Kimbundu," "Kikongo," "Kwanhama." It becomes paradoxical to justify the scandalous "Portuguese-ization" of the orthography of place names in Angola's autochthonous languages in the name of adapting toponymy for the census process. Here, one can raise a concern: if the term Kwanza for localities has become Cuanza, one questions the preservation of Kwanza to designate the currency and the river.

Regarding these questions and concerns that are consolidated in the linguistic-cultural scenario in Angola, it is noted that the process of language planning is a complex process, permeated by ambiguities and power relations, which depends, according to Augusto (2015, p.02), "on the success and efficiency of the adopted language planning model." The author points out that:

[...] the language policy of a serious State is conceived by a team created in a transdisciplinary and inclusive way, where linguistics experts have enormous technical responsibility, just as the work that took place between 1978 and 1992 in our country, with the process financed by UNDP and conducted by UNICEF with the participation and training of Angolan technicians, which resulted in Resolution No. 3/87 of May 23, 1987. (Augusto 2015, p. 02)

Augusto (2015, p.02) stresses to the co-enunciator that:

[...] this resolution, although the process did not meet the required assumptions due to the prevailing socio-political reasons at the time, constitutes an important political document that legitimizes, albeit "experimentally," the orthographic system of six "National Languages," namely, Kikongo, Kimbundu, Umbundu, Cokwe, Mbunda, and Oxikwanyama.

However, in the current scenario, Augusto (2015, p. 02) warns us that:

[...] the Constitution of the Republic of Angola, approved in 2010, in its Article 19, "harms" the autochthonous languages of Angola by assigning them a pejorative iconic label of "the other languages of Angola," leaving them officially without status and grouping them with the "main languages of international communication." (constitutional paradox!) However, it grants hegemonic status to only one language—Portuguese, the language of the former colonizer—as the "Official Language"—State Language Policy! This is a process of hostility and marginalization endorsed by the State. An implicit process of linguistic assimilation. This is nothing but the bastardization of our languages! (cultural paradox)

The author concludes that:

[...] from this trivialization arises the dichotomy K vs C, W vs U, Y vs I, which should only be conceived, created, and defended by non-Africanist linguists, or rather, non-specialists in linguistics. If I were allowed to consider this a theory, I would call it Sousaísmo. The process of "Portuguese-ization" of the orthography of place names in Angola's autochthonous languages constitutes a manipulation that discredits the technicians who worked on the aforementioned process, nullifying all the hard work of research carried out by experts in the scientific field and denotes political arrogance towards academia. (Augusto 2015, p. 02)

To conclude this journey, an interview was conducted with a professor holding a PhD in Linguistics at a university in Angola, with the aim of bringing to light the concerns and expectations of a professional responsible not only for the production of knowledge, but also for its transposition and adaptation in the daily social practice of social actors, as well as to verify whether there is political arrogance towards research and academic production, which are pillars of a country's development.

4.3 Ethnology: Interview with the Professor Doctor in Linguistics

Situating my co-enunciator, the interview was conducted on August 27, 2015:

Comment on your academic background:

Professor[1]: Both my elementary education was done there in (Angola), starting from my own village in the municipality of (Damba), province of (Uige), and then I came to (Luanda), where I also completed my undergraduate degree at ISCED, but my master's and doctorate I did outside the country. I had to go to (South Africa) for my master's and doctorate. The reason I chose this country was that, at first, for us here in the region, it is a school in terms of African linguistics, there is a lot of scientific production, an impressive dynamic, an attitude that I must confess is somewhat different from what we have here, especially regarding local culture, languages, etc. So that was one of the reasons, besides needing someone with a certain background, guidance in that sense, a specific school, a school from the point of view of thought and theories, that led me to go to (South Africa) for my education.

Professor, what is the role of language policy in Angola regarding linguistic diversity? What is its role today?

Professor[1]: I believe there is indeed language policy, although in a very subtle way, because it is not defined by the number of regulations or even laws the country produces, but by day-to-day practices, by how it is articulated. I usually say that currently in (Angola), we only have two documents that regulate or reveal what language policy is: the constitution of the Republic of (Angola), which adopts Portuguese as the official language and as the language of schooling, so from there you can understand what happens if we are talking about a multilingual society and one of these languages is chosen as the language of schooling, so the others are at a disadvantage. The same happens with our basic law. The law that regulates the education system in (Angola) also in its article 9 says that the language of schooling in (Angola) is Portuguese. Therefore, outside these two laws, any act done outside this context is considered illegal in principle, from the point of view of the law, although article 9.2 highlights that the state creates human, infrastructural, scientific, etc. conditions for the promotion of national languages. So our policy for now is an exothermic policy.

Exothermic in the sense that it looks at the language of the former colonizer as the official language and the language of schooling, and not at the promotion of our languages to serve as languages of schooling, as you can understand, this has quite serious consequences that we have today.

And how does teacher training occur, and the dynamics of teaching practice?

Professor[1]: Well, I think we should separate things. If we talk about the teaching practice of Portuguese, of course we are still agents or a continuation of the colonization policy, right? Even more so because the country is still not able, is not yet able to produce content, the language has no content. The language is an instrument, it needs to have content to then serve as content and be transmitted. We copy too much from countries like (Portugal) and sometimes, a bit naively, (Brazil), the content as it is taught, that is, there is no tacit interpretation of our society. We have not studied, we have not started to study our societies. What we are studying is what (Antrópolis) studied, right? About this Angolan city. So we can already understand that although not everything (Antrópolis) studied is wrong, there are some outdated realities that we should demystify to say we are not academics. What we see is this, our reality is this, let's write our reality and teach it. Now, if you ask about our languages, no. There, things are different, because the principle now is not to do what, for example, the ministry or (INID), which is the institution in charge of preparing teaching materials, tried to do in the past: they took a work written in Portuguese, translated it into national languages, and turned that lesson into school textbooks. Because for me, I defend the principle according to (Coala), if we want to prepare material, for example, for the language, we can very well collect this material from the areas where that language is spoken, there they will bring concrete stories about sociology, geography, etc. But that reflect the reality of that people and not just translate, because translating (Algarve) is not the same as talking about the (Kingdom of Congo) here, it is not the same as talking about (Banza Congo) or (Uige) or another locality.

And the professor adds:

Professor[1]: I say this, that from (Congo) I can talk about (Tcheco), which is a very rich culture, and therefore when we did our practices, our examples in the textbooks we distributed, even in some tests we did, even about history, the history of that locality. Our sentences at the linguistic level are to talk about a (Hindu) wedding, for example.

How does the wedding process work? Why does it happen that way? In linguistics, from this text I can do a linguistic analysis, but in the middle of that we have the cultural element.

And he continues:

Professor[1]: So I know that I used to say that we cannot put both things in the same position or in the same way. Portuguese still needs, let's say, how should I put it? The Portuguese language needs to emancipate itself, our Portuguese, we need to appropriate this Portuguese and give it a new form that matches our reality. And I can guarantee you that informally this already exists. We do not speak the Portuguese of (Portugal), we speak the Portuguese of (Angola). If you interact with people, with the mothers on the street, they will tell you "I'm going out to the capracinha." And I'm absolutely sure that there, it doesn't make sense, you have no idea what capracinha is. Capracinha is really a little square, but for us the diminutive is "cá" for some languages, so for our people saying "pracinha" seems to be missing something, "cá" gives that diminutive element. So it increases, it adds that diminutive. And very naturally, we say in (Angola) that someone is going out to the capracinha. The same thing can be said about (Angola), which is "angarina," we say "angarina." We have in (Angola), so this Portuguese exists, but unfortunately the academic elites still reject this Portuguese as marginal, when in daily life this is what articulates our lives, this is how we communicate, and sometimes, it even raises the question of right or wrong in a context, a doubt in my case. What is right and what is wrong?

The professor clarifies:

Professor[1]: Isn't it? Because if we are talking and you say something and I understood, there is nothing wrong, it is our way of conveying the idea. Now, wrong in relation to what? Who regulates this? The Portuguese of (Portugal) cannot regulate Angolan society, because it is a society that has its own specificities that we all create, just as other cities create. So this is a problem that academia needs to discover.

Thus, there is a demand for the implementation of language policies:

Professor[1]: Yes.

Professor[1]: That are linked to the Portuguese of (Angola), this issue of plurality, of the fusion that Portuguese had with other languages and formed another type of Portuguese.

In terms of language policies, based on Angolan society, that is, involving its uniqueness and specificity, do they already exist?

Professor[1]: They exist, I must say that from the point of view of existence, they do exist. Our laziness in thinking that what is done here is not good, but what is done outside is good. It is better and sometimes leads us to underestimate the wealth we have. Right now, if you interview a thousand people, you will have an impressive diversity of Portuguese speech, which sometimes even shows a certain regionalization depending on the local language the person speaks.

Professor[1]: But I repeat, it is our challenge and we academics, we are the ones who have to do this and we always must create those so-called pressure groups that must show the authorities that the best path is this and not the one we are adopting.

Regarding the importation of theories, does it help to understand the scenario of linguistic diversity in Angola?

Professor[1]: No.

Doesn't it help?

Professor[1]: It cannot help. Because you first did not create a basis for what is yours and, sometimes, what happens is that because of this we even distort the concepts we bring from outside, because we do not understand ourselves very well, that is, I like to make a paradigm of this situation, it is like the issue of Christianity in (Africa), isn't it? You accept being a Christian, but do not comply with the fundamental principles of Christianity, isn't it? I want to be a Christian, I was baptized, I attended catechism, I believe in a single omnipotent, omnipresent God, etc., but in the dead of night I go worship another God, which is a spell I have to use to be promoted, to be etc. I believe in one woman that I have to live with, swear fidelity, but the next day I am with another woman, etc. Why is that? What is ours is rejected, we are left without values that we can defend, so what comes from outside often creates more confusion. Because the interpretation does not fit, it will fit into what interpretation? If you cannot first build, understand yourself, then decide or define what is good or bad, isn't it? So what we do today, we rejoice with what comes from (Brazil), but now (Brazil) has a reality totally different from (Angola). And many times people say we are brothers because we speak Portuguese. That is not enough. You cannot compare (Brazil) with (Angola). From the geographical location and even the cultural roots themselves, isn't it? Our way of living cannot be compared with (Brazil), cannot be compared with (Portugal), isn't it?

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We are ourselves, Brazilians are also, we speak the same language by irony of fate, but we do not share the language itself, it helps us to understand each other, but it does not bring, it does not homogenize cultures. That is not true. So, when we go to study in (Brazil), when we go to study in (Portugal), anywhere else in the world where we go, what we learn and bring here creates more confusion, because sometimes it even leads to an interpretation very far, distant from the original interpretation of (Brazil). I'll give you an example, it's the issue of socialism, isn't it? For a certain time at the beginning of (Independence), we adopted socialism. Politically, we were a socialist country, but we never practiced socialism. Did we practice socialism? It was never practiced in this country, wasn't it? Because we still do not understand socialism. We did not study socialism properly, understand, plan how socialism should be implemented, but soon we shouted that we were a socialist country. The same happens with these twisted theories, sociological theories and even techniques that, sometimes, when they come with a concept, that is, we further distort the concept of such theory and its implementation is very fanciful.

Regarding the collective experience and system of symbolization of language, the professor comments

Professor[1]: [...] the experience of language, what we say in terms of language, when I am teaching language to a child, I must look for local examples, because this will establish a link between what I am saying and the child's memory, that is, I want to teach "river," we have the (Kwanza River), which I am absolutely sure the child has already been to the (Kwanza River), so why wouldn't I mention (Kwanza River), but I have to mention the (River Thames) in (London), because they have no idea, isn't it? So, I cannot do this. I want to teach "city," why not talk about a city like (Benguela) that is here, but I will talk about (Rio de Janeiro), (São Paulo), they have no idea, none. Okay, someone might say they've seen it on TV, but those are different things. One thing is to say "I've been to (Benguela), we went downtown and so on." This makes the child acquire knowledge, right? In a natural and genuine way.

And he reflects:

Professor[1]: This is what we do not have. What do we have? Education today, practices today show us that I need to talk about the outside world so people understand that I also have power, I usually travel, I've been abroad, I studied and that's it.

And the issue of Portuguese linked to Angolan identity:

Professor[1]: The idea that exists, although it is not an official discourse, it is not an official discourse of Angolan authorities, but we always see... the Angolan elite thinks that Portuguese is an element of identity, that identifies us. Something I do not agree with, I will never agree with, because I am a Portuguese speaker, but I am not Portuguese and I will never be Portuguese, as long as I exist as Angolan. I am Angolan, I have my reality, I have my identities, I have my identity, but I am not Portuguese. But meanwhile, this discourse does exist and sometimes it is this discourse that cancels out other discourses to the contrary, isn't it? Because sometimes what is thought is that we have to reinforce Portuguese to reinforce national unity. Here, the idea is that Portuguese is what unites us, no. It is simply a communication tool that sometimes even brings very serious problems. My recent reflection is to look, I am now comparing education in Angolan society as a process of reconstruction and not a process of construction and the consequences that a reconstruction process has, that is, if I have to demolish this building to build a new one, the budget will double, because first I have to remove this one and it will not be free, isn't it? Then build a new building. The same happens with our education, because it is a false idea that we all in (Angola) speak Portuguese. This is not true. My mother lives with me in my house and my mother does not speak Portuguese. For me to communicate with my mother I have to speak in my language, so my children speak, communicate with my mother in our language, but it's not just that, the country does not have Portuguese as the most spoken language. These statistics are official, they were released in 2012, showing that only 39% of Angolans have Portuguese as their first language. So if we are talking about 39%, then we have 61% who do not have Portuguese as their first language, right? Besides, those 39% who have Portuguese as their first language, we have to study. The study by (Helena Miguel) is there, the study by (Meire Arlinda) is there, and the study by several other people who have already studied Portuguese spoken in (Angola) and it reflects a specific reality that is ours. So if we have this reality and sometimes the statistics fail, from my point of view, what I am saying is that by adopting Portuguese as the language of schooling and as the only language of schooling, we are delaying the country's development, because for those who do not speak Portuguese and go to school, first you have to teach this person Portuguese, right? Destroying the culture they developed and this has costs, that's why in (Angola), you can find a 16-year-old child still in fifth grade. Why? Because of countless problems, among them, failing grades.

Professor, the student does not reach the minimum competencies for approval because he is full of mother tongue "vices":

Professor[1]: No. Besides, Portuguese itself is a language that is discontinuous between school and society. The child goes to school, learns the supposed Portuguese that we have to study, the standard language of (Portugal), which we never manage to speak, I confess. Never. Only a few privileged people can claim to speak the Portuguese of (Portugal). We speak the Portuguese of (Angola), which is not taught in school, it is rejected. And this is a bottleneck, because it is rejected, the student fails, but not because they are not able to master the content, but because the communication tool they have to use is, in principle, very weak for them, they cannot express themselves perfectly in Portuguese and are punished for it. The child cannot pass because they do not master Portuguese. So this problem is very serious because it affects development, burdens the state budget, right? Because then the failures have the consequences they have in budget planning, etc. Until now, we have not yet gained the awareness that we must adopt policies aimed at sustainable development.

And the professor highlights the problem:

Professor[1]: Isn't it? Even at the policy level, our politicians when they speak publicly, for example, the head of state, I am absolutely sure, there are no statistics on this, I have not studied this, but I am fully aware that only 10% of Angolans understand a speech by the president of the republic.

In this scenario of adversity, the professor comments on a positive experience:

Professor[1]: We have, we had the experience in 2013, 2012, I'm mistaken, for the first time we sang the (National Anthem) in national languages. In national languages in (Angola) and from then on our choir group became famous because of this, they had to do diction for some provinces to sing and we received interesting feedback that some people only after we translated the (National Anthem) into national languages understood the content of the (National Anthem). So this anthem exists and to our happiness. We only sang and did not understand what we were singing and we had to translate. We distributed it in the villages, and the members of the villages said "my (God), how beautiful." You cannot sing everything in just one language, no. The motto in our department is unity in diversity.

> *So we can make the anthem for you to sing alone, but when we have to sing (Angola) is a very beautiful country and we have to serve all these languages, because each one of them plays a fundamental role in the whole that is (Angola).*

Throughout the anthropological-linguistic exploratory journey, it is crucial to clarify to my co-enunciator that the second analytical category of Hamel (1988a): social position, prestige, and representation of conflict, enabled us to traverse and dialogue, in an integrative way, with the other analytical categories of Hamel (1988a), namely: structure and characteristics of discursive spaces; oral and written code; the acquisition of languages (or linguistic varieties) of greater and lesser prestige; dialectal variation and contact between languages (problems of classification and the linguistic structure of varieties of greater and lesser prestige—exclusively regarding varieties of the same language), with the aim of composing an analytical framework of language policy and language planning in Angola in an objective and coherent way.

CONCLUSION

The analytical framework compels us to observe the linguistic-cultural scenario as a device that marks/delineates the identity of the Angolan social actor in progress as a dialogical construct, permeated by symbols (signifiers and meanings), by the mirror game, by discourses that engender a process of subjectivation of the individual with the rubric of fragmentation. This process enables the subject's psychic structure to become operational through language, making it possible to analyze specific interconnections in a non-homogeneous way and to understand that the boundaries of ethnic groups shape social life often involving a very complex organization of social and behavioral relations, as noted by Poutignat (2011, p.196).These relations regulate social interactions, assign values through semiolinguistic communication, memories, and the collective unconscious, foster the construction and deconstruction of multiple identities, and, finally, provide us with a cultural mapping of ethnic boundaries. Therefore, the persistence of linguistic and ethnic boundaries in Angola shapes both identification criteria and interaction structures, highlighting the role of language, culture, identity, and discourse in understanding social actors and guiding Linguistic Education.

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CHAPTER 3
MUSIC EDUCATION AND NATIONALISM: JOSÉ AMAT'S PROPOSAL FOR A NATIONAL OPERA SCHOOL IN BRAZIL

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INTRODUCTION

In 19th-century Brazil, the formation of a distinct cultural identity relied not only on the creation of artistic works but also on educational projects capable of sustaining these endeavors. While institutions such as the Brazilian Historical and Geographical Institute (1838) and the Imperial Academy of Fine Arts (1816) already provided clear directives for constructing a national memory in history and the visual arts, music lacked a systematic plan to train local artists. The operatic repertoire in Rio de Janeiro was largely dominated by foreign companies, particularly Italian, which hindered the emergence of a national opera school.

It is within this context that José Zapata y Amat (1818–1882), a Spanish musician, founded the Imperial Academy of Music and National Opera in 1857. More than a purely artistic initiative, the Academy was conceived as an educational project aimed at training Brazilian singers and encouraging composers and librettists to produce operas in Portuguese. This proposal aligned with the intellectual climate of the period, which saw culture as an essential instrument for consolidating national identity.

The Academy's pedagogical methodology was based on the practice of translating and adapting Spanish zarzuelas[2] and Italian comic operas, employed as learning material. These works, being technically accessible, functioned as preparatory exercises for mastering vocal and theatrical performance, enabling students to gradually develop skills in singing, dramaturgy, and musical interpretation. This formative process aimed not only to transmit European techniques but also to encourage creation in Portuguese, preparing the ground for original compositions such as A Noite de São João (1860) by Elias Álvares Lobo and A Noite do Castello (1861) and Joanna de Flandres (1863) by Antônio Carlos Gomes.

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[2]According to Teresa Ferrer Valls: "It took its name from the place where some of the royal festivities were held: the Palace of La Zarzuela, in El Pardo, a hunting and leisure site for the royal family. However, in 1657, when this work by Calderón was performed, the term did not yet have the meaning of a dramatic piece that combines singing and declamation—a meaning it would acquire in the following years. In fact, Calderón did not give his work the name 'zarzuela,' but rather called it a piscatory eclogue" (VALLS, 2015, p.1).

This chapter analyzes the experience of the Imperial Academy of Music and National Opera from the perspective of music education and artistic training. Its objective is to understand Amat's pedagogical proposal as a pioneering attempt to systematize the teaching of singing and lyrical theatre in Brazil, focusing on three main aspects: (1) the context of the Rio de Janeiro operatic scene before the Academy's foundation, (2) the educational methodology employed in the teaching of singing and musical theatre, and (3) the outcomes achieved in consolidating a Portuguese-language operatic repertoire.

1. NATION-BUILDING AND CULTURAL INSTITUTIONS IN IMPERIAL BRAZIL

The idea of a national opera in 19th-century Brazil cannot be dissociated from broader projects of nation-building, which were emerging across cultural and political spheres. Following independence, the Brazilian Empire sought to consolidate its identity through the creation of institutions capable of producing symbols, narratives, and practices that reinforced a sense of collective belonging. The project of "inventing the nation" extended not only to political and economic arenas but also to the arts and education, which were mobilized as essential tools in the construction of a shared cultural memory.

The Brazilian Historical and Geographical Institute (Instituto Histórico e Geográfico Brasileiro, IHGB), founded in 1838 under the patronage of Emperor Dom Pedro II, played a decisive role in this process. By assembling leading intellectuals and supporting the production of official historical narratives, the IHGB became a privileged site for the elaboration of a cohesive national story. Similarly, the Imperial Academy of Fine Arts (Academia Imperial de Belas Artes, AIBA), founded in 1816, promoted the visual representation of the nation through painting and sculpture. In literature, Romanticism emphasized local themes and indigenous figures, providing a symbolic foundation for a national imagination.

Music, however, did not enjoy the same level of institutional support. Unlike painting, sculpture, or literature, the creation of a national school of music—and particularly opera—was not a direct object of state policy.

Portuguese-language operatic production remained scarce and largely depended on private initiatives. The repertoire circulating in Rio de Janeiro was dominated by Italian companies, which considered the city a prominent stop within the Atlantic touring circuit connecting Havana, New Orleans, and Buenos Aires.

It is important to emphasize that establishing a national opera school implied not only composing works in Portuguese but also training performers capable of sustaining these works on stage. From a pedagogical perspective, this required creating the conditions for educating singers and actors able to embody the dramatic and musical dimensions of a work conceived for local audiences. In this sense, the project of a Brazilian national opera was deeply intertwined with the development of educational structures. It was not merely a matter of cultural representation but of establishing a system that would allow Brazilian artists to be trained and recognized within the framework of a national stage.

Thus, when José Amat and his collaborators proposed the Imperial Academy of Music and National Opera, their initiative aligned with a broader intellectual and political context. Like the IHGB and the AIBA, the Academy sought to reinforce national identity through the arts. What distinguished Amat's project was its educational dimension: by institutionalizing musical training, the Academy aimed to prepare a generation of Brazilian performers capable of sustaining an operatic tradition in the vernacular language.

2. DOM JOSÉ AMAT: MUSICIAN, TEACHER, AND ENTREPRENEUR

José Zapata y Amat was a Spanish composer from the Mediterranean coast of Spain, most likely born in Alicante (Valencian Community), where he is currently buried. The exact date and circumstances of his arrival in Brazil remain undocumented, yet his ambitious project of founding a national opera in Rio de Janeiro makes him a particularly intriguing figure. The German musicologist Curt Lange suggested the possibility that Amat arrived in Brazil as a child, a hypothesis that cannot yet be dismissed, as it aligns with the limited information available regarding his arrival.

However, the notion that Amat received his musical training from prominent masters in Paris introduces certain contradictions. If he had indeed arrived in Brazil at a very young age, it would be difficult to reconcile this with his later training in a sophisticated European environment, which likely inspired his vision for a project of such magnitude.

Contemporary Brazilian newspaper accounts depict Amat as an adult recently arrived from Europe, carrying musical scores and substantial experience, seeking opportunities to establish himself in a city teeming with artistic prospects, such as Rio de Janeiro in the imperial period. His persistent efforts to update his address in local newspapers for his music classes also reflect his daily struggle to earn a living. Soon, he amassed a large number of students and organized his own concerts, integrating himself into the social circles of the bourgeoisie and nobility, performing and dedicating some of his works to Empress Teresa Cristina of Brazil. In 1856, he married Luiza Pires, later known as Luiza Amat, a lady of Rio de Janeiro high society and his singing student, who would have a brilliant performance in all seasons of the National Opera from 1857 to 1864. Contemporary announcements in the press provide further evidence of Amat's professional activity:

> *"J. Z. Amat, teacher of singing, piano, and harmony, newly arrived from Paris, has moved to Rua da Misericórdia, No. 16, where he continues to teach, both in schools and private residences."*

> *"D. José Z. Amat, singing and piano teacher, after returning from his trip to São Paulo, continues to reside at Rua dos Ourives, No. 20, upper floor, where he may be found."*

Although his first record in Brazil appears in 1848, offering singing lessons in multiple languages, Amat resided between Uruguay and Argentina from 1853 to 1856, according to the Diccionario de la música española e hispanoamericana.

Research into his career reveals a highly cultured man, fully abreast of musical trends and repertoire, both lyrical and symphonic. His training demonstrates multiple abilities: instrumentalist, composer, conductor, theorist, and principled entrepreneur. He possessed sufficient technique and knowledge to perform as a tenor or conduct a symphony orchestra.

However, his goal was not to commercialize zarzuelas or sell his scores; rather, he aimed to develop the artistic environment around him, respecting local needs and national projects. In each region where he worked, he demonstrated sensitivity to the community's aspirations, leaving sophisticated contributions.

In 1853, upon settling in Uruguay, he directed the Philharmonic Society and promoted the Lieder of Schubert, a repertoire largely unknown in the region. His activity in Argentina is particularly noted from 1855, when he assumed the directorship of the Philharmonic Society, the country's principal musical institution at the time. He also founded a singing school within the Society, later known as the Buenos Aires Conservatory, and established the musical magazine Lira Argentina, promoting musical repertoire and publishing a Musical Grammar for Use in the Buenos Aires Conservatory. These initiatives demonstrate his concern for providing systematic musical education in Spanish, particularly in vocal training and solfège, addressing a significant gap in available pedagogical literature.

José Amat's career was sometimes misrepresented; as Renato Almeida notes in História da música brasileira, he was often portrayed as a military exile fleeing the Carlist movement in Spain. However, no evidence has been found to substantiate this. What is clear is that his artistic training allowed him to start anew in a politically stable environment. Similar examples include Furtado Coelho, a Portuguese military officer who became a music director in Rio de Janeiro and pioneered musical production. In this context, Amat, a Spanish musician with entrepreneurial talent, immersed himself in Rio's artistic circles and pursued the creation of a government-supported national opera school.

The Imperial Academy of Music and National Opera was officially founded in 1857, with its statutes approved by Ministerial Decree No. 2,294 on October 17, 1858, signed by the Marquis of Olinda, Minister of the Empire. Amat served as manager and financial administrator, with a Board of Directors composed of the Marquis of Abrantes, the Viscount of Uruguay, and the Baron of Pilar, and an Artistic Council including Francisco Manuel da Silva, Joaquim Giannini, Manuel de Araújo Porto-Alegre, Dionísio Vega, and Isidoro Bevilaqua.

The Academy initially focused on translating zarzuelas and Italian comic operas into Portuguese, soon yielding its first results with student-composed operatic premieres. Performing operas in Portuguese was itself a major achievement and a spectacle for audiences, whether staging existing works or original compositions. Yet within a few years, the institution faced administrative challenges, leading to its dissolution in 1860 and transformation into the National Lyric Opera, with Amat at the artistic helm for only two years before retiring. Various factors—financial difficulties, shortage of artists, and other challenges—ultimately led to the institution's closure in 1864. After 1865, references to Amat in Rio de Janeiro cease, and after 1867, his presence in Brazil cannot be confirmed.

During its brief existence, the National Opera trained audiences and performers through Portuguese-language lyrical productions, advanced the careers of composers such as Elias Álvares Lobo, Henrique Alves de Mesquita, and Antônio Carlos Gomes, and left a lasting imprint on Brazilian music history. His contributions were recognized internationally, with publications in Spain reporting on his initiative to create a national opera school in Brazil. A contemporary newspaper reported:

> *"We hope that soon we will have a theater for zarzuelas. The entrepreneur is our compatriot, Mr. Amat, who has brought a number of scores from Spain, as he believes Spanish music will better adapt to the country than French, until original compositions are available locally. Mr. Amat himself will perform the tenor roles in his enterprise."*

3. THE IMPERIAL ACADEMY OF MUSIC AND NATIONAL OPERA IN BRAZIL

The foundation of the Imperial Academy of Music and National Opera in 1857 in Rio de Janeiro marked a decisive moment in the development of a national operatic tradition in Brazil. Conceived by Manuel de Araújo Porto-Alegre in collaboration with the Spanish impresario José Amat and Italian conductor Gioachino Giannini, the project aimed to institutionalize musical education and performance within the city's cultural life.

The Academy emerged at a time when Rio de Janeiro was striving to assert its identity amidst the dominance of foreign theatrical companies, particularly those presenting Italian opera, which held widespread prestige and appeal among the urban elite (Castagna, 2003; Lange, 1977) .

Prior to the Academy's creation, the Rio de Janeiro operatic scene was heavily shaped by itinerant Italian companies. These troupes performed works by composers such as Rossini, Donizetti, Bellini, and Verdi, establishing Italian opera as a symbol of refinement and cosmopolitan taste. Alongside these prestigious productions, more modest performances included French vaudevilles and Spanish zarzuelas, which, although considered less elite, were highly popular among broader segments of the population. This combination of imported repertoires created fertile ground for imagining a national lyrical theatre that could engage both trained musicians and a receptive public.

The Academy's methodology emphasized translation and adaptation. Italian comic operas and Spanish zarzuelas were rendered into Portuguese, allowing audiences to access dramatic and musical content while providing pedagogical material for training local singers and instrumentalists (Castagna, 2003). Works such as El estreno de una artista (The Debut of an Artist) inaugurated the Academy's first season in translation. This approach had a dual purpose: facilitating lighter productions that required fewer orchestral and scenic resources, and enabling the participation of local performers who were still developing technical skills.

Gradually, this practice led to the creation of an original repertoire in Portuguese, composed by native or resident Brazilian composers. Among the most significant works were A Noite de São João (1857) by Elias Álvares Lobo, considered the first Brazilian opera in Portuguese, and A Noite do Castello (1860) and Joanna de Flandres (1863) by Antônio Carlos Gomes, who would later achieve international acclaim. Other composers, including Henrique Alves de Mesquita and Francisco Manuel da Silva, contributed works that sought to reconcile European models with Brazilian cultural elements. These productions represent the Academy's most tangible achievement: the establishment of a national operatic repertoire capable of dialoguing with European traditions while maintaining a distinct Brazilian identity.

Despite its promising beginnings, the Academy faced persistent challenges. Financial constraints, reliance on government subsidies, and competition from Italian companies limited its long-term sustainability. Nevertheless, the institution had a profound impact on Brazilian musical history, providing a training ground for singers and instrumentalists, promoting the premiere of foundational works, and consolidating the notion that a Brazilian operatic tradition was both possible and desirable.

By situating the Academy within this broader cultural and musical landscape, it becomes clear that its initiatives were part of a wider movement of adaptation, localization, and negotiation between imported repertoires and Brazilian cultural aspirations. The inclusion of zarzuela in its curriculum exemplified this process, highlighting the genre's versatility and pedagogical value as both a cultural artifact and a tool for nurturing local talent.

4. METHODOLOGIES FOR TRAINING SINGERS IN MUSIC AND DRAMATIC ART

The Statutes of the Academy provide detailed evidence of the dual focus of the institution: on the one hand, musical training (particularly in vocal technique and ensemble work), and on the other, dramatic education, understood as essential for the operatic stage. Article 6 specifies three core classes: (1) singing and choral exercises, (2) singing and ensemble practice of operatic parts, and (3) dramatic art, including proper pronunciation, grammatical comprehension of the text, and the expression of ideas through music and vocal intonation.

This tripartite structure reveals a pedagogy that was holistic, designed to form singers who were not only technically competent but also dramatically expressive and linguistically precise. Unlike the Italian conservatories, which often privileged pure vocal technique and left dramatic interpretation to individual taste or later refinement, the Academy institutionalized the integration of music and drama from the outset. The emphasis on pronunciation and grammatical clarity underscores the nationalist orientation of the project: opera was to be sung in Portuguese, and the intelligibility of the text was not a mere accessory but a central pedagogical concern.

In practical terms, the methodology combined daily vocal exercises with rehearsal of operatic ensembles. Choral practice trained singers in intonation, rhythm, and blending, while ensemble rehearsals provided experience in coordination and stage discipline. The dramatic classes, in turn, sought to mold performers who could declaim and sing with equal effectiveness, bridging the spoken and the sung word—a methodological inheritance from zarzuela, where spoken dialogue alternated with musical numbers.

Amat's pedagogical orientation also drew upon his background in popular song. Rather than imposing the ornamental style of bel canto, which demanded years of training and catered primarily to virtuoso singers, he advocated for a style closer to speech, emphasizing clarity, intelligibility, and expressive declamation. This approach democratized access to operatic performance, making it feasible for locally trained singers to participate in productions without requiring the technical perfection demanded by the Italian repertory.

The Statutes also reveal a carefully structured system of teaching and evaluation. Professors were to be contracted specifically for instruction in the designated classes, subject to strict disciplinary rules. Article 8 stipulates penalties for absences, including deductions from monthly salary, and Article 9 establishes that, in the absence of a professor, the director could appoint substitutes from among contracted artists. This indicates a degree of flexibility but also a strong insistence on continuity of instruction.

Students, for their part, were divided into pensioned and free categories, both subject to rigorous evaluation. Admission required an entrance examination in rudimentary music and singing (Article 14), and students were tested at the end of each trimester (Article 15). Failure resulted in penalties, including dismissal, while repeated failure or misconduct (Article 17) led to permanent expulsion. These rules demonstrate that the Academy was conceived not merely as a performance company but as a genuine educational institution, with a system of progression, assessment, and discipline analogous to that of modern conservatories.

Moreover, the Academy's organization reflected a hierarchical structure in which the director, appointed by the government, oversaw all pedagogical and administrative matters, including the contracting of artists and teachers, the admission of students, and the supervision of classes (Article 4). This centralized control ensured the coherence of the pedagogical project but also placed immense responsibility on the figure of Amat, who had to balance artistic, educational, and financial concerns.

5. JOSÉ AMAT AND THE GENRE OF SONG

José Amat's personal background in music and theatre played a decisive role in shaping the Academy's methodologies. Trained in Spain and deeply engaged with zarzuela, Amat brought to Brazil an artistic vision rooted in the fusion of music, speech, and popular idioms. His involvement with song extended beyond theatrical performance: he composed and arranged popular-style songs, often in collaboration with poets, and promoted a repertoire that blurred the boundaries between art music and popular tradition.

In this sense, Amat represented a departure from the Italian paradigm. Whereas Italian opera was anchored in the cultivation of virtuosic vocal display, Amat's approach was oriented toward accessibility and expressiveness. His pedagogical emphasis on clear pronunciation, grammatical understanding, and expressive delivery was not only a matter of technical training but also an extension of his engagement with popular song traditions, which valued narrative clarity and emotional immediacy over virtuosic ornamentation.

Furthermore, Amat's collaboration with Brazilian poets in the creation of songs and operatic librettos contributed to the nationalizing project of the Academy. By integrating Portuguese-language texts into the curriculum, he ensured that students were not merely imitating foreign models but participating in the creation of a local repertoire. This synergy between music and literature exemplifies the Academy's educational mission: to cultivate artists capable of articulating Brazilian cultural identity through lyrical performance.

The role of popular song in the Academy's methodology cannot be overstated. Popular idioms, often rooted in folk traditions or urban musical practices, provided a foundation for accessible training.

Unlike the highly specialized bel canto exercises, which were technically demanding and culturally foreign to most Brazilian students, popular song offered familiar melodic and rhythmic structures that facilitated learning.

The integration of popular song also had a nationalizing function. By engaging with texts by Brazilian poets and composers, the Academy fostered a repertoire in Portuguese that resonated with local audiences. This was not a rejection of European traditions but a strategic adaptation: zarzuela, with its flexible alternation of spoken and sung passages, served as a model for incorporating popular elements into operatic training, bridging the gap between high art and vernacular culture.

From a methodological standpoint, popular song functioned as a preparatory stage for operatic performance. Students could develop basic skills of intonation, diction, and expression through repertoire that was technically less demanding but pedagogically effective. This gradual progression from popular song to operatic ensemble work exemplifies Amat's pragmatic approach to training, rooted in accessibility, incremental learning, and cultural resonance.

CONCLUSION

The establishment of the Imperial Academy of Music and National Opera in 1857 must be understood not only as an artistic experiment but, above all, as a pedagogical project situated at the intersection of culture, education, and nationalism. Conceived under imperial decree and directed by José Amat, the Academy sought to institutionalize the training of Brazilian singers, actors, and composers at a moment when the local stage was still dependent on itinerant foreign companies and the overwhelming influence of Italian and French operatic traditions. By creating a structured curriculum, introducing examinations, organizing classes in music and drama, and commissioning national repertoire, the Academy inscribed education at the very heart of Brazil's operatic modernity.

The Statutes of 1858 reveal a detailed pedagogical vision. Classes in singing, choral practice, ensemble work, and dramatic art were not mere supplements to performance but systematic disciplines aimed at professionalizing local talent.

The insistence on Portuguese as the language of instruction and performance transformed linguistic clarity and grammatical precision into pedagogical goals. This alone marked a decisive departure from the dominance of Italian bel canto, whose ornamental complexity and linguistic distance excluded most local singers. Instead, Amat and his collaborators privileged accessibility, expression, and intelligibility, cultivating artists who could embody Brazilian cultural identity on stage.

José Amat's personal trajectory illuminates the Academy's distinctive methodologies. Trained in Spain and deeply engaged with zarzuela and popular song, Amat introduced to Brazil an approach that integrated music, speech, and theatricality. His pedagogical practice reflected this background: he emphasized declamation, diction, and dramatic interpretation as much as vocal technique. In this sense, Amat adapted the principles of zarzuela to the Brazilian context, where spoken and sung theatre could serve as preparatory ground for full operatic performance. His choice of repertoire and methods facilitated the gradual training of singers, many of whom would not have been able to master the technical demands of Italian opera but could excel in Portuguese-language works designed for their capacities.

The collaboration with Brazilian poets was another crucial dimension of this pedagogical project. By setting Portuguese texts to music—whether in operatic arias or popular-style songs—Amat created opportunities for students to internalize both musical and cultural lessons. Singing in the national language demanded not only technical skill but also interpretative engagement with literary meaning. The Academy thus functioned as a laboratory for the synthesis of poetry and music, a space where education and artistic creation converged. In this way, pedagogy was inseparable from nationalism: students learned to become both artists and cultural representatives of the nation.

Popular song played an especially significant role within this educational framework. Unlike bel canto, with its emphasis on virtuosity and ornamentation, popular idioms offered melodic simplicity, rhythmic familiarity, and cultural resonance. They served as accessible training material for students while also aligning the curriculum with nationalistic aspirations.

The Academy's use of popular-style works illustrates a pragmatic methodology: rather than importing an entirely foreign pedagogical model, Amat adapted European practices to local realities, thereby ensuring both feasibility and relevance.

The institutional structure of the Academy reinforced its educational mission. Admission examinations, quarterly evaluations, strict rules of discipline, and penalties for absences underscored the seriousness of the training. Students were not passive learners but active participants in concerts and productions, where their education was inseparable from professional practice. Professors, too, were held to rigorous standards, with their teaching closely monitored by the director and inspector. These mechanisms of discipline and evaluation demonstrate that the Academy was conceived as a conservatory as much as a theatre company, embodying an innovative hybrid model for nineteenth-century Brazil.

Although the Academy survived for less than a decade, its impact extended far beyond its institutional lifespan. It provided the training ground and intellectual environment that made possible the emergence of the first Brazilian operas in Portuguese, such as Elias Álvares Lobo's A Noite de São João and Antônio Carlos Gomes's A Noite do Castello. These works, milestones in Brazil's operatic canon, can be traced directly to the pedagogical foundations laid by Amat and his colleagues. The Academy thus occupies a crucial place in the genealogy of Brazilian musical nationalism: it was the seedbed from which later achievements grew.

From a broader perspective, the Academy's methodologies illustrate how music education can operate as a vehicle for cultural transformation. By aligning pedagogy with nationalist aspirations, Amat and his collaborators turned the classroom into a site of cultural invention. Their work demonstrates that education is not merely the transmission of technical skills but a means of shaping collective identity. In nineteenth-century Brazil, where nationhood was still under construction, the Academy offered a model of how art and education could work together in the service of political and cultural goals.

Today, the Imperial Academy of Music and National Opera can be recognized as an early experiment in what we might call "nationalist pedagogy."

Its insistence on Portuguese, its engagement with local poets, its integration of popular song, and its pragmatic adaptation of European models all testify to an educational vision that was as innovative as it was ambitious. José Amat's legacy, often overshadowed by the later fame of Antônio Carlos Gomes, deserves to be reconsidered in this light: not merely as a musician or impresario, but as a pedagogue whose methodologies shaped the course of Brazilian music.

In conclusion, the Academy reminds us that the history of opera in Brazil cannot be reduced to imported Italian models or isolated works of genius. It must also be understood as the outcome of institutional experiments, pedagogical strategies, and cultural negotiations. The Imperial Academy of Music and National Opera stands as a testament to the power of education to transform artistic practice and to contribute to the making of a nation. By training singers, fostering composers, collaborating with poets, and integrating popular traditions into formal curricula, it created the conditions for a Brazilian operatic identity—an achievement that continues to resonate in the historiography of music and education in Latin America.

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