

FORMATION OF LUSOPHONE SUBJECT: AN ANALYTIC EXERCISE IN SONGS^{*}

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Abstract: In this article we present research results that contrast the Lusophone feeling in Brazil and in Portugal concerning to written representations in which are observed cultural-linguistic issues. For doing so, basing on Discourse Analysis procedures, Portuguese and Brazilian authors were studied, representative from the second half of the 20th century, as lyric producers that dialog among them in what concerns to formation of Lusophone subjects.

Keywords: Lusophony. Lusophone subject. Grammatical-linguistic issues.

Minha pátria é minha língua
E eu não tenho pátria: tenho mãe
Eu quero fratria
(Caetano Veloso)¹.

Não tenho sentimento nenhum político ou social.
Tenho, porém, num sentido, um alto sentimento patriótico.
Minha pátria é a língua portuguesa
(Fernando Pessoa)².

* The present article consists of a rereading (reviewed and expanded) of a communication called: "Lusophony: linguistic politics and identity issues" (BASTOS; BRITO, 2006), presented in the Conference *Communication and Lusophony*, at Minho University, Portugal, in October, 2005.

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1 "My homeland is my language/I don't have a fatherland: I have a motherland/I want brotherland" (Caetano Veloso).

2 "I don't have any political or social feeling. I have, though, in a sense, a high patriotic feeling. / My homeland is the Portuguese language" (Fernando Pessoa).

ABOUT LUSOPHONY

In the scope of Lusophone Studies, it is important to point out the place we assume writing this article, adopting the conception of Lusophony³ as a symbolic, *linguistic*, but overall, *cultural*⁴ space. This concept, in our perspective, emerges not as an attempt of a chimerical recovery of a Portugal from the Great Discoveries and holder of a vast Empire. In fact, we assume Lusophony as

[...] a symbolic linguistic, and above all, cultural space within the ambit of Portuguese language and its linguistics varieties, that, in geopolitical terms, embrace countries that adopt Portuguese as native language and official language (Portugal and Brazil) and as official language (Angola, Cape Verde, Mozambique, São Tome and Príncipe and Guinea-Bissau – which form the African Countries of Official Portuguese Language (PALOP – Países Africanos de Língua Oficial Portuguesa) – and Timor-Leste. However, we cannot restrict Lusophony to what national boundaries delimitate. From this way of conceiving Lusophony, we must consider the many communities spread across the globe that constitute the called “Portuguese diaspora or Lusa diaspora” and the locations in which, even if they name Portuguese as a language customary, in fact, it is minimally (if so) used: Macao, Goa, Ceylon, Kochi, Diu, Daman and Malacca. Besides this, Lusophony is inconceivable without including Galicia (LOURENÇO, 2001). Added to this, other regions of Portuguese presence in the past and/or where, relatively, Portuguese is spoken up to these days: in Africa – Annobón Equatorial Guinea, Ziguinchor, Mombasa, Zanzibar; in Europe – Almedilha, Cedilho, The Codosera, Ferreira de Alcantara, Galicia, Olivenza, Vale de Xalma (Spain). This synthesis of Lusophone world – which pursues to gather itself in the notion of Lusophony (even if mythically) – intends to reconcile linguistic and cultural diversities and affinities with the unity that structures the linguistic system of Portuguese language (BRITO, 2010, p. 177).

Concerning to African official status contexts, it is appropriate to refer that they reveal different degrees of dissemination and multiple inter-relations with the language of the many ethnicities that constitute the Angolan space, as well as the Mozambican, Bissauguineense, Cape Verdean, Saotomean, in such a way that there have been constituted specific varieties of Portuguese in each of those realities. Besides this, we point out the situation in East Timor, where Portuguese is the official language together with Tetum (national and working language), in a context that also includes dozens of local languages. That range contributes for the language enrichment that is common to us, and provides to the Portuguese language a transcontinental dimension, propitious to its cultural-artistic disclosure and important to its economic value increase.

A synthesis of the Lusophone universe – that seeks to gather itself in a notion (even if mythically) of Lusophony – intends to conciliate linguistic and cultural diversities as the unity that structures the linguistic system of Portuguese.

3 See: Martins (2006), Brito and Bastos (2006), Brito (2010, 2013) and Bastos Filho, Bastos and Brito (2014).

4 About this defining feature of Lusophony, corner stone in our studies, Martins (2006, p. 56) affirms: “[...] Lusophony can only be understood as a cultural space. And as a cultural space, Lusophony cannot fail to send us to what we can call fundamental indicator of anthropologic reality, that is, to humanization indicator, which is imaginary landscape, traditions and language, that from Lusophony claims itself, and that is, after all, the territory from cultural archetypes, a Lusophone collective unconscious, a mythical foundation from which dreams are fed.”

Therefore, as we have already referred, a possible description presents a geographic dimension of Portuguese language distributed in multiple spaces, in an extensive and discontinuous area and, that, as any living language, presents itself internally characterized by the coexistence of various standards and sub-standards. Those, naturally, diverge in a more or less marked way in one or other aspect, in a differentiation that, though it does not compromise the system unity, enables us to recognize different uses inside each community (BRITO, 2013, p. 12).

In this overall context, the intercultural communication that Portuguese language propitiates leads to knowledge of specifying aspects from the various cultures from which that language can reveal. In a globalization atmosphere and in a growing influence from *mediatization*, cultures interconnect themselves, and the pursuit for common traits achieve greater importance. Thus, it is remarkable the synch which unites and mixes the ones who are ideologically Lusophones: all the more in Portuguese language addresses, beyond nationality, cultural modes are vigorously marked by globalization principles: “Lusophony problems and statement of a communitarian identity established in language surpass linguistic factor and convene governments, NGOs, civil society etc.” (SOUSA, 2000, p. 306-307), by diversification: “recognizing heterogeneity of each reality in the countries that compose Lusophone community and that, from Portuguese point of view, are marked by elements which are not from Portuguese origin” (SOUSA, 2000, p. 306-307) and by relativism: “implying that Lusophone community, due to diversity of each reality, is uneven and very little cohesive” (SOUSA, 2000, p. 306-307).

The cultural space represented by that Lusophony constitutes itself in a space marked by the language use, but also by uses and common cultural customs, capable of promoting essential bases for a fertile environment for inter, trans, plural and multi-cultural communication, notably when these bases are common. We assume, therefore, the fact that Lusophony “cannot be a utopia, nor a chimera, or just the wish of someone. Lusophony must be a little of everyone, from and for us all, without being exclusively of anyone” (BRITO, 2013, p. 122).

Focusing Brazil, land of multiplicities, we can feel, in this beginning of the 21st century, a continuous presence of a cultural effervescence in which Americans, Europeans, Africans and Asians mix themselves to the feeling of Brazilian nationality by adopting a Portuguese language which follows patterns imposed by a linguistic policy dragged since the 16th century. This policy was decisive for a linguistic unity between Brazil and Portugal, and caused the strengthening of Portuguese language in Brazilian territory.

We still must mention the diversity present in contexts where Portuguese language is spoken, considering as Gomes de Matos (2001, p. 93) affirmed that variation is primarily stylistic and characteristically identified by means of designations of supranational collective varieties (the Portuguese language), by national varieties (Brazilian Portuguese, Portuguese from Portugal, from Mozambique, from Timor etc.), by regional varieties (Portuguese from Brazil’s northeast, Minho, etc.), by local varieties (Portuguese from the city of São Paulo, Lisbon etc.) and by other varieties recognized socio-linguistically. That, doubtlessly, embraces all interaction manifestations among Portuguese speakers and points out to plural

richness and linguistic unity of this language spoken by nearly two hundred and fifty million speakers worldwide.

Within this context, the present article report results from researches that compare the Lusophone feeling in Brazil and in Portugal concerning to written representations in which are observed cultural-linguistic issues. In focus, on the basis of Discourse Analysis procedures, Portuguese and Brazilian authors were studied, representative from the second half of the 20th century, as lyric producers that dialog among them in what concerns to formation issues of Lusophone subjects.

We have selected for the analyses the lyrics: *A Carta* by Renato Russo and Erasmo Carlos, and *Postal dos Correios* by João Monge and João Gil (appended). Both belong to the standardized discourse genre of a cultural, socio-political interchange materialized by a letter, characterizing close personal relationships: the first reveals a love bond and the second, a family relationship. Both letters, representing that discourse genre, characterize the Portuguese and Brazilian peoples in their *habitats*, revealing their form of address in relation to the other. As for the composers, they dedicated themselves to the popular music: the Portuguese turn themselves to the traditional Portuguese music, with songs that intend to portrait trajectories dotted of simplicity from Lisbon dwellers, and the Brazilians turn themselves to breathtaking moments lived in the second half of the 20th century, the 70's and 80's, respectively, pointing to Portuguese-Brazilian everyday behaviors in what concerns to love feelings in a family, or between lovers.

Considering the *corpus* selected sufficient in its own significance to the analysis, we bring some further reflections for what we propose.

LINGUISTIC-CULTURAL CONJECTURES

Starting from the assumption that Brazilian cultural identity forgery is, in fact, derived from a movement that started in the 16th, incited in the 17th, and assimilated in the 19th century, we perceive a contribution in order to us to affirm that Brazilian people, Portuguese speaker, has its own characteristics as a people that recognizes its identity as part of a Lusophone space constituted by different realities.

It is worth mentioning, firstly, that at the time of colonization, the Portuguese policy (and from the European metropolis in general) was of imposing its language to dominate the colonies. Therefore, the valid posture, especially in the 16th and 17th centuries, was imposing the Portuguese language; secondly, the settlers sent for the new lands were those who co-opted by the State could carry on the expansionist policy, which would strength the metropolis in promising lands recently conquered. Lastly, the priests sent for evangelizing, being part of the State ideological apparatus, and thus reproducing the dominant ideology, would turn their eyes to the emergence of the extent of the new nations.

This situation of language imposition by the authority obtained and perpetuated along the centuries, stablishing a functional hierarchy inherited from an aristocratic society in which knowledge and its dissemination constitute distinctive traits of privilege and respectability alongside a social group, lasted until the 21st century. Reflecting on this question, we suggest that this hierarch

relation should be rethought by means of a new way of reading Lusophone texts in which new paths will be delineated for an international sociolinguistic, privileging the intrinsic dialogism in cultural aspects.

Concerning the Lusophone issue, it is appropriate to highlight the necessity to establish an equality link, in a supranational space of language and culture, reminding that Portuguese language belongs to all its speakers, without the existence of a Lusophony “master” – “if we want to provide meaning to the Lusophone galaxy, we must live it, as far as possible, inextricably Portuguese, Brazilian, Angolan, Mozambican, Cape Verdean, or Timorese” accentuates Lourenço (2001, p. 112). With this approach, we have been studying for more than a decade, those who use the Portuguese Language as a common denominator of Lusophony, system of linguistic-cultural communication in language scope and its varieties (diatopical, diamesic, diastratic, diaphasic); here, particularly, we will deal with two examples in context of Portuguese as mother tongue.

In this Lusophone discursive universe, by means of Portuguese language, linguistic materiality, there are forged behaviors from Portuguese and Brazilians that, in their own space, reveal various concerns, molding cultural issues of a cultural identity to be analyzed through discursive deictics and ideological and discursive formations present in the discourses from the selected *corpus*.

Basing ourselves on the theorists Bakhtin (2002) and Maingueneau (1997) to unravel the writer’s posture about linguistic issues in the first half of the 20th century, we will pay close attention to the conditions of production, considering here the text as a place of conscious manifestation, in which a man properly organizes, according to the circumstance which contextualizes his discourse, the expression elements available for him for conveying his discourse.

THE COMPOSITIONS, THE LANGUAGE, THE MEANINGS

We start searching in *Postal dos Correios* the elements of expression that, organized by the subject in an informal creative way, emphasize the family relationship in “*Dear Mom, dear Dad. How is it going?*”⁵, in which the form of address *Dear* reveals the necessary care handling with parents in a Portuguese family which, according to one’s ideological-cultural formation, demands reverence and delicacy with one’s parents, following a non-questionable hierarchy in which the oldest have priority to the youngest, that must show them attention, respect and obedience. The next sayings “*We are as God wishes / On the least worst days / There it comes one day when we have more to do*”⁶ express the place of subjectivity (*we are*) and the discourse, as a reflex from the conditions of production, unravels an attachment to old beliefs, in a demonstration that Catholicism is, as a determinant cultural trait of an inexorable destiny, marked by *God’s plans (We are as God wishes)*.

The themes inexorability of destiny and acceptance of everyday life, present in Portuguese-Brazilian culture as part of the discursive formations existing in the social formation at issue, just as well are manifested in the subject’s saying by means of figures of speech *easygoing days* and *no troubles – perform sporadic activities*. Thus, as far as we analyze such manifestations determined by

5 “*Querida mãe, querido pai. Então que tal?*”

6 “*Nós andamos do jeito que Deus quer / Entre os dias que passam menos mal / Lá vem um que nos dá mais que fazer*”.

the ideological formation there present, we affirm that the discourse is not only unique and unrepeatable, but also takes other forms from others discourses from the Lusophone space.

All discursive manifestation shows mechanisms from the social formation with its projection rules establishing the relationship between the real situations and their representations. Therefore, concerning the communicational-interactive situations, we must point out: the conversation inductor *but* and the verbal locution *let us speak (let's speak)* linked to orality in presence in a written text ("*But let's speak about much better things*"⁷). This space of social representations constitutive of discursive signification brings us to a family relationship in which the actors of the enunciation take part jointly in the same situations in which the same subjects act (*Laurinda and the young man*). The actions performed by the subjects reveal, in the discursive formation, the position of woman – seamstress, with household chores, considered underemployment in working relations ("*Laurinda makes customized dresses*"⁸) –, and the position of man – computing student who wants to conquer a modern profession with excellent perspectives. Most of the young people see this job as the modernity, the future, the only possibility of entering in "knowledge", in the modern labor market and in a successful society ("*The young man studies on the computer / They say it is a good prospect job*"⁹).

In the fragments above, we realize the social representation of the speakers in the discursive manifestation, in the determined context, leading us to the conditions of production. That is, the speaker-subject occupies a place in society, as well as the listener-subject, both being part of the significance, inhabiting places that are spaces of social representations, establishing sense relations with other discourses and pointing out to them. As for that positioning, we can see a mistake revealed, as only the social subjects who really acquire knowledge can manage to climb promising social positions, once we must consider the conception that knowledge acquisition by means of virtual communication is a big mistake. Receiving a great amount of information through digital means, without the correspondent cognitive effort of broadening world knowledge, cannot assure one's knowledge acquisition.

Therefore, the subjects who are constitutive of the speech are ideologically marked, obeying, according to Fiorin (1995, p. 28), "a number of ideas and representations that serve to justify and explain the social order, the conditions of men life and the relations they maintain with other men." Thus, we realize on the next sayings: "*The package has arrived just well here / By the "express" that stopped in Piedade / Wheat bread and sausage for snack / There is always a way of minimizing the longing*"¹⁰, each subject (the one who has sent the letter and the one who has received it) inserted in a determined social class with his/her world perspective, ideological formation (IF) which always correspond to his/her discursive formation (DF) that materializes that world perspective. The words *Here* and *just well*, typically from Portugal, besides the place of stop

7 "*Mas falemos de coisas bem melhores*".

8 "*A Laurinda faz vestidos por medida*".

9 "*O rapaz estuda nos computadores / Dizem que é um emprego com saída*".

10 "*Cá chegou direitinha a encomenda / Pelo "expresso" que parou na Piedade / Pão de trigo e linguiça pra merenda / Sempre dá para enganar a saudade*".

Piedade, the foods that are part of Portuguese everyday life (*wheat bread and sausage for snack*), and the way of affirming the difficulty of being far away from the family, having the necessity of fooling the unpleasant feeling we have when in that situation (*the longing*) – *There is always a way of minimizing the longing* – are all manifestations in which the DFs determine what to say, just as well as the IFs impose what to think, as the subject is subjugated by the discourse. That reflects, in its enunciated instance, the ideological marks that reflect themselves in the DFs, constituting different effects of meaning between the speakers. The DFs, as we know, refer to memory, to the already spoken, provoking a reorganization from the discursive elements, redefining or redirecting the language senses, while the IFs refer to ideology, seen as a number of ideas that govern principles, morale, customs and the way men communicate with themselves, with the others and with the world.

In fact, that formations are manifested by the subjects by means of the language, national institution of the various Lusophone communities, that must be preserved by the society members and that allows the mutual understanding in an effective present use, letting be understood in the following volitional attitude: *“I hope you don’t long to send / News when the post comes back”*¹¹, the need of receiving recent news by the traditional means of communication: the letter. Being aware that the tendencies of a time are incorporated in the commentaries, observations and postulations of the speaker, we can mention that the ideological marks are indicative of an “individual consciousness [that] is a socio-ideological fact” (BAKHTIN, 2002, p. 35). That reveals the common things between the speakers I / YOU, present in the text, subjects that have the local knowledge that they are interested in; they talk about some possessions (*river and olive trees*) common among them: *“Is the river fine or is it going to dry / How are the olive trees from candeio?”*¹².

In continuity, we have a generation of effects of meaning taking place at the level of verbal interactions linked to situations lived by the social group of the speaker who, compromised with the family relations, affirms having dealt with all the expected domestic affairs in an interaction accomplished by the standardized discourse genre of a socio-cultural exchange. That exchange materializes itself by the letter and characterizes close personal relationships. The speaker sends “greetings” for those who are the bonds among the interlocutors: *“I have nothing more to write / Greetings to our folks”*¹³. The completion of the interlocution is done by the remission to the interdiscursivity issue as a process of incessant reconfiguration in which a discursive formation is led to incorporate elements that were constituted in advance, and produced out of it. That is provided by a warm greeting and the possibility of a future reunion in a moment of universal confraternity: *A hug from this one who really wants to see you / I’m capable of turning up by Christmas*.

We can notice the constant socio-ideological ballast in the work of fiction at issue (song lyric) revealer of the necessity of registering one’s own feelings in the socio-familiar relations, in what refers to the distance among the speakers.

11 *“Espero que não demorem a mandar / Novidades na volta do correio”.*

12 *“A ribeira corre bem ou vai secar? / Como estão as oliveiras de ‘candeio?’”.*

13 *“Já não tenho mais assunto pra escrever / Cumprimentos ao nosso pessoal”.*

Those sayings refer to a number of possible discourses from numerous conditions of production, observed in many other works belonging to the same discursive genre. Thus, we realize the social representation of the speaker as a spokesperson of common formulations in situations of that nature. That leads us to affirm the position of the subject revealed by the following traits that attest his / her sayings, in a specific moment: first person / second person (also by means of vocative forms) in the present tense (“*Dear Mom, dear Dad / We are as / But let us speak / I hope you don’t long to / I have no longer / to our folks / A hug from this one who really wants to see you / I’m capable of turning up by Christmas*”). Those linguistic marks, constant in the discursive materiality point out to the relationship between the situation and its contextualized representation.

Lastly, tracing Buescu (1992), the definition of Portuguese nation specific physiognomy in the great geographical space of Latinity integration and “Europeanizing” in which education, understood together with culture, assured and guarantees the cultural values transmission, intrinsic in each saying from the text brought to analysis. In this perspective, according to Martins (1998), the view that the cornerstone of sociologic rationality are the social practices which allow that we turn our attention to the subjects who use the language inside a certain social field which has asymmetric relations in which the signs mean something.

Now we turn our attention to the pursuit, in *A Carta*, of expression elements that, organized by the subject in an affective and informal way, points out the love-friendship relation of the interlocutors as in “*I write you these roughly traced lines, my love*”¹⁴. The second person (YOU), expressed by *you* and in the way of the vocative treatment *my love* reveals, in the relation to I, expressed in *I write* and in *my*, the adequate care to a Brazilian man / woman relationship that, according to his / her cultural-ideological formation, demands the tender and delicacy with his / her loving partner. The next saying: “*Because longing came visiting my heart*”¹⁵ denotes the subjectivity place (*my heart*) and the discourse, reflex of conditions of production, reveal the attachment to relationships that propitiate proximity, because, if there is distance, the feelings are of longing. That situation has been already pointed out in the Portuguese text here analyzed, once that feeling – “*longing*”¹⁶ – is considered as a cultural distinguisher of Latin cultures in general, and from the Lusophones in specific, showing itself as passion revealer, that reinforces itself with distance, hurting the involved pairs.

In the next formulations: “*I hope you forgive my little mistakes, please / In the sentences of this letter that is a token of affection*”¹⁷, concerns to the standardized Portuguese language are manifested, in a feeling of respect to the language and to the person who is reading the letter, as the speaker asks for forgiveness of the interlocutor because of *the little mistakes* that s/he might have made. The speaker continues to show affection, that shows itself as a strong cultural trait determinant from the cultural relationships in the Lusophone space and in a prejudicial attitude towards the language, as he apologizes for any “deviation” from the standard norm that s/he might make, s/he

14 “*Escrevo-te essas mal traçadas linhas, meu amor*”.

15 “*Por que veio a saudade visitar meu coração*”.

16 “*Saudades*”.

17 “*Espero que desculpes os meus errinhos, por favor / Nas frases desta carta que é uma prova de afeição*”.

continues using the verbs in second person singular, according to some Brazilian linguistic manifestations of certain regions of the country, already in an alteration process of the use of the second person with the verb conjugated to the third person, in the end of the 1970's.

The themes of one-sidedness in love and hope for the future, present in the Portuguese-Brazilian culture as part of discursive formation existent in social formation at issue, also manifest themselves by the sayings of the subject by means of these statements: "*Maybe you don't read it, but maybe you might even give me / Immediate response calling me sweetheart / But what matters to me is to confess once again / I cannot love anyone else but you in this life*"¹⁸. Thus, as far as we analyze those manifestations determined by the ideological formations there present, we can state that each subject inserted in each social class has one worldview, being that his / her ideological formation to which always corresponds a discursive formation that materializes that view of the world.

Sequencing, we have a generation of effects of meaning manifested in the verbal interaction connected to love situations lived by the speaker inserted in his / her social group and compromised with men / women relationships "*How long ago have I read in your eyes / the beautiful life I dreamt / And I have the impression that I have already seen pass / A year without seeing you, a year without loving you*"¹⁹. In those passages, the reading in his / her eyes is brought as a possibility to know the feelings of the loved subject. Besides that, there is the conviction of capturing certainties in relation to a future without problems, filled of successful actions in an interaction in which the speaker addresses the interlocutor by means of the already mentioned standardized discourse genre of a social-cultural exchange, materialized by the letter. Therefore, a personal relationship with temporal distancing is characterized, in that the I, manifested by *I read, I dreamt, I have* and *I have already seen* in the first person singular, accomplishing an action with the intention of acting upon a YOU, materialized by the possessive personal pronouns of second person singular *your eyes, seeing you* and *loving you*. That process in which the subject-author uses words filled of common-sense ideologically marked by a period of political repression, taking positions and exerting roles according to everyday situations lived in that specific moment, stablishing itself, thus, as a historic-social product revealed as sentimentalist, when we only mention the affective relations.

Affectivity, characteristic of Lusophone subjects, presented in the most various affectivity relations (familiar and dating ones) show themselves in the following sayings: "*When I felt in love with you I didn't realize / it was only enthusiasm / And in conclusion, my love, I'll sign / From always, always yours Erasmo*"²⁰. Specifically, in that text, the presence of an I and a YOU is noticed by the presence of the pronouns *I, you, you* and *yours* and by the verbs *felt in love with* and *will sign* revelatory of a Portuguese-Brazilian way of being.

18 "*Talvez tu não a leias mas quem sabe até darás / Resposta imediata me chamando de meu bem / Porém o que me importa é confessar-te uma vez mais / Não sei amar na vida a mais ninguém*".

19 "*Quanto tempo faz que li no teu olhar / a vida cor-de-rosa que eu sonhava / E guardo a impressão de que já vi passar / Um ano sem te ver, um ano sem te amar*".

20 "*Ao me apaixonar por ti não reparei / que tu tiveste só entusiasmo / E para terminar, amor, assinarei / Do sempre, sempre teu Erasmo*".

IN CONCLUSION

The plurality of senses and feelings that the word Lusophony suggests needs the recognition of the historic-cultural image of each of the spaces from called “Lusophone community”. This way, in a geographically disperse context, multi- and plural-cultural, with various linguistic systems and of different Portuguese rules, it is only possible to conceive a legitimate Lusophone community when we accept itself as multiple and when independent voices are distinguished and respected in them (BRITO, 2010). Thus, meeting significances and common paths, within the Lusophone scope, also means sharing and respecting multiple and distinctive voices – exercise that we have presented here considering the Portuguese and Brazilian contexts. Similarly, we evoke Fiorin, from whom Lusophony just as well makes sense when understood, consented and lived as a community without hierarchies, guided in equality:

In order that Lusophony be a meaningful symbolic space for its dwellers, it is necessary that it be a space in which all linguistic variations be respectfully treated on equal terms. [...] Evidently, Lusophony has its origins in Portugal and that is necessary to be admitted. However, what is expected in the building of the Lusophone enunciative space is the community of the equal, who have the same origin. Defending the idea of a meaningful Lusophony represents, at least, the search for an integration between unity/variety, recognizing that there are many “owners” of the Portuguese Language. Assuming the idea of cultural diversity/plurality as inherent feature to the concept – that if one does not want to take the plunge of Lusophony abdicate of a real symbolic significance and that it can be made of in an empty speech space of a non-sense political jargon (FIORIN, 2006, p. 46).

We perceive ourselves before language marks that are, above all, cultural phenomena that affect the way of living of a culture in the same way that they proceed from them. That reveal us, by means of song lyrics of popular songs, the identity facets pertaining to supra nationality, nationality and local, which constituting elements to the concept of social reality marked by unit and difference. In this sense, the linguistic phenomenon integrates itself to the social practice, to the communicative everyday dynamics, to the community discursive necessities that share the same reality, outlining, in the Lusophone space, multiplicities which form a great and effervescent cultural “melt pot”.

FORMAÇÃO DO SUJEITO LUSÓFONO: UM EXERCÍCIO ANALÍTICO EM CANÇÕES

Resumo: Neste artigo, apresentamos resultados de pesquisas que contrastam o sentimento lusófono no Brasil e em Portugal quanto a representações escritas em que se observam questões linguístico-culturais. Para tanto, com base em procedimentos da Análise do Discurso, estudam-se autores portugueses e brasileiros representativos da segunda metade do século XX, produtores de letras de músicas que dialogam entre si no que concerne à formação dos sujeitos lusófonos.

Palavras-chave: Lusofonia. Sujeito lusófono. Aspectos linguístico-gramaticais.

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APPENDIX**POSTAL DOS CORREIOS – JOÃO MONGE E JOÃO GIL**

Querida mãe, querido pai. Então que tal?
 Nós andamos do jeito que Deus quer
 Entre os dias que passam menos mal
 Lá vem um que nos dá mais que fazer

Mas falemos de coisas bem melhores:
 A Laurinda faz vestidos por medida
 O rapaz estuda nos computadores
 Dizem que é um emprego com saída

Cá chegou direitinha a encomenda
 Pelo “expresso” que parou na Piedade
 Pão de trigo e linguiça pra merenda
 Sempre dá para enganar a saudade

Espero que não demorem a mandar
 Novidades na volta do correio
 A ribeira corre bem ou vai secar?
 Como estão as oliveiras de “candeio”?

Já não tenho mais assunto pra escrever
 Cumprimentos ao nosso pessoal
 Um abraço deste que tanto vos quer
 Sou capaz de ir aí pelo Natal

Um abraço deste que tanto vos quer
 Sou capaz de ir aí pelo Natal

A CARTA – RENATO RUSSO E ERASMO CARLOS

Escrevo-te essas mal traçadas linhas, meu amor
 Por que veio a saudade visitar meu coração
 Espero que desculpes os meus errinhos, por favor
 Nas frases desta carta que é uma prova de afeição

Talvez tu não a leias mas quem sabe até darás
 Resposta imediata me chamando de meu bem
 Porém o que me importa é confessar-te uma vez mais
 Não sei amar na vida a mais ninguém

Quanto tempo faz que li no teu olhar
 a vida cor-de-rosa que eu sonhava
 E guardo a impressão de que já vi passar
 Um ano sem te ver, um ano sem te amar

DOSSIÊ

Ao me apaixonar por ti não reparei
que tu tiveste só entusiasmo
E para terminar, amor, assinarei
Do sempre, sempre teu Erasmo

Recebido em dezembro de 2015.

Aprovado em fevereiro de 2016.