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## **Instrumentos musicais nas línguas bantu e a herança no português do Brasil**

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## THESIS SUMMARY

This study, which focuses on the vocabulary of musical instruments in Bantu languages and their inheritance in Brazilian Portuguese, aims to describe, compare and analyze the reflexes corresponding to existing themes in the Bantu lexical reconstructions reference base (BLR3) and new proposals for themes related to musical instruments belonging to the four families: aerophonic, chordophonic, idiophonic and membranophonic. The results reveal the historical diffusion and the cultural (musical) environment in the proto-Bantu era. In this context, the reconstructed and/or proposed etyma were compared with the Bantu words found in Brazil for general musical instruments, in order to confirm and locate their starting point.

The interest in investigating the vocabulary of musical instruments in Bantu languages and their relationship with the Portuguese spoken in Brazil was justified by the contributions made to the reconstruction of proto-Bantu, through etymological searches, and by realizing that, after the Atlantic slave trade (16th to 19th century), questions about African influences on Brazilian Portuguese have been discussed, but mostly based on old documents that always have the same gaps (Bonvini 2014). In this sense, as this research deals with a specific vocabulary, based on a significant amount of current linguistic data, some key questions guiding this research were raised:

- What types of Bantu themes deal with the vocabulary related to musical instruments?
- What are the levels of depth, predominant nominal classes and semantic motivations of most of these themes?
- What are the linguistic contributions to Brazilian history in terms of Bantu influences in the context of musical instruments?
- In which regions of the Bantu domain are the themes that correspond to Brazilian Bantuisms concentrated?

Throughout the thesis, we sought to answer the guiding questions according to the information obtained from the survey of current linguistic data.

The methodology used was bibliographic in nature and was supported by the specialized collections of the libraries (Linguistics and Ethnomusicology) of the Royal Museum for Central Africa (MRAC - Tervuren, Belgium). Using the comparative method, a research technique in historical grammar that consists of comparing the words and grammatical structures of languages that have a common origin, it is possible to explain whether a language belongs to a particular family and to determine, by deduction, the characteristics of the ascendant language common to a group of languages. The data was collected from various sources (linguistic and non-linguistic). Therefore, it is important to remember that errors of interpretation are possible. Regarding the problem, some general descriptions can be found on the grouping tables, such as: “musical instrument”, “type of instrument that is played with the fingers”; in this sense, the work of comparing the data and consulting the literature, referring to musicology, helped in the identification of some types of musical instruments, as well as in the direction of some suggestions for the origin of the names. The examples include Laurenty (1960, 1972, 1974, 1995, 1996, 1997); Gansemans (1978, 1980, 1988, 2008); Boone (1936); Bastin (1992); Redinha (1984); Kubik (2014); Jadinon (2012, 2016, 2017); Söderberg (1956); Sallée (1985); Fryer (2000); Hulstaert (1935); Le Bomin (2004, 2005); Cloarec-Heiss (1999); Rivière (1999); Schaeffner (1933, 1936); Shaffer (1977); Swiderski (1970), Van Thiel (1977), Matiure (2013), Tracey (1972), Fürniss (1993).

As for the directionality of meanings and also the suggested origins of some themes, this study based its discussion on Bréal (1897), Benveniste (1954), Bastin (1985), Schadeberg (2006), Bostoen & Bastin (2016), Fleisch (2008), Grzega & Schöner (2007), Urban (2014), Fortune (1962), Dingemanse (2012), Childs (1989, 1994), Langa (2003) and Nhampoca (2021).

This thesis is structured in four chapters. The first contextualizes the study by briefly discussing anthropological generalities regarding musical instruments, highlighting, for example, categorical division and subdivision (Brancour 1921); discoveries regarding the first flutes made from bird bones (Buisson, 1990); particularities of a type of spiral musical horn, made from horns of different antelopes, found in the eastern region of the Bantu domain (Ganseman, 1988); theories as to the origin of the name “berimbau” (Shaffer 1977), (Kubik 2014), which designates the same kind of monochord instrument found in Brazil under other names, *lungungu*, *mongongo* and *egobore*; a kind of arched harp, considered sacred, found in Gabon (Jadinon, 2017), the general classification according to Hornbostel & Sachs (1914).

The second chapter takes an onomasiological approach to the existing and proposed themes aimed at highlighting various names referring to the aerophonic, chordophonic, idiophonic and membranophonic families and, where possible, indicating their origins. The research identified some themes, among existing and proposed, with a general distribution, others were attested in certain regions (for example, the northwest region, some with an essentially western attestation, others more eastern, sometimes with an indication of motivation). It was also possible to identify zonal themes with attestations other than Bantu.

The third chapter presented the comparative conclusions resulting from the linguistic analyses and discussions regarding the vocabulary under study in the Bantu-speaking world. In this context, it revealed some processes of lexical creation applied to musical instrument names linked to verbal derivation, ideophonic derivation, metonymic process and metaphoric process. With regard to verbal derivation, the research revealed that many names are motivated by the particular playing action of the instrument, as well as other beginning characteristics. In relation to ideophonic derivation, the research highlighted some principles with a monosyllabic structure with onomatopoeic characteristics, involving wind and percussion instruments. In the metonymic process, the emphasis is placed on expansion and

specialization of meaning (with class changes and variation), matter and object (with and without class changes and variation).

The fourth chapter discusses the Bantu influences on Brazilian Portuguese in relation to the vocabulary under study, firstly by reflecting on the awareness of the importance of studying African culture; Thus, the first studies on African influences were emphasized, highlighting the pioneering theories of Macedo Soares (1942), Mendonça (1933/2012), Raimundo (1933) and Silva Neto (1950). In this scenario, the authors' conceptions guided the discussions about the formation of the Brazilian Portuguese language and, consequently, the African influences. Based on the ideas recorded in the sources, new studies have emerged which have continued the investigation of African Bantu influences; in this field, the works of Castro (2001), Lopes (2003), Fiorin & Petter (2014) and Angenot, Angenot V. & Maniacky (2013) were crucial. The latter was the basis for identifying the Brazilian Bantu words referring to the vocabulary of musical instruments, which were then matched with Bantu themes, using the classification criteria established by Maniacky (2009): themes with an expansive distribution covering Angola and the coastal regions of the two Congos; themes with a restricted distribution covering Angola and the coastal regions of the two Congos; themes with a distribution outside Angola and the coastal regions of the two Congos; and themes with a wide distribution (at a proto-Bantu level).

According to the distribution and location of Brazilian Bantu words in the Bantu domain the study showed an expansive linguistic distribution covering Angola and the coastal regions of the two Congos for themes corresponding to five words: cucumbi [kukũm'bi], xaque-xaque [ʃaki ʃaki], chinguvo [ʃĩᵑ'guvu], mucubile [muku'bilɪ] and quiçango [ki'sãᵑgu] which, respectively, come from °-kòmbí, °-caka, \*-gùbú and °-kúbúdu and °-càngò. With a restricted linguistic distribution, but also covering Angola and the coastal regions of the two Congos, themes which gave rise to five words: puíta [p'wite], mulungu [mulũᵑ'gu], pungues [pũᵑ'gis], urucungo [uru'kũᵑgu], mondo [mõᵑdu] and quiçanga [ki'sãᵑgɛ], corresponding respectively to °-pùtã, °-dòngò, \*-pòngì,

°-gúngu, °-jónðò and °-cángá. With linguistic distribution outside Angola and the coastal regions of the two Congos, three words: ritumba [ri'tũ<sup>m</sup>bɛ], gobo [ˈgobɔ] and xequerê [ʃeke're], coming from \*-túmbá, °-gúbɔ and °-céké; however, for the first two mentioned, reflexes of corresponding themes were found in the eastern coastal region. With wide linguistic distribution in the Bantu domain, five words: angoma [ã<sup>o</sup>l'gomɔ], marimba [ma'rĩ<sup>m</sup>bɛ], gunga [ˈgũ<sup>o</sup>ŋɛ], sansa [ˈsã<sup>n</sup>sɛ], quiçanje [ki'sã<sup>n</sup>ʒɪ] which correspond, respectively, to the themes \*-gòmà, \*-dìmbà, \*-gùngà and \*-cànjí.

The analysis on the results of this research, according to the table of linguistic distribution of reflexes and as per the phylogenetic classification proposed by Grollemund *et al.* (2015), allowed us to highlight eleven themes with degrees of depth at the proto-Bantu level. The themes are: 1) \*-jígá - a theme with “timid” dispersion corresponding to the languages located in the central-west and east of the Bantu domain. The minimal attestation, referring to the other regions, is justified due to the domination of several synonyms which sometimes come from a well-distributed verbal form from which derives the name of the instrument motivated by the action of execution “blowing”; 2) °-dóódi - a theme with wide distribution, with diffusion in the southwest and east regions, of deverbative origin. 3) °-gìmbí - attested in the northwest and central-west, presenting the phenomenon of osculance, from which derives the construction °-kìmbí, based on borrowings from some languages of zone C, which spread in the southwest and eastern Bantu; 4) °-gudu - proposal of a general theme attested with dispersion covering all regions of the Bantu domain, of ideophonic origin and intermediate verb; 5) \*-gùngà - reconstructed theme, attested in all regions, mainly in the west-west and south-west; 6) °-gédé - proposed theme that derives from the totally reduplicated form °-gédégédé, also a form with partial reduplication, another with metathesis, attested throughout the Bantu domain, but with minimal attestations in the north-west and central-west, due to the occurrence of innovations in these regions ( for examples, °-bènge, attested in the north-west and central-west. °-bènge, attested mainly in zone A (groups 30, 60, 80

and 90); °-dúnjá in zone C; 7) \*-túmbá - theme with dispersed distribution in the Bantu area, designating drum (esp.), except in the west-west region); however, this is explained by the occurrence of another theme in this region, °-dòngù (zones B, C, H), due to its ideophonic origin with an intermediate verb. In the northwest, the theme has minimal attestation, due also to another innovation, °-dùmù (zones A, B, C), also deverbative; 8) \*-dìmbà - general theme designating three types of idiophonic musical instruments; the first meaning is “slit drum”, with minimal attestations in zones A and B, due to the existence/resistance of reflexes of the older theme °-gudu; the second is “lamellophone”, whose correspondences name a third version of the instrument with attestations spread from west to east, but with gaps, justified by the reflexes of °-gìmbí and \*-cànjí; and finally, the third meaning is “xylophone” with wide diffusion, except in zone A, due to the attestation of reflexes of the \*-jángá theme. The theme \*-dìmbà is a deverbative motivated by the action of “giving blows”; 9) \*-gòmbí - a reconstructed theme that is widespread in the north-west, central-west and west-west regions. The theme is a deverbative motivated by the actions of “clapping, drumming, playing music”; 10) \*-cànjí - a reconstruction attested in all regions and widespread in the central-west, west-west and south-west of Bantu; it is called the second version of the “lamellophone” instrument; 11) \*-pémbé - a deverbative theme based on the action “blowing” which became specialized and spread from north to south of the Bantu domain. The reflexes are called “musical horn”, which also comes to be called horn (matter), especially in the Great Lakes region.

This comparative study has not only helped us understand the lexicon and its organization in the languages, but has also highlighted important and traditional social aspects of the lives of Bantu peoples. Although brief, this research is expected to contribute to further studies related to the vocabulary of musical instruments in the Bantu context, both in the field of linguistics and in ethnomusicology and anthropology.