

30th Anniversary Swahili Colloquium

Mahusiano!
Lugha na fasihi katika
maingiliano

Languages and litera-
tures in interface

26.05.-28.05.2017

Iwalewahaus
(Wölfelstr. 2, Bayreuth)

DFG

Fritz Thyssen Stiftung
für Wissenschaftsförderung



Literaturen in afrik. Sprachen | Universität Bayreuth

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Kongamano la
Kiswahili
Bayreuth



UNIVERSITÄT
BAYREUTH

30th SWAHILI COLLOQUIUM
in Iwalewahaus, Bayreuth,
from 26th May to 28th May 2017

Programme

Friday, 26th May 2017

8.30-9.00	Registration	
09.00-9.30	Welcome address	
9.30-10.45	Plurality of media Chair: Tom Michael Mboya	Liberation and variability Chair: Shani Omari
9.30-9.55	Hezekiel Gikambi (Nairobi): Mabadiliko ya kidiskosi katika magazeti ya Kiswahili: Mtazamo wa nadharia ya isimu-media (Discourse changes in Swahili journalism: A media linguistic approach)	Mponjika Zavara (Ontario): Muziki wa Kizazi kipya na Harakati za ukombozi
09.55-10.20	Ida Hadjivayanis (London): Social media and the Swahili speaking Zanzibari women of Britain	Abdulrahim Hussein Taib Ali (Egerton) and Maimuna Ahmed Makalo (Zanzibar) Usawiri wa Mwanamke katika Nyimbo za Taarab: Uchanganuzi wa Kifeministi
10.20-10.45	Yuning Shen (Hamburg): A Swahili Twitter corpus	Georges Mulumbwa (Lubumbashi): Faces of Kiswahili in the DR Congo: Drawing up an inventory
10.45-11.00	Tea Break	
11.00-12.15	Consuming reality Chair: Pacifique Ch. Malonga	Linguistic variety Chair: Nancy Ayodi
11.00-11.25	Nathalie Koenigs: Maziwa Hayauzwi: Food as History and Critique in Twentieth Century Pemba, Zanzibar	Samson R. Edward (Dar es Salaam): Mchakato wa uundaji kishazi rejeshi cha Kiswahili

11.25-11.50	Rosanna Tramutoli (Bayreuth, Naples) 'Hitilafu ikayeyuka': metaphors of emotions in Swahili literary texts	Mwanahija Ali Juma and Said Salim Amour (Bakiza): Ulinganishi wa visawe na vibadala vya lahaja za Kiswahili za Zanzibar
11.50-12.15	Magdaline Wafula (Eldoret): Anthroponimu za Ubatizo za Kibukusu: Mabadiliko yake Kimofonolojia na Kisemantiki	Rajabu A. Chipila (Dar es Salaam): Kupishana kwa uandishi na utamkaji wa maneno ambatano katika Kiswahili sanifu
12.15-13.30	Lunch Break	
13.30-14.45	The visual dimension of texts Chair: Claudia Böhme	Interfaces in the novel Chair: Flavia Aiello Traore
13.30-13.55	Edith B. Lyimo (Dar es Salaam): Fasiri ya "lughu" katika fasihi andishi ya watoto: uchunguzi wa picha na vielelezo	Lutz Diegner (Berlin): Metatextualities in the contemporary Swahili novel
13.55-14.20	Stanislav Beletskiy (Dodoma): Visualizing Swahili texts: Text-image Relationships	Ahmad Kipacha (Arusha): The triplex mundus in Euphrase Kezilahabi's Rosa Mistika
14.20-14.45	Saade Said Mbarouk (Zanzibar): Mawasiliano na usemezano katika kanga na athari zake	Alena Rettová (London): Swahili literature as "littérature engage": Literature, ideology, and development
14.45-15.00	Tea Break	
15.00-16.15	Swahili and the educative sector Chair: Meg Arenberg	Linguistic resources Chair: Kenneth Inyani Simala
15.00-15.25	Geofred M Osoro (Wellesley): "Language use in education: A case of Swahili and English in Tanzania and Kenya"	Hadija Jilala (Dar es Salaam): Programu ya tafsiri ya Google kama zana ya mfasiri: matatizo, changamoto na suluhisho (Google Translator as a translation tool: problems, challenges and solutions)
15.25-15.50	Festo N. Joster (Dar es Salaam): Matatizo ya kiuhariri katika vitabu vya kiada vya Kiswahili nchini Tanzania	Netah Atieno Otieno (Eldoret): Different Methods Used in Creating Swahili Neologisms
15.50-16.15	Daniela Waldburger (Wien): Tanzanian Swahili soap operas and movies as a resource for formulaic language teaching in Swahili second language acquisition	Irmtraud Herms (Leipzig): Kamusi kuu ya Kiswahili ya Bakita, Longhorn 2015 (The Kiswahili Dictionary of Bakita, Longhorn 2015)
16.15-16.30	Tea Break	
16.30-17.45	Comparative perspectives on language Chair: EK Sekwiha-Gwajima	Entangled Swahili Literatures Chair: Lutz Diegner
16.30-16.55	Joan Anzazi Mwangovya (Karatina): A comparative analysis of the German and Swahili languages of corruption	Annachiara Raia (Naples/Bayreuth): World literature from the margins? The story of Joseph at the Swahili coast
16.55-17.20	Simon Nganga (Eldoret): In search of neutrality: Pragmatic function of Kiswahili in the multilingual Bukusu funeral	Clarissa Vierke (Bayreuth): <i>Kangaya upatu</i> . The entanglement of the written and the oral in Bwana Zahidi Mngumi's poetry

17.20-17.45	Kenneth Inyani Simala (Zanzibar): Tume ya Kiswahili ya Jumuiya ya Afrika Mashariki na Mahusiano, Maingiliano na Mustakabali wa Lugha na Fasihi ya Kiswahili
17.45-18.00	Tea break
18.00-19.00	BIGSAS Denkatelier/BIGSAS Forum for Thought/Les ateliers BIGSAS de la pensée: Euphrase Kezilahabi on the interconnectedness of Swahili literature and African philosophy
19.00	Reception

Saturday, 27th May 2017

09.00-10.15	Linguistic contact zones Chair: Magdaline Wafula	Swahili and academic writing Chair: Gromov, Mikhail
09.00-09.25	Sangai Mohochi (Rongo): Athari ya mtagusano wa Kiswahili na lugha nyingine za kiasili: Mfano wa Kikuria nchini Tanzania na Kenya	Hanna Nieber (Berlin): Writing "writing" from the Swahili Coast into Anglographic academia
9.25-9.50	Nathaniel Gernez (Paris Nanterre): Negotiating authority and identification through language choices: two case studies of plurilingual practices in Iringa, Tanzania	Arnold B. G. Msigwa (Dar es Salaam): Changamoto za istilahi katika uandishi wa tasnifu za uzamili wa Kiswahili Tanzania
9.50-10.15	Nico Nassenstein & Paulin Baraka Bose (Cologne, Kampala): Contact-induced features of Kivu Swahili (DR Congo)	Athumani S. Ponera (Dodoma): Maendeleo ya istilahi za kitafiti na uandishi wa tasnifu za Kiswahili: Uchunguzi na mjadala kuhusu mpishano, athari na mapendekezo
10.15-10.30	Tea Break	
10.30-11.30	BIGSAS Roundtable with Euphrase Kezilahabi, Nash MC, Iddi Mwimbe and BIGSAS fellows on the interrelationship between language and knowledge production	
11.30-11.55	Reginald M.J. Oduor (Nairobi): The impact of language on the success of the sage philosophy project: The Kenyan Luo experience	
11.55-13.00	Lunch Break	
13.00-14:30	Epistemologies Chair: Nikitta Dede Adjirakor	Characterisation as a literary device Chair: Ahmad Kipacha
13.00-13.25	Nicolini, Christina (Naples): Ulinganishaji baina ya lugha ya unyago na lugha ya mabango dhidi ya UKIMWI katika Tanzania leo	Genniva Kazinja (Dar es Salaam): Sifa majumui za shujaa wa kiutendi wa Kiafrika

13.25-13.13.50	Emiliano Minerba (Naples): Ubaya wangu hausemeki: Dhana ya Unheimlich ya Freud katika Mashetani ya Ebrahim Hussein	Bertha Mleke and Neema Sway (Dar es Salaam): Wahusika "mzimu" na "mahoka" katika fasihi ya Kiswahili: Uhusiano na dhima zake kifani na kimaudhui
13.50-14.15	Phoebe Alice Cummins (London): Existentialism and art: Kichwamaji	Peter Pacho (Dar es Salaam): Wahusika wasio watendaji na mchango wao katika kazi za kifasihi
14.15-14.30	Tea break	
14.30-16.15	Literary translations in conversation I Chair: Uta Reuster-Jahn	Media and cultural representation Chair: Hezekiel Gikambi
14.30-14.55	Serena Talento (Bayreuth): Translation in Swahili literary criticism and Swahili translation in the field of Translation Studies	Ulfat Abdulazizi (Zanzibar) and Shando Ndossa (Dodoma): Dhana ya uchawi katika kazi za sanaa: Mifano kutoka muziki wa Kizazi Kipya, Mzee wa Busara na Kafara.
14.55-15.25	Flavia Aiello Traore (Napoli): Literary translations into Swahili after independence: some remarks on its language and socio-cultural dimension	Elizabeth Godwin Mahenge (Dar es Salaam): Ulemavu katika filamu ya Kiswahili: Uchambuzi wa lugha
15.25-15.50	Hilda Pembe (Dar es Salaam): Tafsiri au uandishi mpya, uchambuzi wa tamthiliya ya Ebrahim Hussen	Maria Piotrowska (Warsaw) "Walking on water": Barack Obama in Kenyan political caricature
15.50-16.15	Gromov, Mikhail (Nairobi): Self-translation in modern Swahili poetry: Euphrase Kezilahabi (1969) and Kithaka wa Mberia (2011)	
16.15-16.30	Tea break	
16.30-17.05	Literary translations in conversation II Chair: Serena Talento	Zooming into the language Chair: Daniela Waldburger
16.30-16.55	Uta Reuster-Jahn (Hamburg): Translating Alex Banzi's Titi la Mkwe	Harrison Bahati (Arusha): Kiswahili as an African Bantu language
16.55-17.20	Duncan Tarrant (Bayreuth): Translating Nagona: a cultural insight	Alphonse Boniphace Morango (Dodoma): Mambo yanayoweza kusababisha mabadiliko ya maana katika sentensi: Mifano kutoka katika lugha ya Kiswahili
17.20-17.45	Meg Arenberg (Princeton): Lawino's Entanglements: Language, Politics and Form in Swahili Translation	Assibi A. Amidu (Høgskoleringen): How many auxiliary verbs are there in Kiswahili Bantu?
17.45-18.10	Claudia Böhme (Trier): Vita vya Nyota: The Retelling of the Star Wars Saga by a Swahili film commentator	Salome K. Jeromin (Dar es Salaam): Dhana ya kielezi kisintaksia

18.10-18.20	Tea break
18.20-18.40	Book Launch (Clarissa Vierke & Katharina Greven): Vierke, C. & K. Greven. 2016. Dunia Yao. Utopia and Dystopia in Swahili Fiction. In Honour of Said Ahmed Mohamed. Cologne: Köppe.
18.40-19.00	Book Launch (Abdilatif Abdalla, Flavia Aiello Traore, Roberto Gaudio, Euphrase Kezilahabi, Farouk Topan, Elena Bertoncini Zúbková): Aiello Traore, F. & Gaudio R. 2017. Ushairi na Uhuru. Poesie scelte di Abdilatif Abdalla e Euphrase Kezilahabi. Napoli: L'Orientale
19.00-19.20	Book Launch (Kai Kresse): Kresse, K. 2017. Guidance (Uwongozi) by Sheikh al-Amin Mazrui: Selections from the First Swahili Islamic Newspaper. Translated by Hassan Mwakimako and Kai Kresse, and with a foreword by Alamin Mazrui and Hammad M.K. Mazrui. Leiden: Brill.
19.30	Celebrating 30 Years of Swahili Colloquium: Reception Address notes by representatives of partner institutions; Music and performance by Nash Mc (Dar es Salaam)

Sunday, 28th May 2017

9.00-10.00	"La Formule Alain". In memory of the literary scholar Alain Ricard	
10.00-10.30	Tea Break	
10.30-12.00	Interfaces of oral literature Chair: Alena Rettová	The creation of identities Chair: Nico Nassenstein
10.30-10.55	EK Sekwiha-Gwajima (Dar es Salaam): Swahili myths in oral literature in contemporary Tanzania	Tom Michael Mboya (Eldoret): "Broken Kiswahili", "Tribe" and the imagination of the Kenya of the first decade of the twenty-first century in "Khandpaka" by Awilo Mika and Jamnazi Afrika.
10.55-11.20	Shani Omari (Dar es Salaam): Fasihi simulizi na mazingira: Uhusiano, dhima na changamoto zake	Nikitta Dede Adjirakor (Bayreuth): Dismantling the notion of a Tanzanian - Swahili identity through English in hip-hop.
11.20-11.45	Angelus Mnenuka: Bena-Swahili metrolingual relations in the Bena Orature: The interface between language and literature	Helena Funk (Leipzig): "Doing the city - language use and identity in Nairobi"
11.45-12.00	Tea break	

12.00-13.15	Orality and writing in classical and free verse Swahili poetry I Chair: Roberto Gaudio	Swahili political implications and aspirations Chair: Hilda Pembe
12.00-12.25	Euphrase Kezilahabi (Gaborone): Interface between Swahili and ethnic oral literatures in Tanzania: A preliminary observation	Kai Kresse (Columbia University): 'Elimika na Stambuli: Discursive agency and intellectual practice on a Swahili Islamic radio show
12.25-12.50	Rayya Timammy (Nairobi): Maendeleo na ukuaji wa ushairi wa Kiswahili	Pacifique Ch. Malonga (Kigali): The type and situation of Kiswahili in Rwanda as a new Kiswahili speaking country and member of the East African Community
12.50-13.15	Mbwarali Kame (Eldoret): Ushairi wa waswahili wa karne ya ishirini na moja muingiliano wake na ushairi wa Kiarabu (The 21 st Century Swahili Poem and its Interaction with Arabic Poetry)	Nancy Ayodi (Narok): The Anglophone Francophone divide in Sub-saharan Africa: Examining the potential and future of Kiswahili as a resource for social, cultural and economic empowerment
13.15-14:30	<i>Lunch Break</i>	
14.30-15.10	<i>"In memory of Ahmed Sheikh Nabahany", Kai Kresse, Gudrun Miehe, Clarissa Vierke</i>	
15.10-15.25	<i>Tea Break</i>	
15.25-16.55	Orality and writing in classical and free verse Swahili poetry II Chair: Rayya Timammy	East African (public and private) histories Chair: Kai Kresse
15.25-16.05	Roberto Gaudio (Naples): Kezilahabi, free-verse and music. A prosodic and aesthetic study of Kezilahabi's poetry and the music around it.	Maria Suriano (Johannesburg): tba
16.05-16.30		Annarita Coppola (Rome): East African Coastal Historiographies: some examples
16.30-16.55	Farouk Topan (London): The Intangible in Form: Intent and Purpose in Swahili "free verse"	Adam Laurence Rodgers Johns (London): "Timu Bora Bidhaa Bora": Supporting and consuming Azam FC in Dar es Salaam"
16.55-17.30	Concluding the conference	

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**DISMANTLING THE NOTION OF A TANZANIAN - SWAHILI IDENTITY
THROUGH ENGLISH IN HIP-HOP**

Abstract

Although the explosion and spread of hip-hop in Tanzania can partly be traced to the replacement (in part) of English with Swahili within the genre, there are nevertheless, a small but growing number of English-using hip-hop artists within the genre. Certainly, this plays into and within the ambivalent relationship between English and Swahili in the sonic and poetic space as well as within the national discourse. Drawing particularly from theoretical approaches that place into focus the aesthetic experiences of music and in extension, poetic texts, my paper explores the making and construction of identities through English within hip-hop. With examples from select texts, I question how ideas of identity are stylised through language. In focusing on the texts themselves, and the process through which meaning is created, I view hip-hop not as a genre that represents and reflects identities, but rather as a process within which these identities are created. Further, I explore what this means within the discourse of language use in poetic texts and in Tanzania as a whole.

HOW MANY AUXILIARY VERBS ARE THERE IN KISWAHLI BANTU?

Abstract

Kiswahili Bantu makes a distinction between primary (lexical) and secondary predicate verbs. In linguistics, a sequence of verb of the type finite secondary predicate verb plus non-finite primary (lexical) predicate verb is called an auxiliary verb plus a main verb. Halliday (1985) takes a different view. Namely, a finite verb is not an auxiliary verb. A major difficulty is that the definitions given in linguistics are based on patterns in Indo-European languages. As a result, when we turn to African languages, we do not often find a formal definition of what an auxiliary verb is supposed to be in these languages. We have argued elsewhere that there are language internal features of auxiliary plus main verb patterns in Kiswahili Bantu that differ from those in Indo-European languages, both in terms of type, variety, and system of patterning (see Amidu 2014). Our question, therefore, is this: How many auxiliary verbs does Kiswahili Bantu have? This question is important because, as far as we know, the issue has not been investigated in any detail. This study reveals that a Kiswahili Bantu internal definition of auxiliary plus main verb relationship, centred on transitive patterns, uncovers quite a large number of auxiliary verbs in the language than is found in other languages.

References

- Amidu, A. A. 2014. 'Where are the auxiliary verbs of Kiswahili Bantu?' Paper presented at the 44th Colloquium on African Languages and Linguistics. Leiden University, Department of African Language and Cultures, 25th-28th August.
- Halliday, M. A. K. 1985. *An introduction to functional grammar*. London: Edward Arnold.

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**THE ANGLOPHONE FRANCOPHONE DIVIDE IN SUB-SAHARAN AFRICA:
EXAMINING THE POTENTIAL AND FUTURE OF KISWAHILI AS
A RESOURCE FOR SOCIAL, CULTURAL AND ECONOMIC EMPOWERMENT**

Abstract

Three European Languages are particularly common as official national languages in Africa: French, English and Portuguese. They typically remain official languages in the colonies of France, Belgium, the United Kingdom and Portugal. Only in a small country in tropical Africa is Spanish spoken and used as an official language, this country is Guinea, the capital city is Malabo. Unlike Europe and parts of Asia where native states were established based at least in part on language and ethnicity, in Africa there seems to be little correlation between states and languages, with many countries being highly diverse. For instance Ethnologies lists 538 languages for Nigeria alone. This has made language policy in Sub-Saharan Africa a vital issue. The current trend is towards Multilingualism; for instance, all African languages are considered official languages by the African Union (AU). This study therefore, seeks to realize the outlined objectives. One, identify the Anglophone/ Francophone States in Sub Saharan Africa and the status of Kiswahili Language in these states. Two, examine the potential, challenges and future of Kiswahili in the region under the present social and environmental conditions and in view of locally and globally changing circumstances. Three, examine some best practices and gains of Kiswahili language management. Four, underpin the contribution of Kiswahili language to a nation's wellbeing. Five, assess the interface of Kiswahili language with other knowledge systems such as agriculture, community surveillance, medicine and modern technology. To achieve these objectives, qualitative methodological approach was found to be relevant. Qualitative research is of specific relevance to the study of social relations such as ours due to the pluralization of life worlds. The scope of the study encompasses an in-depth exposition of the status of Anglophone/ Francophone and Kiswahili Languages in Sub-Saharan Africa only. Community Development Theory and Mother Tongue is the study's theoretical framework. This theory focuses on planning and managing policy, projects, programmes and processes relating to sustainable development, poverty eradication, unemployment, social inequality and the depletion of natural resources. On a tactical level, the theory explores monitors and evaluates the challenges with regard to community participation, empowerment, capacity building, sustainable development, self sustainment and the learning process. Purposive

sampling will be employed to select a 30% sample of countries in North, East, South, Central and West Africa as true representation of Anglophone and /or Francophone States and the status of Kiswahili Language in the sampled nations. Techniques to generate data will entail, narratology, focus groups, case studies, participant observation, classical ethnography, interviewing among others. Data analysis process include the following: observer impression, coding, Computer Assisted Qualitative Data Analysis System, recursive abstraction and lastly coding and “Thinking “commonly known as content analysis. This data will be presented in tables, charts and bar graphs. Since this research is exploratory, it is significant in the sense that it will be used to gain an understanding of underlying reasons, opinions and motivations for the Anglophone /Francophone divide in Sub Saharan Africa. Qualitative research is a broad methodological approach that encompasses many research methods. Thus, this approach, besides its relevance to the languages, it is of particular relevance to agriculture, animal husbandry and veterinary medicine, use and management of natural resources, Primary Health Care (PHC), preventive medicine and psychological care, saving and lending, community development and poverty alleviation. Hence, this study stands out as a bridge for further research in many other disciplines and a panacea to decision making challenges among decision makers in African States.

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**VITA VYA NYOTA - THE RETELLING OF THE STAR WARS SAGA
BY A SWAHILI FILM COMMENTATOR**

Abstract

Commentating on foreign films in Kiswahili is a long-term cultural and linguistic practice in Tanzania. Starting with the live translation of colonial films, film translation has since been appropriated and with the introduction of video film, a firm industry has grown around the production and distribution of translated foreign films from all kinds of genres and regions. These film commentators not only culturally and linguistically translate the films, but, with their interactive and inter-textual commentary, which relates to older practices of storytelling in Tanzania, create a totally new story. Despite the growing Swahili film industry, film commentating is still of high importance as it gives the audiences access to foreign films and genres that are underrepresented in local film production. With the example of the Swahili translated version of the Star Wars Saga, I want to look at exactly how foreign films are commented on and retold for the Swahili speaking audiences. In giving insights to the life and work of the film commentator and his relation to Science Fiction, I want to show how the translator positions himself vis-à-vis the narrative of the film. Finally, with a deeper textual analysis of several scenes of the film, I want to show how the commentator transfers the visual and textual narrative into a Swahili cultural and linguistic context.

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KUPISHANA KWA UANDISHI NA UTAMKAJI WA MANENO AMBATANO KATIKA KISWAHILI SANIFU

Ikisiri

Makala hii inatumia mkabala wa *kimofothografia* (mofolojia, fonolojia, na othografia) kuangazia kupishana kwa utamkaji na uandishi wa maneno ambatano katika Kiswahili sanifu. Makala inakusudia kudai kuwa maneno ambatano katika Kiswahili sanifu yanapaswa kuandikwa kama neno moja sawa na yanavyotamkwa tofauti na inavyoonekana kuzoeleka miongoni mwa wazungumzaji wengi wa Kiswahili, ambapo huyaandika kama maneno mawili tofauti lakini huyatamka kama neno moja. Mifano ya maneno haya ni vitenzi [pita pita], [soma soma], [cheza cheza], na [imba imba]; nomino [mwenye nyumba], [maji taka], [mchoma mkaa], na [mpiga gitaa]; na vielezi [haraka haraka], [pole pole], na [kimya kimya]. Dai la makala hii ni kuwa maneno haya yanapaswa kuandikwa bila kuacha nafasi au kwa kuweka alama ya deshi kati ya maneno yanayorudiwa au kuunganishwa.

MISMATCH BETWEEN ORTHOGRAPHIC REPRESENTATION AND PRONUNCIATION IN STANDARD KISWAHILI COMPOUND WORDS

Abstract

This paper employs *morphophothography* (morphology, phonology, and orthography) approach to explore mismatch between orthographic representation and pronunciation of standard Kiswahili compound words. The paper wishes to argue that Kiswahili compound words are supposed to be written as one word just like the way they are pronounced rather than two different words as it is now becoming a rule of thumb among many Kiswahili speakers. Examples of such words are verbs [pita pita], [soma soma], [cheza cheza], and [imba imba]; nouns [mwenye nyumba], [maji taka], [mchoma mkaa], and [mpiga gitaa]; and vielezi [haraka haraka], [pole pole], na [kimya kimya]. This paper puts forward the argument that this kind words needs to be written without leaving a space or by hyphenating in-between or among the words being compounded.

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MCHAKATO WA UUNDAJI KISHAZI REJESHI CHA KISWAHILI

Ikisiri

Nadharia ya Sarufi Geuza Maumbo Zalishi inaeleza kuwa sentensi zinazozungumzwa hupitia hatua mbalimbali hadi kutolewa nje. Hatua hizi huhusisha mageuzi yanayofanyika pasipo mtumiaji wa lugha kufahamu kutokana na umilisi wake. Wakati mwingine wazungumzaji hufupisha taarifa zinazotakiwa kuwasilishwa na sentensi mbili ndani ya sentensi moja. Chomsky (1956) anaeleza kuwa hatuzungumzi muundo ndani katika mazungumzo ya kawaida isipokuwa ni muundo nje. Aidha kufikia muundo nje, kuna baadhi ya vipashio vinavyoweza kudondoshwa, kuhamishwa, kubadilishana nafasi pamoja na kuchopekwa katika muundo ndani.

Makala haya yatajadili mchakato wa uundaji kishazi rejeshi cha Kiswahili ambapo kuunda kishazi rejeshi cha Kiswahili, kuna michakato ya kimageuzi yafanyike. Mageuzi haya hufanyika hatua kwa hatua kutoka muundo ndani hadi muundo nje. Ili kufikia malengo, makala haya yamegawanyika katika sehemu kuu nne. Sehemu ya kwanza inajadili dhana ya kishazi rejeshi. Sehemu ya pili inajadili mchakato wa uundwaji wake. Sehemu ya tatu inajadili changamoto za kubaini urejeshaji bebwa au si bebwa. Mwisho ni hitimisho la makala haya.

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DOING THE CITY – LANGUAGE USE AND IDENTITY IN NAIROBI

Abstract

Recent debates about identity and social belonging in the African context – including urban Kenya – focus on social mobility and milieus. However, the use of language as an instrument of expressing identity and belonging lacks recent data. Thus, this presentation aims at summarizing results of researches from the late 1960s and outline why analyses of language choice are an important parameter even for today's debates. By analysing various settings such as mono-lingual and multi-lingual neighbourhoods within Nairobi, differences in the implication of language choices as well as the necessity of language ability will be outlined.

Due to its colonial history including segregational city planning, the structure of Nairobi is unique among the urban areas in Africa. Since constructing Nairobi as a settler's village only around a hundred years ago, it rose to an important global city. Various ethnic groups living together and interacting day by day characterize the city. Thus, the *city is done*. The interaction of people from different backgrounds demand a common medium for understanding, hence, language plays an important role. Therefore, interactions in the neighbourhoods and at work force the choice of languages fitting to the specific speech situation. Consequently, the choice of languages reflects the circumstances of the city life – the *city is done* by language use.

The presentation aims at illustrating the means of different language choices in the urban context as an instrument of social belonging and identity to enrich current debates by taking case studies from different Nairobian neighbourhoods and thereby showing the lack of recent data.

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**NEGOTIATING AUTHORITY AND IDENTIFICATION THROUGH LANGUAGE CHOICES:
TWO CASE STUDIES OF PLURILINGUAL PRACTICES IN IRINGA, TANZANIA**

Abstract

Tanzania is a country of great linguistic diversity that has built its national unity from promoting and ideologizing one specific language: Kiswahili. The success of this linguistic policy has often overshadowed the reality of Tanzanian's concrete plurilingual practices. Hence the need to focus on speakers everyday practices, not only in town but also in villages where the majority of Tanzanians live. In our thesis research, we contributed to this project by proposing an ethnography of plurilingualism in the Iringa region. We used classical ethnographic methods in anthropology and tools developed by the linguistic anthropology to question linguistic choices and code-switching (mainly between Kihehe and Kiswahili, less frequently English) in institutions and everyday life scenes. In this paper, we will examine how speakers play with their different linguistic repertoires in two different situations: the first is an interaction between employees and their boss (who is also a close parent) filmed in a tree nursery at a village called Lulanzi, the second is a life narrative filmed in an homemade alcohol bar (*kilabu*) at another village, Wenda.

As we explained, in the first situation, the owner of the tree nursery, Chesco, is working with close relatives: his little brother, his eldest son and a worker. While the discussion about their work and the lunch break may seem to be only small talk, we will analyze how languages are used to negotiate authority. In this particular situation of work, the use of Kiswahili index its socially dominant value to dissociate what as to be interpreted as a friendly discussion and what must be understood as boss-employee injunctions.

The second situation takes place in a more relaxed environment, a *kilabu*, where Mahavile, a retired soldier, surrounded by his peers, gives a life narrative, mainly in Kihehe, of his career in the army. However, throughout the account, he abundantly uses loanwords and code-switching to Kiswahili in order to mention war, institutions, key dates, and the functions he occupied. The analyze of Mahavile's languages use and integration of Kiswahili words account for both the will to identify with his peers, relating in Kihehe an experience most of them shared, and the pride at having contributed to this broader experience of the nation in the making.

The analysis of these interactions gives a glimpse at how plurilingualism offers the possibility to juxtapose, superimpose or merge different, and sometime quite opposite, positions or identifications.

MABADILIKO YA KIDISKOSI KATIKA MAGAZETI YA KISWAHILI-MTAZAMO WA NADHARIA YA ISIMU-MEDIA

Iksiri

Miongoni mwa mambo ambayo yamekuwa yakibadilika badilika katika tasnia ya utoaji habari katika magazeti na tovuti za habari kwa Kiswahili nchini Kenya, kama ilivyo kote ulimwenguni, ni jinsi ya kuziandaa na kuzisambaza matini za habari hizo, yaani teknolojia ya uzalisha na usambazaji. Huku mabadiliko haya yakiwa yameshughulikiwa kiusomi katika lugha za kimagharibi kama vile Kiingereza na Kijerumani, bado hatujapata tafiti nyingi zilizoegemea katika matini za Kiswahili na uzalishwaji wake. Makala hii haijifungi na mabadiliko hayo ya kiteknolojia ila itajaribu kuangalia jinsi mabadiliko mengine tofauti kabisa, ya kidiskosi, yamedhihirika katika matini za habari za Kiswahili baada ya miongo sita kutoka miaka ya 1960, 1970, 1980, 1990, 2000, na kutoka 2010 hadi wa sasa. Utafiti huu umechanganua matini kutoka kwa gazeti la Taifa Teo lililoanza kuchapishwa tangia 1958 kila siku hadi wa leo nchini Kenya na kuchanganua jinsi diskosi imekuwa ikibadilika badilika baada ya mwongo mmoja au iwapo hakika imekuwa ikibadilika. Data hii imekusanywa kutumia sampuli elekezi za habari za kisiasa, kijamii, kiuchumi na kibiashara, kispoti na kielimu. Nakala za sampuli za magazeti zitabadilishwa kuwa matini kavu kwa kutumia programu za Ubuntu/Linux na kujenga kongoo za aina hizo. Sampuli za kongoo hizo zitachanganuliwa kupitia vichanganuzi kongoo vya **TextStat 1.51** na **AntConc3.4.3** ili kupata sifa za kilugha kama ujirani wa maneno (collocations) upatano (concordances) na mara ya utokeji wa maneno (frequency lists) zinazoweza kuelezea diskosi tawala katika kipindi fulani na kulinganisha na kipindi kifuatacho. Zaidi ya kongoo kutakuwa na data itakayotokana na mahojiano na wataalamu wateule waliowahi na hata wanaofanyia kazi chapisho linalochunguzwa. Uchanganuzi huu wa diskosi umeegemezwa katika misingi ya Nadharia ya kisasa ya Isimu-Media (*Media Linguistics Theory*) inayochukulia matini za vyombo vya habari kuwa ni zao na mchakato wa kijamii unaotumia lugha katika kueleza na kuakisi hali halisi ya jamii hiyo katika wakati fulani.

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**SELF-TRANSLATION IN MODERN SWAHILI POETRY:
EUPHRASE KEZILAHABI (1969) AND KITHAKA WA MBERIA (2011)**

Abstract

The paper uses two cases of self-translation in the two periods of the development of modern Swahili literature as indicators of two different literary situations, and two different statuses that Swahili literature achieved in the corresponding periods. Euphrase Kezilahabi's translation of his poems from English into Swahili appears to signify the period when Swahili, specifically in Tanzania, was the language of the masses, while English was apparently that of the educated elite; at the same time, Swahili played an important role in Tanzanian national (and nationalist) discourse, whereas the role of English was diminished in many ways. Thus the translation of literary texts from English into Swahili was an act of bringing 'elitist' texts to a wider audience, stressing the role of Swahili literature as 'literature of the masses'. Another factor that motivated Kezilahabi's self-translation could have been his desire to popularize free verse poetry – again, making an 'elitist' poetic mode accessible to a wider reading public.

Paradoxically, a similar purpose seems to be pursued by Kithaka wa Mberia, whose poems, initially written in Swahili, were published in authorized translation starting from 2011. In his case, the situation appears as somehow 'reverse'. In present-day Kenya, Swahili also plays an important role in the discourse of national consolidation, but on the level of literature the situation appears to be different. The majority of the country's population speaks various simplified versions of Swahili as the language of their everyday communication. Thus, 'standard' Swahili already appears as an 'elitist' language in Kenya (despite the fact of its being a compulsory subject in schools). Moreover, the majority of the reading public in the country indulges in English-language writing, which seems to be more popular than Swahili literature, the latter mainly targeting an 'elite' audience of university students. Thus, we are faced with a rare case when literature in African language has taken the niche of 'elite' writing, and wa Mberia's translations of his poems into English seem to pursue the purpose of bringing otherwise 'elitist' poetry to a wider reader.

KISWAHILI KAMA LUGHA YA KIBANTU

Ikisiri

Makala hii inalenga kujibu swali: Kwa nini Kiswahili ni lugha ya Kibantu? Kabla ya kulijibu swali hili, Makala hii itatoa historia fupi kuhusu chimbuko la Kiswahili na nadharia mbalimbali kuhusu asili ya Kiswahili. Katika kujibu swali hili, Makala hii itajaribu kulinganisha lugha za kibantu na Kiswahili katika viwango mbalimbali. Makala inadhamiria kuonyesha usawa wa kimaana kati ya Kibantu na Kiswahili kwa kutongoa mifano mbalimbali ya maneno. Aidha, Makala hii inalenga kuonyesha mfanano wa mizizi ya maneno katika Kiswahili na Kibantu, muundo wa maneno katika lugha hizi mbili, upatanisho wa ngeli na miundo ya sentensi katika lugha hizi mbili ili kudhibitisha uhusiano na mfanano wa karibu sana uliopo kati ya Kiswahili na Kibantu.

Abstract

This paper will answer the question; why is Swahili a Bantu language? Before tackling this question, this paper will briefly discuss the origin and history of Swahili language. In connection to this, this paper will also try to look at some of the theories that have tried to explain the origin of Swahili language. In order to confirm Swahili as a Bantu language, this paper will try to explain the similarities between Swahili and Bantu languages in the word meanings, morphology, phonetics, phonology and semantics. Therefore this paper will try to relate Swahili and Bantu languages and bring out the similarities between these two languages.

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**BAKITA (BARAZA LA KISWAHILI LA TAIFA): KAMUSI KUU YA KISWAHILI
(KKK) LONGHORN (NAIROBI – KAMPALA – DAR ES SALAAM) 2015, KUR. 1264**

Ikisiri

1. Kwa nini kamusi mpya ya lugha moja Kiswahili – Kiswahili?

Kamusi hii inalinganishwa na kamusi nyingine:

- Kamusi ya Kiswahili Sanifu (KKS), Toleo la pili 2004 (Oxford University Press na TUKI), kur. 477
- J.S.Mdee, K.Njogu, A.Shafi: Kamusi ya Karne ya 21 (KK21) 2011 (Longhorn), kur. 621
- H.Höftmann na I.Herms: Wörterbuch Swahili – Deutsch (S – D) 2010, Köln (Köppe), kur. 396

2. Kwa nini KKK ni nene na nzito?

- Vidahizo vingi vipya
- matamshi ya vidahizo vyote yamebainishwa kwa Alfabeti ya Kifonetiki ya Kimataifa
- maelezo marefu ya maana ya kidahizo
- visawe, vinyume, matumizi katika sentensi (pamoja na misemo, nahau na methali)
- minyambuliko ya vitenzi
- michoro na picha
- jedwali ndani ya kitabu na nyongeza nyingi (kurasa 66)

3. Mambo yasiyolingana (inconsistencies)

- alama kapa
- maneno yenye umbo ambatano
- alama ya wimbi
- urejeleo

4. Makosa

- vidahizo vinavyokosekana
- ngeli isiyo ya nomino; wingi wa nomino
- mfululizo wa vidahizo katika alfabeti
- kitenzi elekezi (kit.ele.) au kitenzi sielekezi (kit.sie.)?
- makosa ya kuchapa

5. Swali: Lugha sanifu ni nini?

uk. xxii: „Kidahizo katika KKK kina tahajia na umbo linalokubalika.“

6. Kwa nini muda mfupi baadaye ilitolewa kamusi mpya ya aina hii Kenya?

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DHANA YA KIELEZI KISISNTAKSIA

Ikisiri

Dhana ya kielezi imekuwa na sura tofati tofauti hasa inapotumika Kisintaksia, tofauti na kategoria nyingine za maneno. Kwa mfano, yapo maumbo mbalimbali ya maneno ambayo kwa kuyaangalia tu unaweza kubaini yanaangukia katika kategoria gani. Hata hivyo, kielezi kina baadhi ya maumbo ambayo kwa kuyatazama tu unajua kuwa ni kielezi. Kwa mfano, maneno kama: *sana, mno, kabisa, polepole, na haraka*, kwa kutaja machache. Kisintaksia dhana ya kielezi inakuwa pana zaidi kwa sababu kuna baadhi ya kategoria za maneno na kategoria za virai ambazo zinaweza kufanya kazi ya kielezi katika sentensi. Kimsingi maneno hayo au virai hivyo kwa kuvitazama huwezi kujua kama ni kielezi mpaka pale yanapotumika katika sentensi. Kutokana na hali hiyo imesababisha utata wa kujua neno fulani ni kategoria gani ya neno, kutokana na baadhi ya maandiko kutoa majumuisho kuwa maneno ya aina fulani ni kielezi bila kufafanua kwamba maneno hayo yanaweza kufanya kazi kama kielezi kutegemea na namna yalivyotumika katika sentensi. Kwa mfano maneno kama *leo, jana* na *juzi* yamewekwa katika kategoria ya kielezi vya wakati, lakini maneno haya yanapotumika katika sentensi yanaweza kutumika kama kielezi au yakatumika kama nomino. Kwa hiyo makala haya yana lengo la kubainisha kategoria zipi za maneno na za virai zinazoweza kufanya kazi kama kielezi zinapotumika katika sentensi, na kuelezea ni wakati gani zinafanya kazi kama kielezi na ni wakati gani hazifanyi kazi ya kielezi.

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PROGRAMU YA TAFSIRI YA *GOOGLE* KAMA ZANA YA MFAIRI: MATATIZO, CHANGAMOTO NA SULUHISHO

Ikisiri

Mfasiri ni daraja muhimu sana linalounganisha matini chanzi na matini lengwa, hadhira chanzi na hadhira lengwa na pia jamii chanzi na jamii lengwa. Katika mchakato wa tafsiri, mfasiri huhitaji zana zinazoweza kumsaidia katika kufikia ulinganifu wa matini chanzi na matini lengwa. Katika wimbi la utandawazi na maendeleo ya sayansi na teknolojia kumejitokeza ubunifu na ugunduzi wa vitu vipya katika nyuga mbalimbali. Tafsiri haikuepuka kupokea ubunifu na ugunduzi mpya. Tumeshuhudia kuibuka kwa program mbalimbali zizonatumika kama zana mpya za tafsiri. Program hizi zinatumiwa na wafasiri wa lugha mbalimbali duniani kama njia rahisi na ya haraka ya kupata visawe vya lugha wanazozitafsiri. Aidha, program hizi hutumika kama mbadala wa kamusi kwa sababu mtu anaweza kuipakua program katika simu ya kiganjani na kuitumia muda wote na sehemu yoyote bila kuhitaji ama kurejelea kamusi. Tafsiri ya Google ni programu maarufu ya tafsiri ambayo inatumika na wafasiri kama zana ya kutafsiri matini za lugha mbalimbali duniani. Kwa hiyo, makala hii inahusu Programu ya Tafsiri ya Google kama zana ya mfasiri kwa kubainisha matatizo, changamoto na suluhisho. Lengo la makala hii ni kuchunguza matatizo ya kutumia program ya tafsiri ya google kama zana ya mfasiri, kubainisha matatizo ya kutafsiri kwa kutumia program ya google, kubainisha changamoto za Programu ya tafsiri ya Google na kupendekeza suluhisho la kutumia Programu ya tafsiri ya Google. Ili kufikia lengo hilo, makala hii inatumia mifano ya data za tafsiri ya Mikataba ya Kimataifa ya Sheria za Haki ya Mtoto kutoka Kiingereza kwenda Kiswahili. Kwa kutumia mikataba ya sheria za haki ya mtoto duniani, makala hii inajadili kuwa program ya tafsiri ya google ina matatizo na changamoto nyingi. Katika kuitumia Programu ya Google kama zana ya tafsiri, mfasiri anatakwa kuzingatia misingi ya nadharia na vitendo katika tafsiri. Mfasiri awe na ujuzi na maarifa ya; lugha zote mbili, utamaduni, muktadha, hadhira, malengo na mazingira ya tafsiri.

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MATATIZO YA KIUHARIRI KATIKA VITABU VYA KIADA VYA KISWAHILIL NCHINI TANZANIA

Ikisiri

Makala haya yanahusu matatizo ya kiuhariri katika vitabu vya kiada vya Kiswahili nchini Tanzania. Makala yanalenga kubainisha na kujadili matatizo ya kiuhariri yanayojitokeza katika vitabu vya kiada vya shule za msingi. Uchunguzi wa kubainisha makosa haya unachochea na kuwapo kwa malalamiko mengi ya kiufundi katika tasnia ya uchapishaji, kwani baadhi ya tafiti zimeeleza kwa ufupi sana kero zinazojitokeza katika vitabu (Thonya 1993 na Nkata 1993). Uchunguzi wa maktabani umetumika katika kupata makosa, ambapo tumeweza kusoma, kutathmini na kuhakiki vitabu vinne vya kiada vya Kiswahili vya shule za msingi. Maktaba za Chuo Kikuu cha Dar es Salaam kama Maktaba Kuu na ile ya TATAKI pamoja na makavazi ya TATAKI zimehusika. Nadharia ya “mawazo ni ya mwandishi, kitabu ni cha mhariri” ilitumika. Uchambuzi wa data umefanyika kwa kutumia mkabala wa kitaamuli ambapo data na kuwasilishwa kwa njia ya maelezo, majedwali na vielelezo. Makala aya yamegundua kuwapo kwa makosa mengi ya kiuhariri katika vitabu vya kiada vya Kiswahili nchini Tanzania. Kwa mfano, makosa ya matumizi ya herufi kubwa, vifupisho na finyazo, upangiliaji wa vichwa vya habari na makosa ya istilahi. Kwa kuwa makala haikusudii kutoa sababu za kuwapo kwa makosa hayo kwa hiyo haitakuwa sehemu ya mjadala.

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ULINGANISHI WA VISawe NA VIBADALA VYA LAHAJA ZA KISWAHILI ZA ZANZIBAR

Ikisiri

Lahaja ya Kimakunduchi huzungumzwa kwa kiasi kikubwa katika maeneo ya kusini mwa Kisiwa cha Unguja. Ni lahaja ambayo ina msamiati mwingi wa asili ya lugha za Kibantu ukilinganisha na Kiunguja mjini ambacho kimeathiriwa na mwingiliano wa watu unaotokana na biashara au utawala, jambo ambalo limesababisha kuingia kwa msamiati mwingi wa Kiarabu na Kiingereza. Kitumbatu ni lahaja inayozungumzwa kwa kiasi kikubwa kaskazini ya kisiwa cha Unguja hususan Tumbatu. Lahaja hii inafananishwa na Kimakunduchi kwa kuwepo kwa mlingano wa baadhi ya msamiati. Kipemba ni lahaja inayozungumzwa kwa kiasi kubwa katika kisiwa cha Pemba. Ni lahaja yenye kujitofautisha na lahaja nyengine za Kiswahili kwa matumizi ya sauti /n/ kuliko lahaja nyengine za Zanzibar. Kiungujamjini ni lahaja inayozungumzwa kwa kiasi kikubwa mjini Unguja . Hii ni lahaja iliyoteuliwa na kusanifishwa hatimae kuwa Kiswahili Sanifu. Makala hii inatarajia kulinganisha visawe na vibadala vya lahaja za Zanzibar Kimakunduchi, Kitumbatu, Kipemba na Kiungujamjini . Vipengele vilivyoshughulikiwa ni mfanano na tofauti za maumbo ya visawe na vibadala vya lahaja hizo. Aidha makala hii imeonesha matumizi ya maneno katika muktadha halisi wa matumizi.

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USHAIRI WA WASWAHILI KARNE YA ISHIRINI NA MOJA MUNGILIANO WAKE NA USHAIRI WA KIARABU

Ikisiri

Waswahili wa mwambao wa Pwani ya Afrika Mashariki wamesifika na uimbaji wa ushairi kwenye muktadha mbai mbali, tumbuizo za Kiswahili husheheni arudhi tofauti tafauti zikiwemo za asili ya Kiswahili pia zikichukua mitindo ya Waarabu kwenye uimbaji. Makala hii itaangazia Uimbaji wa mashairi ya Kiswahili yanavyoimbwa kwenye karne ya ishirini na moja tukipigia mfano ushairi unaoimbwa na *Mahmuud Mau* na *Ahmada Sheikh Nabahani* wote wawili wakiwa na asili ya mwambao wa Pwani ya Afrika Mashariki na wakiwa na chembechembe za Kiarabu na waliosifika kwenye uimbaji wa mashairi ya Kiswahili karne ya 21. Mifano tofauti tofauti yenye kufanana baina ya tumbuizo za Kiswahili na Kiarabu zitaangaziwa kwenye waraka huu pia suala la arudhi zinazo tumika kwenye tumbuizo za lugha mbili zitafafanuliwa.

THE 21ST CENTURY SWAHILI POEM INTARUCTION WITH ARABIC POEM

Abstract

Swahili coastal people in East African have been characterized by the singing of poetry in different context, the Swahili poem is loaded with different singing styles in different variations Swahili traditional and Arabs included, This article will review the singing of Swahili poetry in the twenty-first century by giving example of *Mahmuud Mau* and *Ahmed Sheikh Nabahani* poetry, both of whom originated from East Coast of Africa with some Arab impacts among them in singing of Swahili poetry 21st century. Different models of singing style between Swahili poem and Arabic will be discussed in this document And the styles used in the two languages explained.

SIFA MAJUMUI ZA SHUJAA WA KIUTENDI WA KIAFRIKA

Ikisiri

Ushujaa ni dhana muhimu katika jamii yoyote ile na shujaa uonekana kuwa mkombozi wa jamii pindi jamii inapokuwa katika matatizo. Shujaa anaweza kuwa kiumbe wa kweli au wa kubuni ambaye amekuzwa na jamii au yeye mwenyewe na huwa na uwezo kuliko ule wa watu wa kawaida. Mashujaa hukumbukwa daima na hutungiwa nyimbo na tenzi kama njia ya kuwaenzi. Watafiti mbalimbali wamekuwa wakiweka msisitizo kwa shujaa mwanamume na kuwa kimya juu ya shujaa mwanamke. Ukimya juu ya shujaa mwanamke huleta picha kwamba mwanamke hawezi kuwa shujaa na ndiyo maana sifa ambazo zimekuwa zikianishwa na wataalamu mbalimbali kutomhusisha mwanamke. Kwani tafiti nyingi katika utendi wa Kiafrika zinaonesha kuegemea upande mmoja wa shujaa mwanamume kwa kuangalia ruwaza yake, sifa zake, anguko lake pamoja na sihiri yake. Tafiti chache ambazo zimemgusia shujaa mwanamke hazikubainisha sifa zake, hivyo, kujenga dhana kuwa sifa zinazoainishwa na wataalamu mbalimbali ndizo sifa majumui za shujaa wa kiutendi.

Lakini sifa hizo zinaleta mkanganyiko pale ambapo zinaegemea kwa mwanamume pekee ilihali kuna baadhi ya watafiti wanaomuona mwanamke kama shujaa. Makala haya yanachunguza shujaa mwanamke na shujaa mwanamume katika tendi za Kiafrika ili kubaini sifa jumui za shujaa wa kiutendi ambazo zitamjumuisha mwanamke. Makala haya yanafanya ulinganishi kati ya shujaa mwanamume na shujaa mwanamke katika utendi wa Kiafrika ili kuibua sifa jumui za shujaa wa utendi wa Kiafrika ambazo zinaweza kuwajumuisha wote yaani mwanamke na mwanamume. Makala haya yatakuwa na sehemu tano muhimu Sehemu ya kwanza inahusu kueleza sifa za shujaa mwanamume. Sehemu ya pili inahusu kubainisha sifa za shujaa mwanamke. Sehemu ya tatu inahusu kufanya ulinganishi kati ya sifa za shujaa mwanamke na shujaa mwanamume. Sehemu ya nne inahusu sifa majumui za shujaa wa kiutendi wa Kiafrika. Sehemu ya tano ni hitimisho.

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INTERFACE BETWEEN SWAHILI AND ETHNIC ORAL LITERATURES IN TANZANIA: A PRELIMINARY OBSERVATION

Abstract

The paper discusses the mutant nature of oral literature in Tanzania and traces its development from a centrally performative art to a predominantly listener/reader audience orientation. It also touches on its seemingly surrender to the power of the media particularly the video and WhatsApps that have revolutionised critical thinking beyond class borders. To achieve this the paper looks at the problematics of writing, genres classification, interfaces of power and gender relations, the National question, global and glocal encounters, the validity of the existence of world views and the pursuit of essences. Case studies will be drawn from the northern ethnic groups of Tanzania such as: *Basukuma, Banyamwezi, Bakerebe, Bajita* and *Bahaya*. The basic question will be “quo vadis?”

Ikisiri

Makala yanajadili mnyambuliko wa Fasihi-simulizi nchini Tanzania na yanafuatilia maaendeleo yake toka mwenendo wa uigizaji hadi ilipochukua zaidi mwelekeo wa usikilizaji na usomaji. Yanagusia pia kushindwa kwake katika kuhiimili nguvu za vyombo vya habari hasa video na *WhatsApps* ambazo zimeleta mapinduzi ya fikra zivukazo mipaka ya tabaka. Kufanikisha mawazo haya makala yanatazama utata wa uhusiano uliomo katika uandishi, uainishaji wa mwingiliano kiuhusiano katika mamlaka ya kijinsia, suala la utafa, utandawazi na “{utandandani”, uhakika wa kuwako kwa mtazamo wa kilimwengu na ufuatiliaji wa viini vya utu. Mifano itatolewa kutoka kwenye lugha za : Kisukuma Kinyamwezi, Kikerewe, Kijita na Kihaya. Swali linalojitokeza ni “tunakwenda wapi?”

THE TRIPLEX MUNDUS IN EUPHRASE KEZILAHABI'S *ROSA MISTIKA*

Abstract

Euphrase Kezilahabi purposefully ends his first controversial novella of *Rosa Mistika* (1971, the Mystical Rose) by foregrounding triple fateful tragedies of his *triune* characters: Zakaria—the violent and drunken father, Regina—the tenderly and hapless mother, and Rosa—the naïve turned sully daughter. Kezilahabi provides a hint to his readers of the mystique interpretation of their *three* faces of death, as enigmatically embodying *three* metaphysical secrets of life, love and parenthood. Such three dimensional alert makes an interesting case analysis of his employment of threesome motifs parodically linked to the Kerewe and biblical metanarrative to enrich his intractable subject of transcendental death that has long been lingering in existential imaginaries. I argue that Euphrase Kezilahabi, is aesthetically tangling threesome symbolism, based on two triplex categories, I term as *the implicit triple iteration* or ‘triangulation’ and *the explicit three-stage narration process* or ‘incremental’ ; Firstly as entry point to the Kerewe culture which has evolved overtime through cross-cultural exchanges in particular with influence of western Catholicism. Secondly, as a way to prepare his readers to tragic endings of his triune characters and Kerewe traditions in general. And finally to reinforce tragic and painful memories, as brain tend to suppress sad events, like humiliation, blood spilling or death by retelling, or subsequent reiterating a text, concept or activity in new contexts. Interestingly and insightfully the pervasiveness of the trilogical or triplex symbolism is noticeable not only in Kerewe customs but as well as in several archaic and modern world cultures. I place Euphrase Kezilahabi among “gap fillers” of the emerging field of mathematical symbolization and creative literature (Smith, 1950, 1958, Glaz, 2010, 2011) to explicate the Pythagoras’s theorem that everything can be mathematically interpreted, including the novella *Rosa Mistika*.

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**MAZIWA HAYAUZWI: FOOD AS HISTORY AND CRITIQUE
IN TWENTIETH CENTURY PEMBA, ZANZIBAR**

Abstract

This paper explores the ways that elders in Pemba talk about food and how it has changed in their lifetime. Talk about food in Pemba is a way of organizing history, as well as of assessing changes in personal agency. Elders' talk, in particular, illuminates how many people in Pemba materially experienced the 20th century – a time about which not much has been written. Talk about food, through discussions about how it should be prepared, is also a site of theorizing about the importance of time in revealing the true and best nature of things. The concept of ‘*ku-iva*’, or ‘cooking through,’ that emerges is a key element of elders' assessments of social health as well as powerful comment on environmental change. Central to this discourse is the figure of the *chungu, *the clay cooking pot – and its recent defeat by the *dishi, *aluminum cooking pot – talk about which provides a way of understanding many elder Pembans' views on modernity and change.

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**ELIMIKA NA STAMBULI: DISCURSIVE AGENCY AND INTELLECTUAL PRACTICE
ON A SWAHILI ISLAMIC RADIO SHOW**

Abstract

This talk discusses an educational live on-air radio program of the first Islamic radio station on Kenya's coast in the post-Independence period, Radio Rahma in Mombasa. While Radio Rahma started broadcasting in 2004, the program 'Elimika na Stambuli' began in 2005. It was dedicated to giving voice to ordinary people's discontents about regional and national politics, their concerns about issues of piety and proper behaviour, and more, providing a public and accessible space for common reflection, discussion and critique. My paper seeks to convey a sense of the social value of the public discursive space that was created here by both makers and callers of the show in communicative interaction, as even the most difficult topics were addressed. In conclusion, I reflect on my own narrative perspective, and I discuss aspects of ethical commitment within mutual interaction (and verbal expressions used), by local Swahili speakers and radio makers as well as myself, thus exploring different layers of discursive agency that are involved here.

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**FASIRI YA LUGHA KATIKA FASIHI YA ANDISHI YA WATOTO:
UCHUNGUZI WA PICHA NA VIELELEZO**

Ikisiri

Mtoto mdogo au mtu ambaye hajakata bado fursa ya kufundishwa herufi, hukutana na picha na vielelezo katika vitabu anavyopatiwa. Ikiwa mtoto au mtu huyu atapata kitabu chenye picha ataweza kuzielewa kwa urahisi na pengine kuzitafsiri vizuri kama zinahusiana na mazingira yake. Kwa njia hii ataweza kuelewa, kueleza na pia kubuni mambo mengine zaidi kutokana na picha na vielelezo hivyo. Picha kama wanavyobainisha wataalamu wa vitabu vya watoto ni njia ya awali ya ujifunzaji kwa mtoto. Aidha, wataalamu walioshughulikia fasihi andishi ya watoto wanaeleza kuwa picha na vielelezo ndivyo vinavyomsaidia mtoto kuelewa kusudia la mwandishi na pia kumpatia mlengwa (mtoto) maarifa licha ya dhima yake kuu ya kuburudisha (Ngugi 2011, Herman, 2011, Lyimo, 2014 kwa kuwataja wachache). Wataalamu hawa na wengineo wanathibitisha kupitia tafiti zao kuwa, moja ya kaida au nduni za fasihi ya watoto, hususan fasihi andishi, ni matumizi makubwa ya picha na vielelezo na kwa mujibu wa wataalamu kama vile Ruth (2015), watu wanapaswa kujifunza lugha inayowasilishwa na picha katika vitabu vya watoto. Baadhi ya maswali ambayo yanaibuliwa kama chanzo cha makala hii ni pamoja na haya yafuatayo: Je, nini maana ya lugha katika vitabu vya watoto? Je, picha ni sehemu ya lugha au lugha ni sehemu ya picha? Nini dhima ya picha na vielelezo katika fasihi andishi ya watoto? Makala hii itajaribu kujibu maswali haya kwa kuchunguza fasiri ya lugha na dhima yake katika vitabu vya watoto; na kubainisha dhima ya picha na vielelezo katika vitabu hivyo.

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ULEMAVU KATIKA FILAMU YA KISWAHILI: UCHAMBUZI WA LUGHA

Ikisiri

Kwa miaka ya hivi karibuni filamu ya Kiswahili imeanza kusawiri dhamira ya ulemavu ikilinganishwa na kumbo zingine za fasihi hii. Mathalani katika tamthiliya, hadithi fupi, riwaya na ushairi, dhamira ya ulemavu si ngeni ikilinganishwa na filamu ya Kiswahili. Kwa nini hali iko hivyo? Ulemavu katika makala haya unachukuliwa kuwa ni changamoto za kimaumbile alizonazo mtu pamoja na mitazamo ya wanajamii juu yake (fasili ni ya mtafiti). Nadharia ya naratolojia itatumika kuchambua ulemavu kupitia kipengele cha lugha kama kinavyojitokeza katika filamu ya MADHILA. Tutadondoa baadhi tu ya sehemu kwa ajili ya kutimiza kusudi la kazi yetu. Kwa kutumia nadharia ya hii, makala yanachambua ni kwa vipi watunzi wa filamu wameisimulia hadithi ya ulemavu. Kwa umahususi, makala inataka kujibu maswali matatu ambayo ni: ni kwa vipi filamu ni fasihi? Kwa vipi lugha ya wanadamu na ya kifilamu zinafanana? Ulemavu unasimuliwaje katika filamu hii? Makala haya yanajaribu kutafuta majibu ya maswali haya.

DISABILITY IN KISWAHILI FILM: LANGUAGE ANALYSIS

Abstract

Recently disability issues have been portrayed in Kiswahili films as compared to other Kiswahili genres. For instance, in plays, short stories, poetry and novel disability theme is not a novel idea. Why and what happened? Disability in this paper is considered to be bodily challenges an individual has together with societal attitudes towards him or her (coined definition by researcher). Using narratology theory, the paper examines how Kiswahili film makers have portrayed disability theme in *Madhila* film. In particular, the paper attempts to address and find answers to the following queries: How is film a literature? To what extent human language equals filmic language? This paper will try to find answers to these questions.

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THE ROLE OF KISWAHILI LANGUAGE TOWARDS FASTER INTEGRATION OF RWANDA IN THE EAST AFRICAN COMMUNITY (EAC)

Abstract

The East African Community (EAC) comprises six countries including: Burundi, Kenya, Rwanda, South Soudan, Tanzania and Uganda with a growing demand of many other regional countries applying to join. This community is believed to be the fastest growing compared to other African groups with a population of about 150 million people. With different historical backgrounds, Rwanda is the smallest country in the community and the least Kiswahili speaking due to its history. As the former Deutch Oest African together with Urundi (Burundi) and Tanganyika (now Tanzania) from 1897 to 1917 under the German protectorate, when Kiswahili was produced in Rwanda and later to suffer a terrible blow from the subsequent colonialist Belgium regimes and mainly catholic priests, Rwanda is now once again embracing and embarking on the development, promotion and use of Kiswahili for its faster integration and exchange in the East African Community adopting Kiswahili as its fourth official language. For its social, political and economic development, Rwanda adopted English as a medium of communication and diplomatic means of the Commonwealth and now Kiswahili as an identity a common socio-political denominator among East Africans and Africans in general for faster and sustainable communication, business, trade, exchange and political federation and understanding among EAC member states and beyond. Following this legal status of Kiswahili in Rwanda since October 2016, several steps have been taken with now the setting and creation of various associations newly formed such as: 1. Rwanda Kiswahili journalists association (WAKIRWA) 2. Rwanda Kiswahili higher learning Institutions lecturers (chama cha idara za Kiswahili vyuo vikuu Rwanda) 3. Rwanda Kiswahili university students association (CHAWAKIRWA) and 4. Rwanda Kiswahili secondary schools teachers association (CHAWAKISERWA) With the expected creation and set up of Rwanda National Kiswahili Commission, there is no doubt that Kiswahili with the help of well wishers and stakeholders, Rwanda shall achieve its objectives of developing and using Kiswahili among its citizens, the community and region as a whole. Prof Pacifique MALONGA, a well known Kiswahili specialist & promoter in Rwanda using his experience, knowledge and competence from his regional and cosmopolitan background has been involved in his voluntary and benevolent mission for over eight (8) years now since Rwanda joined EAC in 2008 and calls for your collaboration and assistance to make his dream come true. "Where there is a will there is a way". Prof Pacifique MALONGA, is a Rwandan writer and freelance journalist.

MAWASILIANO NA USEMEZANO KATIKA KANGA NA ATHARI ZAKE

Iksiri

Makala itazungumzia namna mawasiliano na usemezano katika kanga vinavyoleta athari tafauti katika utamaduni wa jamii ya waswahili. Vitu vingi ikiwemo kanga hutumia semi kama sehemu ya mawasiliano. Kama ilivyo aina nyengine za nguo, kanga ni moja ya vazi la utamaduni, ambalo matumizi yake makuu ni kuvaliwa. Vazi hili hutumika zaidi kwa wanawake katika maeneo ya Afrika Mashariki na hasa maeneo ya mwambao, likiwa ni vazi lao maarufu wanapo kuwa katika shughuli mbalimbali za kila siku. lakini mbali ya kuwa ni vazi la kawaida mara nyingi kanga hubeba semi maalum. Semi hizo zinaweza kuwa methali, misemo, simo na nyenginezo. Semi hizo husimamia nafasi ya mawasiliano na usemezano ambao huleta athari maalumu kutokana na tafsiri ya msomaji au mpokeaji ya mawasiliano hayo, ikiambatana na lengo la mvaaji. Pia zinakuwa na dhima mahasusi kama kuelimisha, kuonya, kuosoa, kushajiisha na kuchochea kutegemea na muktadha aliokusudia muanzishaji wa mawasiliano hayo na mpokeaji.

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**‘BROKEN’ KISWAHILI, “TRIBE” AND THE IMAGINATION OF THE KENYA OF
THE FIRST DECADE OF THE TWENTY-FIRST CENTURY IN “KHANDPAKA” BY
AWILLO MIKE AND JA-MNAZI AFRIKA**

Abstract

This paper brings a thick description of the political context of the time of the production of the popular song “Khandpaka” (2009) by the Kenyan music group Awillo Mike and Ja–Mnazi Afrika to bear on the reading of the song as a rhetorical act that argued for the inclusion of “tribe” in the imagination of the nation in the Kenya of the first decade of the twenty–first century. The paper’s focus is on the ironical presentation of a humorous story in “Khandpaka”. The paper amplifies the song’s critique of this narrative. It shows that the narrative, which is delivered in ‘broken’ Kiswahili, is a conflicted attempt by a fictional narrator to imagine a Kenyan nation by suppressing “tribe”. “Khandpaka” is thus read to make its argument by drawing attention to the “limitations” of the narrator’s attempt to exclude “tribe” from the imagination of the Kenyan nation.

Keywords

“Khandpaka”, Awillo Mike and Ja–Mnazi Afrika, Kenyan popular music, narrative, the “tribalized” politics of Kenya.

**UBAYA WANGU HAUSEMEKI: DHANA YA UNHEIMLICHE YA FREUD KATIKA
MASHETANI YA EBRAHIM HUSSEIN**

Ikisiri

Lengo la makala hii ni kuchambua mhusika na dhana yenyewe ya ‘Shetani’ katika tamthilia ya *Mashetani* ya Ebrahim Hussein. Mkabala utakaojaribu kutumika hapa unazingatia hususan uhusiano baina ya wahusika wa Shetani na Binadamu kufuatana na dhana ya Kifreud ya *Unheimliche*, iliyo na maana ya tukio ambalo si la kawaida wala lisiloleweka na litialo hofu na wasiwasi. Uhusiano wa Shetani na Binadamu, katika fasiri hii, unakuja kuwa mfano wa uhusiano baina ya wahusika wa Juma na Kitaru kwa kiwango kidogo, na baina yao na historia kwa kiwango kikubwa. Kufuatana na dhana ya *Unheimliche* na jinsi inavyoingia katika tamthilia hii, Shetani ataonwa kama mhusika mwenye kutisha na kutia hofu. Huu mbinu si bila ya maana au umuhimu: ni ufunguo wa mtazamo huu, ambao unaeleza jinsi historia inavyoathiri binadamu na kama athari yake inakubaliwa siku zote.

Abstract

The purpose of this paper is to look at the character and the concept itself of the ‘Shetani’ in Ebrahim Hussein’s work *Mashetani*. The approach which will be tried here considers especially the relationship between the characters of Shetani and Binadamu according to the Freudian concept of *Unheimliche*, that, among its many meanings, has got the one of “Uncanny”. Shetani and Binadamu’s interrelation, in this interpretation, will be the representation of the relationship between the characters of Juma and Kitaru on a smaller level, and between them and History on a bigger one. According to the concept of *Unheimliche* and its role in this piece, Shetani will be seen as a scary and frightening character. This feature is not lacking of sense and importance: it’s the key to this approach, which explains how history influences men and whether its influence is always accepted.

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**BENA-SWAHILI METROLINGUAL RELATIONS IN THE BENA ORATURE:
THE INTERFACE BETWEEN LANGUAGE AND LITERATURE**

Abstract

The relationship between language and literature is complex in such a way that any theoretically recognised literary text can be presented in any language when good artistic translation is made. Besides being translated earlier by philologists and anthropologists, oral literary texts could scarcely be translated without substantial loss of its content and form if no detailed socio-historical, political, and economic information is made readily available. Since it is assumed that orature is a situated social communication as maintained by Bauman (1984; 2011; 2012), using different languages other than that used by a society needs some explanations. This presentation, therefore, endeavours to discuss how Swahili and Bena languages are metrolingually employed to fulfil several stylistic functions, which, in turn, reveal how Bena people associate the Swahili language with other sociohistorical phenomena.

**MAMBO YANAYOWEZA KUSABABISHA MABADILIKO YA MAANA KATIKA
SENTENSI: MIFANO KUTOKA KATIKA LUGHA YA KISWAHILI**

Ikisiri

Sentensi ndiyo kipashio kikubwa kabisa cha kimuundo katika sintaksia chenye maana kamili na chenye vipashio vingine vidogo vya kimuundo. Pamoja na sentensi kulenga kufikisha taarifa yenye maana kamili, wakati mwingine maana hiyo ya sentensi hubadilika. Ni dhahiri kuna vitu vinavyoweza kusababisha badiliko la maana katika sentensi. Makala haya yanabainisha na kufafanua mambo yanayoweza kusababisha sentensi kubadili maana yake na kupata maana mpya. Uchambuzi wa mambo yanayosababisha badiliko la maana yanaongozwa na nadharia ya muundo taarifa (information structure theory) kama ilivyoasisiwa katika shule ya Prague (1966) kama ilivyofafanuliwa na Danes (1966) . Ufafanuzi wa nadharia hii umejikita katika tofauti za miundo zinazosababisha taarifa zenye maana tofauti kisemantiki. Katika Nadharia hii inaaminika kuwa, miundo mbalimbali ya sentensi huweza kuchanua maana tofauti za sentensi, kadri unavyobadilisha maneno au mpangilio wa sentensi, unaunda miundo tofauti ya sentensi yenye maana tofauti. Makala yametumia data zilizopatikana kutoka maktabani. Makala haya yamebaini mambo mbalimbali yanayoweza kusababisha sentensi kubadili maana. Mambo hayo yanaweza kuwa, lengo, kategoria za kisarufi, uhusiano wa viambajengo, mkazo, uhisivu, umada, kiimbo, mpangilio, na kadhalika. Makala haya yamegawanyika katika sehemu tatu ambazo ni utangulizi, ambapo dhana ya sentensi imefasiliwa, kiini, kinachofafanua namna sentensi zinavyobadili maana kulingana na mambo mbalimbali na mwisho ni hitimisho lililotoa ufupisho wa makala na mapendekezo.

**THINGS THAT MAY CAUSE CHANGES OF MEANINGS IN A SENTENCE:
EXAMPLES FROM KISWAHILI LANGUAGE**

Abstract

A sentence is the larger structural constituency in the sentence that convey the meaning and it has other small constituencies. Despite of the sentence focusing on conveying the meaning, sometimes the meaning changes. It is obvious that there are things that may cause changes of meaning in the sentence

. The article expresses things that may cause the sentence to change its meaning and gain a new one. Analysis on the changes of meaning are led by the Information Structure Theory pioneered in the Prague school 1966 as expressed by Danes in the same year. The theory expresses different structures that give different sentence meanings. The theory believes that various sentence structures extend different sentence meanings as it changes words or sentence order. The article has used the data from the library. Various things that may cause sentence meanings have been discussed such as focus, structural categories, constituency relations, stress, topicalization, word order etc. The article is divided into three parts; introduction, which defines the sentence, the body which portrays things which change the sentence meaning and last, conclusion which gives the article summary and suggestions.

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**CHANGAMOTO ZA ISTILAHU KATIKA UANDISHI WA
TASINIFU ZA UZAMILI WA KISWAHILI TANZANIA**

Ikisiri

Uthabiti wa taasisi yoyote ya elimu ya juu hasa katika ngazi ya Chuo Kikuu unatokana na uimara wa programu zitolewazo katika taasisi husika na ubora wa wahitimu katika ngazi husika. Kuimarika kwa programu kama za Umahiri na Uzamivu ni sifa mojawapo ya taasisi ya elimu ya juu. Kuimarika huko hakutawezekana kama eneo la istilahi za kitaaluma zinazotumika kwa uwanja husika isimu/fasihi na methodolojia ya utafiti hazitakuwa sanifu na thabiti. Hivyo, makala haya yanafafanua changamoto za kistilahi katika programu za M.A. (Kiswahili) na PhD (Kiswahili) katika TATAKI kwa uzoefu wa miaka mitano. Swali linaloibuliwa na makala haya ni je, kutakuwa na usanifu wa program kama usanifishaji wa istilahi haujafanywa na taasisi husika. Mwito wa makala haya kwa watawala wa TATAKI na Chuo Kikuu kwa ujumla wake, ni kwamba, hima usanifishaji wa Istilahi katika Kiswahili hasa katika eneo la methodolojia ufanyike haraka kabla jahazi kuzama.

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**USHAIRI WA KISWAHILI ULIKOTOKA NA UNAKOELEKEA:
MAJAGINA WA USHAIRI KATIKA WHATSAPP NI MCHANGO AU CHANGAMOTO?**

Ikisiri

Mwishoni mwa miaka ya 1960 wataalamu wa ushairi wa Kiswahili waliingia katika malumbano makali. Yaliyoanza kama mazungumzo ya kawaida mara yalizoa ugomvi mkali. Katika taaluma, ikajitokeza dhana ya “mgogoro” wa ushairi wa Kiswahili. Ingawa “mgogoro” huo umepoa, ni kama volkano hai inayoweza kulipuka wakati wowote. Kwa upande mwingine, kukolea kwa matumizi ya mitandao ya kijamii kumetokeza chachu mpya katika historia ya ushairi wa Kiswahili. Mtandao wa mawasiliano wa Whatsapp ni mfano wa pekee ambao ama unatoa mchango au changamoto katika historia ya ushairi wa Kiswahili. Katika mtandao huo makundi mawili lile la Wakita Afrika (Wafia Kiswahili-Afrika) lililoanzishwa tarehe 31 Julai 2015; na lile la Majagina wa Ushairi lililoanzishwa tarehe 27 Disemba 2014, yamekusanya kwa pamoja washairi mbalimbali kutoka Afrika mashariki na kuwafanya walumbane, watumiane salamu, wachokozane, wataniane, waonyane nap engine kusifiana yote hayo wakiyapitisha katika mtindo na maumbo changamani ya mashairi ya Kiswahili. Makala hii imefuatilia ujitokezaji wa mitindo, maumbo na namna mbalimbali za mawasiliano kupitia katika mashairi ya makundi haya mawili. Swali tunalojiuliza, je ushairi wa Kiswahili unapiga hatua? Je, jamii ya Waswahili iwe tayari kupokea tena mgogoro wa aina nyingine katika ushairi wa Kiswahili au hatua hii ni ya kupongeza? Katika makala hii, nadharia ambayo inakidhi hali inayojitokeza sasa katika ushairi ni ile ya mwingiliano matini. Hata hivyo, makala hii ni ya kiuchokozi ikitoa maswali mengi kuliko majibu.

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A COMPARATIVE ANALYSIS OF THE GERMAN AND SWAHILI LANGUAGES OF CORRUPTION

Abstract

The paper aims at doing a contrastive analysis of the language of corruption as portrayed in the German language and the Kiswahili language. Corruption as an emerging issue in Kenya has been a thorny issue in the recent years that has plagued the country and has led to the collapse of essential institutions. The clamour for the sacking of high-profile and well to do figures in Kenya indicates that the populace are tired of this menace and they would like to see a change in as far as curbing this vice is concerned. This issue is not only a plague in Kenya but also in other developed countries. This paper would highlight instances of corruption cases as portrayed in the two languages like German and Kiswahili. This would be a comparative study to see how this issue is solved either at individual level or collectively. as a country has also had its fair share of scandals and despite the fact that the country is considered devoid of such vices, they too have had to tackle this vice. Moreover corruption has a face and a language, and one may be tempted to ask, what the language of corruption? In the Kiswahili language we have a number of sayings and proverbs that are used to ask for and receive bribes. The German language has a number of sayings and proverbs that are used in expressing the intention of the speaker to give and to receive bribes. This paper aims at taking a keen interest on these sayings and proverbs used in corruption, with a view of drawing out the similarities and differences. Over and above that it seeks to find out how the two cultures and countries differ in their perspective of corruption, and how language as a tool has been used to perpetuate corruption in the respective countries.

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CONTACT-INDUCED FEATURES OF KIVU SWAHILI (DR CONGO)

Abstract

In more recent studies (Nassenstein & Bose 2016, Bose & Nassenstein 2016) Kivu Swahili has been described as a Swahili regiolect that can be clearly differentiated from the Swahili(s) spoken in Lubumbashi/Katanga, Kisangani/Tshopo and Bunia/Ituri (all DR Congo), revealing salient features in noun and verb morphology that are not found elsewhere. The present contribution aims to discuss contact-induced features of this variety, taking lexical and structural examples of borrowing, calquing and metatypy into account. Language contact in the multilingual landscape of the Kivus reveals a certain degree of divergence in terms of the current realization of Kivu Swahili as spoken in Goma, North Kivu province, and Bukavu, South Kivu province, due to speakers' different group languages. While in North Kivu, especially Kinyabwisha and Kinande have had an impact on the language, in South Kivu predominantly Mashi and Kilega have shaped the specific realization of Swahili found on-site. Other languages such as French or Lingala that have – lexically and structurally – largely contributed to the present form of the language are not bound to one area or group of speakers. The suggested talk eventually raises the question whether a specific realization of Kivu Swahili with more or less contact features (such as a large amount of Lingala lexicon, more or less Kinyabwisha/Kinande morphology etc.) gives birth to ethnic registers of Kivu Swahili that serve different social purposes such as in-group status, intimidation, protection or deliberate exclusion, when analyzed against the background of the ongoing conflict in the area.

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**DHANA YA UCHAWI KATIKA KAZI ZA SANAA: MIFANO KUTOKA MUZIKI WA
KIZAZI KIPYA, MZEE WA BUSARA NA KAFARA**

Ikisiri

Uchawi ni fani maarufu imekuwepo ulimwenguni kwa muda mrefu sana. Wapo wanaoutazama uchawi kama jambo zuri na lenye kufaa kwa ustawi wa binadamu. Wengine wanauona uchawi kama jambo la hovyo na linalotishia ustawi wa mwandamu. Jambo la muhimu hapa ni kuwa pande zote mbili zinakubali na kukiri uwepo wa fani hii katika maisha yetu ya kila siku. Miongoni mwa watafiti wa mwanzo kuchunguza dhana hii ni J. Middleton na E. H. Winter (1963), wao waliona kuwa dhana ya uchawi inajumuisha uzuri na ubaya katika jamii ya Waafrika. Tafiti nyingi zilizojikita katika kuchunguza kuhusu ufaafu au kutofaa kwa fani ya uchawi katika bara la Afrika zimefanyika kuanzia miaka ya sitini. Miongoni mwa tafiti za hivi karibuni kabisa ni pamoja na Zande (1995), Douglas (1973), Geschiere (2000), Bond na Ciekawy (2001), Wamitila (2002), Khamisi (2005), Bernault (2006) na Walibora (2010).

Wasanii wa Muziki wa Kizazi Kipya kama sehemu ya wanajamii nao wanautazama uchawi kwa jicho la kisanaa. Wapo wanaoshadadia ufaafu wa fani hii lakini pia wapo wengi wanaotazama fani hii kama mila potofu na inayopaswa kupigwa vita kwa hali na mali. Hivyo makala haya yanalenga kuchambua mtazamo wa wasanii wa Muziki wa Kizazi Kipya kuhusu dhana ya uchawi. Tutajikita katika kujadili dhana yenyewe ya uchawi kwa namna inavyojitokeza katika muziki wa kizazi kipya, mtazamo wa wasanii kuhusu namna na aina ya uchawi unavyojidhihirisha katika jamii zao na mwishoni tutajadili mtazamo wa wasanii kuhusu athari za uchawi katika jamii, kwa sehemu kubwa makala yetu itaongozwa na nadharia ya *Uhalisiamazengaombwe*.

Istilahi muhimu ni uchawi, Sanaa na Muziki wa Kizazi Kipya

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ULINGANISHAJI BAINA YA LUGHA YA UNYAGO NA LUGHA YA MABANGO DHIDI YA UKIMWI KATIKA TANZANIA LEO

Ikisiri

Makala haya yanalenga kuchunguza kwa mtazamo linganishi kufanana, kutofautiana na kuhusiana baina ya mafunzo yanayotolewa kwa mwali kupitia nyimbo za unyagoni na maandishi ya tahadhari yanayotumika katika njia za mawasiliano ya kisasa, kama mabango au michoro ya ukutani, inayotumiwa na miradi ya serikali pamoja na asasi zisizo za kiserikali katika kinga dhidi ya VVU/UKIMWI. Lengo la kwanza ni kuchambua mifumo, mitindo na mikakati ya miviga, hasa unyago, ambao ni “taasisi ya mafuzo mbalimbali”, inavyorithiwa kupitia kwa maendeleo ya mawasiliano kama aina ya uwasilishaji wa ujumbe wa kinga dhidi ya VVU/UKIMWI. Lengo jingine ni kuchanganua jinsi ilivyobadilishwa nyimbo za unyago za kisasa ili zihamashe na kuwafundisha wasichana watanzania kuhusu magonjwa ya zinaa yakiwemo VVU/UKIMWI. Dhamira kuu ya kazi hii ni ulinganishi wa lugha zinazohusu elimu dhidi ya VVU/UKIMWI. Kwa upande mmoja ninajadili mbinu za mapokeo za jadi katika kuwasilisha ujumbe wa elimu na maadili kuhusu VVU/UKIMWI - nikichunguza mapokeo kupitia katika nyimbo za unyagoni – na upande mwingine ninajadili vita dhidi ya ugonjwa wa VVU/UKIMWI katika njia za kisasa za mawasiliano, hasa lugha kwenye mabango nchini Tanzania. Katika mjadala huu nitatumia nadharia ya Mwingiliano matini (Intertextuality) na nadharia ya Socholojia ili kuyaeleza hayo niliyoyatafiti.

Abstract

This article aims to investigate with a comparative perspective the similarities and the linkages or relationships between the teachings given to the young initiate through the traditional songs of the female initiation rite of *unyago* and the warning text exploited in the modern ways of communication, as billboard, posters and murales, used for the prevention of HIV / AIDS by international NGOs and local government projects. The first objective is to analyze the codes, styles and techniques of the traditional rituals, especially the rite of passage of *unyago*, that is indeed a “department of various teachings”, passing through the development of the communication, as a way to spread a prevention message against HIV / AIDS. Another goal is to analyze how are changing the modern songs of *unyago*

to inform and teach the Tanzanian girls about the spread of STI'S (sexually transmitted infections) including HIV / AIDS. The leitmotiv of this work is to make a comparison between different "languages" about the knowledge against HIV/AIDS. On one hand I will discuss the tools inherited from the traditional cultural substratum in conveying an educational message about HIV/AIDS – particularly analyzing the customs and the language inherited from the songs of *unyago*, on the other hand I will analyze the fight against the spread of HIV / AIDS in the contemporary forms of communication, especially the language of billboards in Tanzania. In this paper I will utilize, to explain my research, the theory of Intertextuality in a social perspective.

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WRITING “WRITING” FROM THE SWAHILI COAST INTO ANGLOGRAPHIC ACADEMIA

Abstract

For kombe la kuandika writing is central. Unlike recitation over water, kombe la kuandika treats with the written Qur’anic verses. This writing, however, is not meant to be visually deciphered (though it is visually decipherable): this writing is meant to change its form – to be transformed – and contained in water. With the water the verses then are ingested. Writing kombe entails choosing the appropriate verse(s), copying from a msahafu (or from memory), that is dipping a small stick into the saffron-ink and spreading the ink on a white plate / white paper in such a way that letter for letter, word for word, the ink on the plate takes the shape of and thus becomes the chosen Qur’anic verse(s). Writing my dissertation about kombe la kuandika, I engage with writing on multiple levels, the interaction of which is central to this presentation (and this written abstract for the presentation). I find myself taking notes, transcribing, typing paragraphs, deleting, taking more notes, re-reading my fieldnotes, making to-do-lists, formulating emails, typing more paragraphs, searching for suitable translations, whatsapping with my interlocutors in Zanzibar, procrastinating while reading yet another article; I find myself deeply immersed in textual practices. How does my “academic” writing relate to the writing of kombe? How do my investigations on the writing of kombe shape my practices of writing text that I want others to recognize as ethnography, as dissertation, as manuscript? What are the translation processes from writing to writing: people’s explanations of their writing tailored to me, my transcriptions from oral to written language, making sense of my transcriptions, conceptually reviewing my transcriptions with respect to a dissertation in its becoming, translating and contextualizing “telling” incidents, embedding ethnographic vignettes in broader academic discourses without losing the initial “writing”: how to write “writing” from Zanzibar into anglographic academia? This presentation moves back and forth between the writing of kombe la kuandika and academic writing. It is based on thirteen months of ethnographic fieldwork in Zanzibar and ethnographic reflections on academic practices that will, I hope, yield my dissertation.

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FASIHI SIMULIZI NA MAZINGIRA: UHUSIANO, DHIMA NA CHANGAMOTO ZAKE

Ikisiri

Fasihi simulizi ni utanzu muhimu wa fasihi katika jamii nyingi hususani za Kiafrika katika kupitisha maudhui mbalimbali ya jamii. Umuhimu wake hautokani tu na dhima zake kwa jamii husika bali pia mahusiano yake na taaluma au nyanja nyingine katika jamii. Taaluma hizo ni kama vile historia, jiografia, mazingira, falsafa, teolojia (dini), sosholojia, na elimu ya viumbe, kwa kutaja chache. Lengo la makala hii ni kuchunguza uhusiano wa fasihi simulizi na mazingira yake nchini Tanzania katika kuiumba na kuiendeleza fashi na jamii hiyo. Kwa kupitia tanzu na vipera vya fasihi simulizi kama vile methali, hadithi, ushairi na sanaa za maonesho makala hii inalenga kuonesha namna fasihi simulizi inavyojishughulisha, inavyoyatazama na kuyadadisi mazingira ya jamii yake katika kuibua na kuumba maudhui ya tanzu zake. Makala pia inalenga kubainisha changamoto za kimazingira katika maendeleo na utendaji wa fasihi simulizi katika wakati wa sasa. Nadharia ya mwingiliano matini ndio itaongoza mjadala wa mada hii. Data zimekusanywa kwa kupitia matini mbalimbali na mahojiano na wanajamii katika maeneo mbalimbali nchini Tanzania. Makala imeonesha kwamba fasihi simulizi na mazingira zina uhusiano wa mjengano. Makala inajenga hoja kwamba ustawi wa fasihi simulizi kimaudhui na utendaji wake hutokana na hujengwa na mambo mbalimbali ikiwemo mazingira ya jamii husika.

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LANGUAGE USE IN EDUCATION: A CASE OF SWAHILI AND ENGLISH IN KENYA AND TANZANIA

Abstract

The purpose of education is to create competent social beings and different cultures have educated their people through different ways under variety of ecological and sociocultural conditions. In Kenya, English, the language of a former colonial power is used as the official medium of instruction at all levels of education while Kiswahili and other local languages are only taught as subjects. In Tanzania, Kiswahili is used as a medium of instruction from elementally school to high school while English is used as the medium of instruction at the university level. Although the two countries have taken different paths in regards to the adoption of the medium of instruction, both approaches have their merits as well as demerits. Using the sociocultural theory, this paper investigates and demonstrates how the different language policies affect the lives of individuals and groups people who often have no influence over policymaking. The paper argues for an innovative and creative use of both languages as mediums of instruction by encouraging introduction of bilingual language in education policies. I illustrate some of the strengths and weaknesses of the current language policies and show how these policies can be improved by being tailored creatively to be relevant in the multilingual countries of East Africa. I propose the creation of transformative bilingual language policies for effective teaching, learning and innovation in the context of multilingual African nations in general. In the case of Kenya and Tanzania I demonstrate how the Kiswahili only medium or the English only medium excludes many people from achieving their educational and career goals and why a bilingual English and Kiswahili as co-official languages as mediums of education can serve all learners in both Kenya and Tanzania. The questions that guide this paper include: How do the existing language policies in education create inequalities among learners? How do the existing language policies marginalize some students while granting privilege to others? What are the societal impacts of the current language in education policies? What are the possible benefits of bilingual education in addressing the existing inequalities? The aim is to bring to the attention of policy makers, policy implementers as well as other stakeholders and hopefully show them the need for creative, innovative, and transformative policies that deal with and reflect more on the human condition in their ecological and sociocultural environments.

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MBINU MBALIMBALI ZA UUNDAJI WA MANENO YA KISWAHILI

Ikisiri

Maneno ya Kiswahili huundwa kupitia kwa mbinu mbalimbali. Makala yangu inalenga kueleza mbinu mbalimbali za uundaji wa maneno ya Kiswahili. Baadhi ya mbinu ambazo nitaangazia ni kama; utohozi (kwa mfano: skuli kutoka kwa neno la kiingereza school), ukatizaji au ufupisho (kwa mfano kuh. badala ya kuhusu), tafsiri (kwa mfano Soko huru badala ya free market), Uhulutishaji (kwa mfano: Chajio badala ya Chakula cha jioni), akronimu (kwa mfano UKIMWI kutokana na maneno Ukosefu Wa Kinga Mwilini), uakisi wa tabia, uakisi wa mlio miongoni mwa mbinu zingine za uundaji wa maneno.

Aidha, Makala hii inadhamiria kuzua mjadala kwenye jopo ili kupata mifano ya mbinu mbalimbali za uundaji wa maneno.

DIFFERENT METHODS USED IN THE FORMATION OF SWAHILI WORDS

Abstract

There are different methods used in the formation of Swahili words. This paper aims at explaining various ways of forming Swahili words as well as giving examples of the respective words. Some of the methods I am going to discuss are adaptation of words from various languages to Swahili for example skuli from the English word school, Shortening/clipping of words for example kuh instead of kuhusu, direct translation of words for example soko huru from the words free market, joining of different word stems to form one word for example chajio from the words chakula cha jioni, abbreviations for example, UKIMWI from the words Ukosefu Wa Kinga Mwilini, formation of words depending on traits or actions, formation of words by adopting relevant sounds produced by various acts among other methods.

My presentation also aims at involving all scholars in discussing examples of words formed in the various identified methods of Swahili word formation.

WAHUSIKA WASIO WATENDAJI NA MCHANGO WAO KATIKA KAZI ZA KIFASIHI

Ikisiri

Mkabala wa Kikorasi katika uchambuzi wa kazi za kifasihi ni mkabala mkongwe na ambao unajidhihirisha katika tamthilia mbalimbali za kimagharibi kama tamthilia ya *Oedipus the King* (1909) iliyotafsiriwa na Mushi na kuitwa *Mfalme Edipode* (1972). Mkabala huu unahusishwa na maigizo ya Kiyunani ambapo katika fasihi ya Kiswahili “Korasi” ni neno ambalo lilitoholewa kutoka neno la Kiingereza “*Chorus*” na awali Korasi ilichukuliwa kama kiitikio au marudiomarudio ya kimuziki. Katika fasihi ya Kiswahili mkabala huu umechambua kazi mbalimbali za kifasihi kama nyimbo, tamthilia na riwaya. Wataalamu walioshughulikia mkabala huu ni pamoja na Senkoro (2011), Mutembe (2012), na Sway (2015). Wataalamu hawa wanaelekea kushughulikia kipengele cha kifani na kimaudhui na katika uchambuzi wao wameshughulikia wahusika ambao ni kipengele cha kifani na katika uchambuzi wao wamewashughulikia wahusika watendaji pekee na kuwasahau wahusika wasio watendaji ambao kwa mujibu wa makala haya yanawatazama kama wahusika ambao pengine ni wa muhimu sana na wakati mwingine akiondolewa huwa ndio mwisho wa kisa kizima. Hivyo, makala haya yatachambua wahusika wasio watendaji ambao pengine wakiondolewa katika kazi ya kifasihi pengo lao hudhihirika wazi kwa kazi ambazo hutumia wahusika wa namna hiyo. Makala haya yataongozwa na Mkabala wa Kikorasi katika kuwachambua wahusika wasio watendaji pamoja na mchango wao katika kazi za kifasihi.

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“WALKING ON WATER”: BARACK OBAMA IN KENYAN POLITICAL CARICATURE

Abstract

In January 2017 the second term of Barack Obama's presidency came to an end. This 8-year-period has been particularly important for Kenyans, due to the fact that his father, Barack Obama senior, was Luo. Obama's activities regarding Africa, especially Kenya, were highly anticipated from the day he was sworn as the 44th president of USA. Therefore, Obama's administration's policy towards Africa has always been carefully followed in Kenya not only by observers and political commentators, but also by average citizens, including artists.

Political caricature that has become one of important tools which allows artists to comment on current events and provides a significant cultural text which helps to understand social emotions connected to current events. In my talk I will focus on Kenyan political satire portraying Barack Obama at the time of his presidency, as well as USA and Kenya's relations during this period. My attempt is to show that Kenyan political caricature is a tool allowing to expose the author's emotions, judgements and opinions addressed to particular social groups. Its main goal is to quickly react to political events and to comment on them. Using a cognitive approach based on metaphors, metonyms and blends, I will analyse several political caricatures created by most significant Kenyan artists.

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**MAENDELEO YA ISTILAHU ZA KI-TAFITI NA UANDISHI WA TASNIFU ZA
KISWAHILI: UCHUNGUZI NA MJADALA KUHUSU MPISHANO,
ATHARI NA MAPENDEKEZO**

Ikisiri

Kipindi cha takribani muongo mmoja uliopita (2005 - 2016) kimeshuhudia kuwapo kwa ongezeko kubwa la tasnifu zinazoandikwa kwa Kiswahili. Ongezeko hili, chambilecho Ponera (2016), linatokana na ongezeko kubwa la Vyuo Vikuu katika kipindi hicho. Ongezeko hili la jumla limekwenda sambamba na kuongezeka kwa wanafunzi wanaosoma na kuhitimu taaluma za Kiswahili katika ngazi za Shahada ya Awali, ya Umahiri, na ya Uzamivu. Makala hii inamulika suala la kupishana kwa istilahi zinazotumika katika uandishi wa tasnifu za Kiswahili. Uchunguzi na mjadala utafanywa kwa kutumia tasnifu za Shahada ya Awali, Umahiri na Uzamivu kutoka Vyuo Vikuu vya nchi tatu za Kenya, Tanzania Bara, na Zanzibar. Tasnifu za jumla ya Vyuo Vikuu sita (viwili kutoka kila nchi) zitatumika kwa uchunguzi, uchanganuzi na mjadala wa data. Makala itajengwa na maeneo makubwa manne ambayo ni: a) Mdhihiriko wa tofauti za kiistilahi katika tasnifu za Vyuo Vikuu viteule; b) Sababu za kuwapo kwa tofauti hizo; c) Madhara ya matumizi holela ya istilahi za kitafiti na kitasnifu na; d) Mapendekezo ya istilahi za kitafiti na kitasnifu zinazopaswa kutumika.

**DEVELOPMENT OF SWAHILI RESEARCH AND THESES JARGONS: THE QUEST
OF ITS DIFFERENCES, EFFECTS, AND SUGGESTIONS**

Abstract

Over the period of the last decade (2005 - 2016) we have experienced the increase in number of academic theses written in Kiswahili. Such an increase, as Ponera (2016) proposes, is due to growth of number of Universities. This, in turn, has led to the increase in number of students who pursue Swahili studies and graduate with Bachelor, Master and PhD degrees. This article addresses the issue of difference of jargons that are used in writing academic Swahili theses within and among Universities. Its quest and discussion will hinge on Bachelor, Master and PhD theses from three countries' Universities (Kenya, Tanzania [Mainland] and Zanzibar). Theses from six Universities (two from each country) will be used for investigation, analysis and discussion. The article will be divided into four sections. These are: a) Salient picture of the difference on jargons used in Swahili theses; b) Possible reasons/factors for that difference; c) Possible effects from the said difference to Swahili community and; d) The suggested jargons to be used in Swahili theses.

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**WORLD LITERATURE FROM THE MARGINS? A WEB OF MOTIFS AND
NARRATIVE EXPANSIONS WITHIN THE STORY OF JOSEPH
FROM THE SWAHILI COAST**

Abstract

Since the turn of the millennium, the study of world literature and the global circulation of literary texts has gained in prominence. ‘World literature’ excitingly spurs us to look beyond our horizons and consider wider trajectories of production, circulation and recognition. The depiction of the handsome young man, called Yusuf (Joseph in Christian tradition), who had a bewildering dream of being worshipped, was thrown into a pit by his jealous brothers, beguiled in Potiphar’s house and rose to power in Egypt, seems an apt case for studying the circulation and adaptation of a text which fluctuated between scriptures and romances in Jewish, Christian and Moslem tradition. The Swahili story of Yusuf adapted from various Arabic sources , has been penned down in twentieth century *utendi* “travelling copies”. By zooming into ‘variant motifs’ and ‘narrative expansions’ - coining James Kugel’s terminology (1994) - my paper would like to shed light on an hitherto neglected region: the East African coast has so far hardly been considered as a node in a network of literary texts circulating trans-locally, and definitely also not as a significant spot on the map of world literature.

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TRANSLATING ALEX BANZI'S *TITI LA MKWE*

Abstract

Translating Alex Banzi's novella *Titi la Mkwe* (TPH 1972) into German was a long-term project completed in November 2016, when the book titled *Versuchung* was published in Germany. The paper will focus on the encountered challenges of translation and how these were tackled. A second focus will be on the issue of publishing translations of Swahili prose for the German literary market. In this regard, the translation of *Titi la Mkwe* will be situated in the context of earlier translations of Swahili prose texts into German, ultimately putting forward the question of how to strengthen the presence of literary translations from Swahili in Germany.

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**“TIMU BORA, BIDHAA BORA”: CONSUMING AND SUPPORTING
AZAM FC IN DAR ES SALAAM**

Abstract

This paper is concerned with the commercialisation and privatisation of football in Dar es Salaam, Tanzania, thus contributing to studies looking at the global neoliberalisation of the beautiful game. By focussing on supporters of Azam FC, a new club whose commercial model is evident in the team’s slogan, “Better Team, Better Products”, an attempt is made to challenge the hegemonic coherence of neoliberalisation, instead showing how it is negotiated and experienced in local landscapes. Rather than seeing neoliberalisation as something more powerful and all-encompassing than it really is, an emphasis is placed on how supporters themselves perceive agency in their own social context, notably by rationalising their consumption of Azam products as a mode of supporting their team. Ultimately, it is shown that by looking at neoliberal ideology from within a cultural industry where capitalist logic cannot necessarily be applied, football produces modes of fandom which reconfigure priorities between economic, social and cultural capital (Bourdieu, 1985).

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SWAHILI MYTHS IN ORAL LITERATURE IN CONTEMPORARY TANZANIA

Abstract

Oral literature discourse in Africa has enjoyed original thoughts of prominent scholars like Ruth Finnegan and Isidore Okpewho, whose studies have acted as resource materials for research. However, as far as Tanzania is concerned, not much study has been done regarding oral myths. This study is such an attempt. It sets out to examine the Swahili myths as a branch of oral prose in relation to the twenty first century's Tanzanian society focusing on Dar es Salaam - the most cosmopolitan region in Tanzania. The study seeks to view Swahili mythology from the perspective of orature rather than written as was hitherto the case and uses transculturality as a paradigm in literary discourse as opposed to Afrocentric oriented perspective. Myths are fictional narratives meant to describe matters of origins of societies and phenomena and they have an abiding influence on the way the people live. This study embarks on a search of realizing the meaning contained in the myths and discover our collective philosophy of life and the way we view the world as a people. Arguably, if myths are subjected to literary criticism it becomes possible to deal with aspects and levels of inquiry that are not accessible through written sources or other disciplines. The study uses interviews, library and archives to collect and get people's views about the myths. Findings are expected to generate insights related to mythological narratives and to interrogate historical and current issues related to contemporary Tanzania as part of the globalized world.

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A SWAHILI TWITTER CORPUS

Abstract

The accessibility of text/data is one of the major topics of discourse analysis, which could shed light on the contemporary use of Swahili in many domains. Contemporary language use is affected by social media, and the induced linguistic changes should be studied more. Two main reasons for lack of accessible data are a) the tools for creating a corpus are little known or described and b) collaboration of scholars from different yet closely related disciplines is still few in number. This paper aims to provide a practical bridging by introducing some modern approaches of corpus linguistics used in European languages. It discusses problems of transferring such approaches to Swahili studies, and offers modified versions. In addition, it presents a ready-for-use Swahili twitter corpus for which data collection was started in June 2016.

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**TUME YA KISWAHILI YA JUMUIYA YA AFRIKA MASHARIKI NA MAHUSIANO,
MAINGILIANO NA MUSTAKABALI WA LUGHA NA FASIHI YA KISWAHILI**

Ikisiri

Makala inajadili namna ambavyo Tume ya Kiswahili ya Jumuiya ya Afrika Mashariki inavyoweza kushirikiana na wadau mbalimbali kuendeleza Lugha na Fasihi ya Kiswahili. Kutokana na ukweli kwamba historia na maendeleo ya Lugha na Fasihi ya Kiswahili imejengwa kwa misingi ya mahusiano na maingiliano ya jamii na lugha nyingine ndani na nje ya Jumuiya ya Afrika Mashariki, makala inaonyesha kuwa uhalisia huu unaashiria mustakabali mwema wa taaluma za Kiswahili.

Abstract

This paper discusses how the East African Kiswahili Commission can work with a variety of stakeholders in the promotion of the development of Kiswahili language and literature. On account of the fact that the history and development of Kiswahili language and literature can be defined on the basis of contact and interaction in the East African Community and beyond, the paper demonstrates that Kiswahili Studies has a promising and vibrant future.

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**WAHUSIKA ‘MZIMU’ NA ‘MAHOKA’ KATIKA FASIHI YA KISWAHILI:
UHUSIANO NA DHIMA ZAKE KIFANI NA KIMAUDHUI**

Ikisiri

Mzimu na mahoka ni dhana ambazo hutajwa na kupatikana katika kazi za wanaathropolojia, wanasosholojia, wanafalsafa na hata wanafasihi. Hususani hutumika sana katika kuielezea falsafa ya Kibantu/Kiafrika (taz. Tempels, 1952; Kagame, 1956; Mbiti, 1990). Kwa upande wa kazi za fasihi simulizi au andishi hutumia mzimu na mahoka kama sehemu ya wahusika wake. Makala hii, kwa hivyo, imekusudia kuchunguza uhusiano wa wahusika hao kama wanavyojitokeza katika kazi za fasihi ya Kiswahili ambazo tumezitafti. Uhusiano huo tutauangalia kwa kujikita katika sifa zao, nafasi zao katika kazi za fasihi yaani katika kuijenga fani pamoja na maudhui wayawasilishwayo katika kazi hizo. Dhima ya maudhui hayo kwa jamii husika pia zitaangaliwa. Mbinu ya usomaji na uchambuzi wa kazi mbalimbali za fasihi na zisizo za kifasihi zimetumiwa katika kupata data za makala hii. Halikadhalika maandiko mbalimbali ya mtandaoni, mahojiano na mazungumzo yasiyo rasmi yametumiwa katika kukusanya data. Matokeo ya utafiti huu yanaonesha kwamba mzimu na mahoka katika fasihi ya Kiswahili ni dhana changamani na hutumika kuwasilisha maudhui mbalimbali yenye manufaa kwa jamii husika. Makala yameonesha pia kwamba utafiti kuhusiana na wahusika au dhana hizi katika kazi za fasihi bado chache hivyo utafiti zaidi unahitajika.

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**USAWIRI WA MWANAMKE KATIKA NYIMBO ZA TAARAB:
UCHANGANUZI WA KIFEMINISTI**

Ikisiri

Ufeministi ni mtazamo ambao imewekewa msingi na msukumo mkubwa pamoja na nia ya kupigania ukombozi wa mwanamke kutokana na pingu za kiutamaduni, kidini, kijamii, kisiasa na kiuchumi-pingu ambazo zimejengeka kwenye msimamo na itikadi ya kiume. Wanawake ni viumbe wanaopitia maudhi mengi na unyanyasaji katika jamii. Wamenyanyaswa na wamejaa machungu kwenye mioyo yao. Jukwaa la nyimbo linawapa fursa ya kuonyesha uchungu na matatizo mengi walionao. Lakini cha kushangaza ni kwamba, nyimbo kama za taarab ambazo nyingi huimbwa na wanawake zilikuwa na zimaendelea kuimbwa zenye kubeba taswira hasi dhidi ya mwanamke. Ni kutokana hali hiyo makala hii inaazimia kutumia Nadharia ya Ufeministi kama kurunzi ya kumulikia ufaafu na usiofaafu wa wa taswira unaojitokeza katika nyimbo za Taarab.

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**TRANSLATION IN SWAHILI LITERARY CRITICISM AND SWAHILI
TRANSLATION IN THE FIELD OF TRANSLATION STUDIES**

Abstract

In this presentation, I will discuss the relationship between Swahili literary criticism on translation and the field of Translation Studies. I will point out to major trends within Swahili academia concerning the place and role of translation in the Swahili literary field. After pointing out to the several approaches to the treatment of translation practices in the Swahili context, I will highlight comprehensive studies which gave a relevant contribution to the dialogue between the field of Translation Studies and Swahili literary criticism. In this context, I will take the opportunity to present my PhD project focusing on the construction of a discourse on literary translation in Swahili. This study represents the first investigation of translation practices in Swahili from a sociological point of view. The presentation will then highlight the potential still to be explored of the study of Swahili translation practices. I will conclude my presentation shedding some light on the contribution of Swahili literary criticism on translation to enlarge theoretical discussion on translation at a genuine international level.

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MAENDELEO NA UKUAJI WA USHAIRI WA KISWAHILI

Ikisiri

Ni ukweli usiopingika kuwa ushairi wa Kiswahili ndio utanzu mkongwe zaidi wa fasihi na unaweza kusemekana kuwa ulikuwepo kutokea binadamu akanyage uso wa dunia; wakati huo ukiwa katika hali ya usimulizi. Ushairi huu umepitia mabadiliko mengi kutokea wakati huo hadi kufikia sasa. Mabadiliko haya yapo katika upande wa maudhui, miundo, mitindo ya lugha inayotumiwa, washairi wenyewe kwa maana ni wenyeji wa maeneo gani, itikadi zao na hata kuhusu namna au mbinu za kuyahifadhi au kuyawasilisha mashairi yenyewe. Mashairi hayo yamepitia hatua za usimulizi, maandishi ikiwa awali ni kwa hati ya Kiarabu na baadaye hati ya Kirumi/ Kilatini na hii leo kupitishwa kupitia simu za rukono na C.D. Karatasi hii ina lengo la kuangalia mabadiliko na maendeleo ya ushairi huu na kuonyesha jinsi ulivyochukua sura mpya kipindi cha sasa.

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***‘HITILAFU IKAYEYUKA’*: ANALYZING METAPHORS OF EMOTIONS
IN SWAHILI LITERARY TEXTS**

Abstract

Metaphors are pervasive in both our everyday speech and literary language and they are particularly effective for codifying those complex experiences, like emotions, which are otherwise not easy to describe. Swahili literature is extremely rich in metaphorical images describing complex emotional phenomena. The debate on what metaphors represent, and how we should consider them, is an on-going discussion which opposes their ‘cognitive’ (and somehow ‘universal’) nature to their stylistic (literary) use. In a literary context, the question arises of what makes literary metaphorical expressions different from the more conventionalized idiomatic expressions which are used in everyday speech.

The aim of this study is to analyze metaphorical expressions used in Swahili, in order to identify those peculiar linguistic features which constitute the ‘creative blends’ of literary metaphorical speech. This paper examines the description of emotions in Swahili, with a particular focus on metaphors of ‘love’ and ‘anger’. For the purpose of this study, I will analyze examples from a Swahili literary corpus, mainly composed of contemporary prose.

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KANGAYA UPATU.

**THE ENTANGLEMENT OF THE WRITTEN AND THE ORAL IN THE POETRY OF
BWANA ZAHIDI MNGUMI**

Abstract

Currently, a working group is working on a text edition of poetry ascribed to one of most fascinating Swahili charismatic leaders and rhetoricians, Bwana Zahidi Mngumi (ca. 1760-1830). His poetry is among the earliest sources of the literary, social and political history of the East African Coast, as it dates back to the early 19th century, when the social and political landscape of the East African Coast underwent drastic change. At that time, Bwana Zahidi Mngumi was an important politician, who guided Lamu into a period of prosperity at a time of great political turmoil. He exchanged poems with the leaders of Pate, Mombasa as well as rivals on Lamu. His poetry has fascinated people for centuries: Old people on Lamu still remember his powerful verses. Furthermore, already at the end of the 19th century, his Swahili poems were committed to manuscripts in Arabic script by local scribes.

Altogether eleven experts of “old” Swahili poetry have worked on manuscripts of these powerful poems by him and his rivals. Together with Annachiara Raia, I organized three workshops (in 2015, 2016 and 2017) involving: Abdilatif Abdalla, Farouk Topan, Mahmoud M. Abdulkadir, Annmarie Drury, Ann Biersteker, Jasmin Mahazi, Ridder Samsom, Ahmad Parkar, Gudrun Mieke. (Natalie Kontny and Stefanie Kolbusa joined the group for one workshop.

The aim of my paper is to give an overview of the ongoing project. Furthermore, I would like to concentrate on one aspect, which is of a particular challenge if it comes to this kind of Swahili poetry, namely the entanglement of the oral and the written. Mngumi’s poetry is clearly born out of context of oral performance, but was later written down. Unfortunately, we do not have any secondary sources on performative practices. But, what can the manuscripts tell us about the oral performance of the text? Is there some textual evidence about the performance of text? And, on the other hand, how much have the poems been shaped by their written gestalt? My main argument is that as evidence from this poetry suggests, Swahili manuscript culture has been largely shaped by oral practices of recitation and memorization.

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**ANTHROPONIMU ZA UBATIZO ZA KIBUKUSU:
MABADILIKO YAKE KIMOFOFONOLOJIA NA KISEMANTIKI**

Ikisiri

Wanaisimu-jamii wanadai kuwa athari ya mitagusano baina ya jamii mbalimbali za watu aghalabu hudhihirika kwa haraka sana kupitia kwa msamiati wa lugha za wanajamii husika. Anthroponimu au majina halisi ya watu ni sehemu mojawapo ya msamiati katika lugha ambazo huitambulisha na kuipambanua jamii moja kutoka kwa nyingine. Miongoni mwa nomino za lugha yoyote ile, nomino za pekee au majina halisi husheheni maana maalum; hali inayoyafanya kuchukua nafasi ya kipekee katika lugha. Kupitia kwa majina halisi, tunaweza kutambua asili, historia, falsafa, imani na hata itikadi za jamii-lugha fulani. Hata hivyo, katika muktadha wa utandawazi ambao umeimarisha mitagusano ya jamii-lugha mbalimbali, kuna uwezekano wa anthroponimu na hata toponimu (majina halisi ya mahali) kuhamishwa kutoka jamii-lugha moja hadi jamii-lugha nyingine. Kwa hivyo, kwa kuuchunguza msamiati wa lugha maalum tunaweza tukang'amua kwa kiasi fulani misingi na athari ya mitagusano baina ya jamii-lugha anuai. Aidha, uchunguzi wa msamiati unaweza kutupa mwanga juu ya mifumo ya lugha inayotagusana. Makala hii inaangazia anthroponimu za ubatizo katika Kibukusu. Kibukusu ni mojawapo ya lugha za Kibantu inayozungumzwa sehemu za Magharibi nchini Kenya. Anthroponimu za ubatizo ni majina halisi yanayotolewa kwa watu baada ya kubatizwa katika dini ya Kikristo. Maswali ya kimsingi ni je, anthroponimu za kigeni zinapoingizwa katika jamii-lugha tofauti hukumbwa na mabadiliko yepi? Je, ni kwa vipi anthroponimu za kigeni huambatana na mfumo mzima wa lugha pokezi kama chombo cha mawasiliano na kitambulisho cha utamaduni wa jamii husika? Makala haya yanajadili namna anthroponimu za ubatizo zinabadilika kimofolojia, kifonolojia na kisemantiki mintarafu ya jamii-lugha ya Kibukusu.

**TANZANIAN SWAHILI SOAP OPERAS AND MOVIES AS A RESOURCE FOR
FORMULAIC LANGUAGE TEACHING IN
SWAHILI SECOND LANGUAGE ACQUISITION**

Abstract

There exist some few Swahili learning books and – to a limited degree – teaching materials for Swahili SLA. Most of these teaching and learning materials are designed for students¹ without previous experience in Bantu languages. Therefore the focus lies in facilitating students' understanding of morpho-syntactical structures, noun classes, lexemes, some basic dialogues, etc. These materials usually do not include units with a focus on pragmatic competence which according to Coulmas (1979: 241, cit. Wood 2002: 8) “provide the verbal means for certain types of conventional action, their meanings are conditioned by the behavior patterns of which they are an integrated part”. My paper will discuss my selection of teaching-relevant formulaic language units in my corpus of Swahili soap operas and movies, and the use of this visual data as resources for Swahili SLA; to conclude I will highlight some topics for future Swahili studies focusing on social dimensions of language use (e.g. politeness). The corpus of the data consists of episodes of Tanzanian soap operas, e.g. *Siri ya Mtungi*² (a high quality rewarded series), as well as popular Tanzanian budget series and movie productions (collected in Aug and Sep. 2016).

References

- Coulmas, F. 1979. *On the sociolinguistic relevance of routine formulae*. Journal of Pragmatics, 3, 239-266.
- Wood, D. 2002. Formulaic language in acquisition and production: Implications for teaching. *TESL Canada Journal/Revue TESL du Canada*, 1-15.

¹ I refer to students as I have them, they are mostly L1 German speakers, or at least students with an Indo-European L1.

² Advertised: “*Siri ya Mtungi*’s cast of colourful characters, related by blood or marriage, or simply by love, make up a community that is inspired by love, brought down by fear, superstition and betrayal, lifted by comedy and joy, and strengthened by the intimate bonds of family and friendship. It’s a story of relationships won and lost.”
<http://www.siriyamtungi.com/>

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THE SATIRICAL PORTRAYAL OF AFRICA'S DEVELOPMENT ISSUES: EXAMPLES FROM KISWAHILI SHORT STORIES

Abstract

The 20th and now 21st centuries have witnessed the outpouring of satirical works that are purported to be portraying and discussing Africa's development problems. Certainly this is the case in East Africa where, for example, cartooning, comedy shows and oral and written literary satires are flourishing. While this paper uses Kiswahili literary satire to make some theoretical deliberations on what satire is, it also discusses the place of two popular Eurocentric satirical traditions propounded by Horatio and Juvenal. Several questions are raised and an attempt has been made to answer them regarding the satirical mode and its place in examining issues that affect the people of Africa: What is the nature of African/Kiswahili literary satire? Can we formulate our own theories regarding African satire that aid in portraying and discussing Africa's development? Why has satire become a dominant artistic mode in the portrayal of Africa's development path? Of what practical use are wit/humour, irony, and sarcasm – the main ingredients of satire, in exposing and discrediting vice and folly in Africa? In short, using examples from Kiswahili short stories, the paper examines the relevance or, indeed, irrelevance of satirical mode and traditions to Africa's development and the discourse of such development in deliberating on the future of Africa.

Donnerstag, 25.5.2017, 17.30, Foyer des Iwalewahauses

Ua la Faraja – Blume des Trostes

Lesung auf Deutsch und Swahili aus dem Roman Ua la Faraja des tansanischen Autors William Mkufya

Am Vorabend des 30. Swahili-Kolloquiums liest der tansanische Autor William Mkufya aus seinem preisgekrönten Roman „Ua la Faraja“, seine deutsche Übersetzerin Barbara Schmid-Heidenhain liest aus ihrer gerade erschienen deutschen Übersetzung.

Der tansanische Schriftsteller entfaltet in seinem aus dem Swahili übersetzten Roman „Blume des Trostes“ (2016; Swahili-Originaltitel: *Ua la Faraja*, 2004) ein lebendiges Porträt der Metropole Dar es Salaam und ihrer Bewohner, deren Schicksale durch die Ausbreitung des HI-Virus miteinander verknüpft werden. Doch neben dem medizinischen Problem HIV/AIDS ist die postkoloniale Gesellschaft, so der Romantext, auch von „sozialem Aids“ betroffen – durch den Verlust von Identität und Traditionen sowie einem mangelndem Patriotismus und der unkritischen Hinnahme westlicher Einflüsse. Der Protagonist des Romans Omolo reflektiert vor dem Hintergrund der existentialistischen Philosophie die zentrale Fragen der menschlichen Existenz wie Freiheit, Tod und Sinn des Lebens.

William E. Mkufya, geb. 1953 in Lushoto, Region Tanga, Nordost-Tansania, studierte Physik, Chemie und Biologie in Dar es Salaam und arbeitete anschließend in der Glasindustrie. Bereits in der Sekundarschule begann er zu schreiben und baute im Selbststudium einen breiten literarischen Hintergrund auf, der afrikanische, anglo-amerikanische und europäische Schriftsteller, Dichter und Philosophen einbezieht. Seit 1991 ist er Verleger bei Mangrove Publishers in Dar es Salaam. Neben fünf Romanen veröffentlichte er bislang auch mehr als ein Dutzend Kinderbücher. „Blume des Trostes“/*Ua la Faraja* wurde 2006 in Tansania zum *National Book of the Year* gewählt.

Thursday, 25th May 2017, 5.30 p.m., Iwalewahauses

Reading in German and Swahili from the novel Ua la Faraja of the Tanzanian author William Mkufya

On the day before the 30th Swahili Colloquium, the Tanzanian novelist William Mkufya will read from his acclaimed novel *Ua la Faraja*. The German translator Barbara Schmid-Heidenhain will read from her recently published German translation of the novel.

In his novel “Blume des Trostes” (‘Flower of Consolation’, 2016; Swahili: *Ua la Faraja*, 2004) which has been translated from Swahili into German, the Tanzanian writer develops a lively portrait of the metropolis Dar es Salaam and its people whose fates are linked through the spread

of the HIV virus. However, apart from the medical problem of HIV/AIDS, postcolonial Tanzania – according to the text – is also affected by “Social Aids”, which is explained as the loss of identity and traditions, a lack of patriotism as well as the uncritical acceptance of Western influence. Omolo, the protagonist of the novel, ponders core questions of humankind against the backdrop of existentialist philosophy such as freedom, death, and the meaning of life.

William E. Mkufya, born 1953 in Lushoto, in Tanga region in Northeastern Tanzania, studied physics, chemistry, and biology in Dar es Salaam. After his graduation he worked in the glass industry. His writing began early, in secondary school, and he developed a widespread literary background by self-studying African, Anglo-American, and European writers, poets, and philosophers. Since 1991 he has held the position of Senior Editor at Mangrove Publishers in Dar es Salaam. So far he has published five novels and more than a dozen children books. In 2006, „Blume des Trostes“/*Ua la Faraja* won the Tanzanian ‘National Book of the Year’ award.