

Kongamano la Kiswahili la 34
34th Swahili Colloquium

Kumuenzi
Celebrating
Shaaban Robert

27. - 29. 5. 2022
Online Workshop



Literaturen in afrik. Sprachen | Universität Bayreuth
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Kongamano litafanyika kwa njia ya mtandao, yaani kupitia **Zoom**.

Kwa kupata **kiungo** mtuandikie barua pepe: swahili@uni-bayreuth.de

PROGRAMME

Please note that the time indicated in the programme is German time!

FRIDAY, 27 MAY 2022

11.15-11.35	Welcome Address
11:35-12:10	Collins Mumbo (Eldoret) “Shaaban Robert na Uzalendo wa Kiafrika”
12:10-12:45	Mikhail Gromov (Nairobi) “Shaaban Robert as the Founder of Modern Prose in Swahili Literature”
12:45-13:30	<i>Lunch Break</i>
13:30-14:05	Richard Wafula (Nairobi) “Nafasi ya Tawasifu ya Shabaan Robert kwa Kazi zake za Kinathari”
13:05-13:35	Shani Omari (Dar es Salaam) “Mchango wa Shaaban Robert katika Kukuza Kiswahili na Utalii”

SATURDAY, 28 MAY 2022

11.00-11.35	Austin Bukenya (Kampala) “Kipawa cha “Inakuwa” na “Ilikuwa”: Usahili kama Mbinu ya Ubunifu Katika Tungo za Shaaban bin Robert”
11:35-12:10	Flavia Aiello, Roberto Gaudio (Naples) & Emiliano Minerba (Bayreuth) “Shaaban Robert: A Great Innovator”
12:10-12:45	Ding Ruilin (Beijing) “Analyzing Wasifu wa Siti Binti Saad in the Context of New Historicism”
12:45-13:30	<i>Lunch Break</i>

13:30-14:05	Xavier Garnier (Paris) “Shaaban Robert: Towards an Eco-poetics of Languages”
14:05-14:40	Annmarie Drury (New York) “Shaaban Robert’s Omar Khayyam kwa Kiswahili and its Reckonings”
14:40-15:40	<i>Readings from the Winning Texts of the Safal-Cornell Prize 2021</i> Halfani Study, <i>Kirusi Kipia</i> (riwaya) Lucas Lubango, <i>Bweni la Wasichana</i> (riwaya) Moh’d Omar Juma, <i>Chemichemi Jangwani</i> (shairi) Mbwana Kidato, <i>Sinaubi</i> (tamthilia)
15:40-15:50	<i>Coffee Break</i>
15:50-17:00	Dismas A. Masolo (Louisville) KEYNOTE: “The Idealism of Shaaban Robert”

SUNDAY, 29 MAY 2022

10.30-11.00	<i>Reading and Translating Shaaban Robert’s poems “Kiswahili” and “Woyo Waimba” into English, French, German, Giriama, Italian, Luganda, Mijikenda</i>
11:00-11:35	Athumani Ponera (Dodoma) “Ufutuhi: Silaha Asilia Iliyotumiwa na Shaaban Robert Kupenyeza Kazi zake Wakati wa Wakoloni”
11:35-12:45	Majadiliano: MCHANGO WA KAZI ZA SHABAAN ROBERT KATIKA TAALUMA NA JAMII in cooperation with Moi University in Eldoret, chaired by Mark Kandagor (Eldoret) and involving Kineene wa Mutiso (Nairobi), Aldin Mutembei (Dar es Salaam), Catherine Ndungo (Nairobi), Clarissa Vierke (Bayreuth), Gakuo Kariuki (Nairobi) Ma Jun (Shanghai)

COLLINS KENGA MUMBO (ELDORET)

“Shaaban Robert na Uzalendo wa Kiafrika”

Shaaban Robert anaweza kuelezewa kama mtunzi, mwandishi wa kazi za kubuni, mwandishi wa insha, mshairi na mwanafalsafa. Wahakiki wengi wamemuainisha kama mwanafalsafa wa Kiafrika ambaye amepigania haki na ukombozi wa Mwafrika. Shaaban Robert ni “Baba wa fasihi ya Kiswahili” kwani ndiye aliyeweka msingi wa fasihi ya kisasa ya Kiswahili. Maandishi yake yamewaathiri watu wengi, wakiwemo wanafasihi, wanaisimu, wanahistoria, wanafalsafa, na hata viongozi wa kisiasa. Shaaban Robert anatambulika kwa kutoa mchango mkubwa sana katika kukuza na kuendeleza mawanda ya fasihi na lugha ya Kiswahili, ikiwa ni pamoja na fasihi ya Kiafrika kwa ujumla. Katika maisha yake aliandika kazi za kubuni zisizopungua 24 na barua nyingi mno zisizokuwa na hesabu. Katika kazi zake nyingi za fasihi amepigania utu, udugu, uadilifu na kupinga aina zote za ubaguzi na ukandamizaji na kupigania “Uafrika”. Ni katika mantiki hiyo ambapo makala hii inachunguza mchango wa Shaaban Robert katika kuweka msingi, kujenga na kukuza Uzalendo wa Kiafrika kwa dhati kupitia kwa fasihi ya Kiswahili. Diwani mbili za ushairi wake; *Mwafrika Aimba* (1969) na *Almasi za Afrika* (1972), zitatathminiwa na kuchunguzwa kwa kina ili kubaini fikra za kizalendo anazojadili. Nitaangazia ni kwa namna gani Shaaban Robert amekuza Uzalendo wa Kiafrika kwa kubainisha utamaduni wa Mwafrika, kwa kutukuza na kuienzi lugha ya Kiswahili (ambayo ni lugha ya Kiafrika), kusifu vyakula vya Kiafrika, kumtukuza mwanamke wa Kiafrika, na kuonyesha vile anavyojenga falsafa ya Mwafrika wa Kiafrika. Nitadadisi jinsi mtunzi na mshairi huyu anavyokuza Uzalendo wa Mtanzania na Mwafrika kwa jumla. Hatimaye nimulike itikadi ya Usoshalisti wa Kiafrika ambayo imetamalaki katika kazi zake.

MIKHAIL D. GROMOV (NAIROBI)

“Shaaban Robert as the Founder of Modern Prose in Swahili Literature”

Among many undisputable literary achievements of Shaaban Robert is his founding role in the emergence of modern prose in the 20th century Swahili literature. Having chosen for his prose debut one of the genres of traditional Swahili literature – *maisha* (auto/biography) – he considerably modernized it, enriching it with new ideological content and adding new stylistic elements. In his autobiographical dilogy *Maisha yangu* (My life) and *Baada ya miaka hamsini* (After fifty years) he initiated new methods of artistic reflection of reality in Swahili literature, focusing his narrative on the internal life of the character, on his personality in full dynamics of its development, in his complicated relationships with the world around him, polarizing the notions of “world” and “me”, rejecting the didactic illustrativeness of the fact in favor of its analysis and, finally, creating a new social and ethical ideal. Shaaban Robert’s modernization of traditional genres – which also signified his growing detachment from the traditional generic system – continued with the genre of *kisa* (tale), which he used for the purpose of vocalizing his ideas of social rebuilding. In his interpretation, *kisa* almost fully loses its fairytale elements and “pathos of the amazing”, which is replaced by “pathos of the educative”, turning a fantastic pot into a means of transmitting the author’s ideological of social change. This brightest example of this can be found in Shaaban’s well-known texts *Kusadikika* and *Kufikirika*. The detachment from the traditional generic system is completed in the last two prosaic works of Shaaban Robert – *Utubora mkulima* (Utubora the farmer) and *Siku ya watenzi wote* (The day of all creators). This is his pioneering attempt in a new, “European-made” genre of novella; notable is also the fact that the artistic aspects of these two texts are subordinated to the author’s ideological orientation, related to the concepts of Enlightenment. The last part of the paper highlights Shaaban Robert’s innovations in non-fictional genres, such as *masomo* and *insha* (didactic essays).

RICHARD WAFULA (NAIROBI)

“Nafasi ya Tawasifu ya Shaaban Robert kwa Kazi zake za Kinathari”

Makala haya yanarejelea mjadala mkongwe juu ya uhusiano uliopo kati ya historia ya kifasihi, nadharia za uhakiki wa fasihi na utathmini wa ujumi wa kazi za kisanaa. Kati ya miaka ya arobaini na sitini ya Karne ya 20, mjadala ulizuka kwenye akademia ya Kimagharibi ambapo kulitokota mgogoro kati ya matini zilizoko pembeni mwa kazi za kisanaa na kazi za kisanaa zenyewe. Swali lilikuwa: je, kazi ya kisanaa inafahamika na thamani yake kukadiriwa kwa kuirejelea yenyewe au kwa kurejelea matini nje ya matini. Kwa kuzingitia maoni ya wahakiki na wanafalsafa wa zama hizi kama Donald Keese (2003) na E.D. Hirsch (2003) na kwa kutilia maanani tawasifu na kazi za kinathari za mwanasanaa Shabaan Robert, ninakusudia kuchangia mjadala huu kwa kuonesha kwamba muktadha wa mwandishi hauwezi kupuuzwa katika kutathmini kazi zake. Hivyo, makala yanalenga kuangazia kazi za kinathari za Shaaban Robert katika muktadha wa tawasifu yake.

Istilahi muhimu: Historia ya kifasihi, tawasifu, matini za pembeni, muktadha wa mwandishi

FRIDAY, 27 MAY 2022

SHANI OMARI MCHEPANGE (DAR ES SALAAM)

“Mchango wa Shaaban Robert katika Kukuza Kiswahili na Utalii”

Shaaban Robert (aliyeishi 1909-1962) ni miongoni mwa wanazuoni mahiri katika fasihi ya Kiswahili. Alitunga kazi za fasihi kupitia tanzu mbalimbali kama vile ushairi, riwaya na hadithi fupi. Alitunga kazi nyingi za ushairi wa Kiswahili kuliko mwandishi yeyote, nafasi ambayo haijavunjwa hadi sasa. Umahiri wake unajidhihirisha si tu kwa wingi wa kazi alizotunga, bali pia uteuzi wa fani na maudhui katika kazi zake katika kuzungumzia jamii yake. Alishafariki miongo kadhaa iliyopita lakini mchango wake bado unaendelea kuishi hadi sasa, hususani katika kukuza utalii na Kiswahili. Hivyo basi, madhumuni ya makala hii ni kuchunguza mchango wa Shaaban Robert katika kukuza utalii na Kiswahili. Data za makala hii zimekusanywa kwa kusoma machapisho yake na kufanya usaili na wanazuoni wa fasihi ya Kiswahili. Matokeo ya utafiti wetu yanaonesha kwamba mchango wake katika kukuza utalii na Kiswahili unapatikana kupitia maisha na kifo chake, asasi alizofanyia kazi, maudhui (kv. dhamira na msimamo wake kuhusu mambo mbalimbali), na fani (kv. lugha, maeneo/mandhari, wahusika) katika kazi zake. Aidha, imebainika kwamba Shaaban Robert anachukuliwa na baadhi wanazuoni wa fasihi ya Kiswahili kama Shakespeare wa Kitanzania. Hivyo, inapendekezwa kwamba utalii nchini Tanzania unaweza kuendelea kukuzwa kwa kuandaa vivutio vya utalii wa kifasihi kutokana na wanafasihi mbalimbali wa Kiswahili, hususani Shaaban Robert.

AUSTIN BUKENYA (KAMPALA)

“Kipawa cha “Inakuwa” na “Ilikuwa”: Usahili kama Mbinu ya Ubunifu Katika Tungo za Shaaban bin Robert”

Mada yangu inadokeza kwamba umaarufu wa Shaaban bin Robert, kama mwandishi, unategemea kwa kiwango kikubwa usahili na uwepesi wa maandishi yake. Usahili huu nautafsiri kama kipawa cha ubunifu. Katika mikabala yangu ya uhakiki ama uchambuzi wa fasihi, napendekeza kwamba mtindo wa matini unategemea nguzo kuu mbili: uchaguzi na mpangilio. Kuhusu uchaguzi, naona kwamba mwandishi au msimulizi anaweza kuchagua ama usahili au ugumu. Usahili au uwepesi na urahisi wa matini humshawishi, kumvutia na kumridhisha mpokeaji wa matini. Usahili unakuwa hivyo mbinu ya ubunifu, yaani mkakati wa mawasiliano yenye uangavu na ukubalifu, ya “kusadikika”, kama asemavyo Shaaban Robert. Usahili huo, kama mbinu ya ubunifu wa mtindo, ndio ninaita “kipawa cha ‘inakuwa’ na ‘ilikuwa’”. Hapa namnukuu Hayati Chinua Achebe, anayemtaja mmojawapo wa wahusika wake katika *Amkani si Shwari Tena (No Longer at Ease)* anayezingatia mno kutumia “inakuwa na ilikuwa” (*is and was*) katika mawasiliano yake. Achebe mwenyewe, kama vile marehemu mwenzake Okot p’Bitek, mtunzi wa *Wimbo wa Lawino*, ni kielelezo bora cha usahili wa kimtindo kama mbinu ya ubunifu. Wanatofautiana na wenzao wengine, kama vile Wole Soyinka, Marehemu Euphrase Kezilahabi, na Ebrahim N. Hussein kwa kiwango fulani, wanaoelekea hasa ugumu wa uwasilishaji. Hawa tungewaita wazingativu wa ugumu. Usahili wa maandishi ya Shaaban bin Robert yanadhihirika katika uchaguzi wake wa mada, miundo ya matini zake, utumizi wa mbinu za fasihi tamkwa (simulizi), na uzingativu wa lugha sanifu. Nadharia yangu tete ni kwamba Robert alitabiri kwa usahihi kwamba Kiswahili, kama lugha ya eneo zima la Afrika Mashariki, kilihitaji kurahisishwa, “kusanifishwa” na kutenganishwa na lahaja zilizotatiza, na bado zinatatiza, mawasiliano miongoni mwa watumizi wake.

“The Genius of “Is” and “Was””: Simplicity as Creative Technique in the Writings of Shaaban bin Robert”

My topic suggests that Shaaban bin Robert's popularity, as a writer, depends largely on the simplicity and ease of his writing. I interpret this simplicity as a creative talent. In my approaches to criticism or literary analysis, I suggest that the style of texts hinges on two main pillars: choice and arrangement. Regarding choice, I find that a writer or narrator can choose either simplicity or complexity. The simplicity or ease and straightforwardness of the text attracts, impresses and satisfies the recipient of the text. Simplicity becomes such an innovative approach, that is, a communication strategy that is transparent and acceptable, "credible", as Shaaban Robert puts it. That simplicity, as a stylistic technique, is what I call the genius of 'is' and 'was'. Here I quote the late Chinua Achebe, who mentions one of his characters in *Amkansi Shwari Tena (No Longer at Ease)* who insists on using the simple "is and was" in his communication. Achebe himself, like his late colleague Okot p'Bitek, author of *Wimbo wa Lawino (Song of Lawino)*, is an excellent example of the simplicity of style as a creative technique. They differ from their counterparts, such as Wole Soyinka, the late Euphrase Kezilahabi, and Ebrahim N. Hussein to some extent, who are conspicuously inclined towards complex presentation. We would call these ones devotees of complexity. The simplicity of Shaaban bin Robert's writing is evident in his choice of topics, the structure of his texts, the use of oral literary techniques, and his adherence to standard language. My hypothesis is that Robert correctly foresaw that Kiswahili, as the language of the entire East African region, needed to be simplified, “standardized” and detached from the dialects that complicated, and still complicate, communication among its users.

SATURDAY, 28 MAY 2022

**FLAVIA AIELLO (NAPLES), ROBERTO GAUDIOSO (NAPLES) & EMILIANO
MINERBA (BAYREUTH)**

“Shaaban Robert: A Great Innovator”

The work of Shaaban Robert represents a fundamental milestone in the history of Swahili literature. For his high mastering of poetic writing in the classical genres and his continuous research of new forms of expressions, Shaaban Robert has often been seen as a transitional figure between the classical and modern literary periods. However, an insightful analysis of his literary research shows that framing him as a ‘transitional’ writer cannot explain the whole path of his outstanding innovative practice. By focusing on the domain of poetry, we will highlight several distinctive elements of Shaaban Robert’s poetics, including the domain of his thought, the modernising use of Swahili language, the variety of forms and his prosodic innovations. This presentation aims thus at presenting Shaaban Robert beyond his transitional role towards modernity, a great innovator whose work has found, to some extent, no direct emulator.

DING RUILIN (BEIJING)

“Analyzing *Wasifu wa Siti Binti Saad* in the Context of New Historicism”

Wasifu wa Siti Binti Saad was written by Tanzanian writer Shaaban Robert in 20th century, based on the life of the famous Taarab music singer Siti Binti Saad. Divided into nine chapters, the work focuses on Siti's life and appreciates her moral qualities and femininity across the ages. The historical record of Siti is scarce due to objective historical constraints. As a result, since the book came out, its portrayal of Siti has been involved in the construction of Siti's history and has influenced people's perception and understanding of Siti. However, literature has its limitations in the process of historical construction, and Shaaban Robert's portrayal of Siti as a woman based on 'idealism' ignores many of the period, historical and social factors that made Siti what she was. On the one hand, history needs to be reproduced through texts; on the other hand, literary texts are not passive reflections of history, but gradually become elements in the construction of history. As a theoretical approach, New Historicism offers a unique perspective on the relationship between history and text. Therefore, this paper tries to analyze the *Wasifu wa Siti Binti Saad* from the perspectives of 'textuality of history' and 'historicity of text' in the context of New Historicism's literary criticism, in order to explore the inter-constructive relationship between the literary work and history.

Keywords: textuality of history; historicity of text; Shaaban Robert; *Wasifu wa Siti Binti Saad*; Swahili literature

SATURDAY, 28 MAY 2022

XAVIER GARNIER (PARIS)

“Shaaban Robert: Toward an Ecopoetics of Languages”

All readers of Shaaban Robert's poetry know the verse that punctuates his famous poem on Kiswahili published in 1960 : "Titi la mama ni tamu, jingine halishi hamu" (The mother's breast is soft, no other can bring satisfaction). By comparing the mother tongue to a nourishing udder, this image recurs like a refrain throughout the forty-three stanzas of the poem, bringing an imaginary which I would like to question from an ecolinguistic perspective. Putting language in relation to the needs of the body is a good way to defend a living space for the Kiswahili which is not yet truly recognized as a major language on a global scale, despite the efforts of the colonial administration to make it the unifying language of East Africa. Through this famous poem, we can analyze how Kiswahili exists and develops in contact with moving bodies, in relation to environments and in permanent interaction with other languages.

ANNMARIE DRURY (NEW YORK)

“Shaaban Robert’s *Omar Khayyam kwa Kiswahili* and its Reckonings”

In 1952, Shaaban Robert published his translation of Edward FitzGerald’s *Rubáiyát of Omar Khayyám*” (1859), a poem that was itself FitzGerald’s free English translation of quatrains by the Persian poet of the 10th and 11th centuries. We can read Robert’s *Omar Khayyam kwa Kiswahili* as an imaginative reckoning. This reckoning has personal, cultural, and political facets that the colonial context intertwines in a distinctive way. Several senses of the word “reckoning” obtain: the “counting” and “calculating” entailed in the prosody of verse translation; the more qualitative “calculating” involved in Robert’s deciding how much, and exactly what, of FitzGerald’s English text to keep, and what to set aside; the “way of thinking” that bringing the poem into Swahili entailed – about Swahili poetry in relation to Khayyám, about FitzGerald’s English rendering of Khayyám, and about Robert’s own identity as a poet. There is also Robert’s “settling of accounts,” provisional as it may have been, with the colonial apparatus through which he received FitzGerald and, in a sense, the very language in which he worked and that he sought to vivify; and the “expectation” and “anticipation” involved in Robert’s looking, though and with this poem, towards an East African future.

Central to Robert’s imaginative reckoning, I will argue, is an experience of dislocation and longing that resonates with FitzGerald’s creation of *his* translation and the reception of that poem. Separated from the cultural and sentimental associations that FitzGerald’s *Rubáiyát* had come to have in much of the Anglophone world, Robert starts in one sense with a clean slate; yet he works in emotional territory that speaks to those associations. At the same time, FitzGerald as named creator disappears from Robert’s text almost entirely, as if Robert were seeing through FitzGerald and his English to Omar Khayyám and his Persian – and, there, to potentiality for global connections for Swahili literature. The Swahili poem Robert created suggests that he perceived the cultural and transnational mobility of Khayyám’s and FitzGerald’s writings and that he aimed to link Khayyám to Swahili poetic tradition, thus nurturing the cosmopolitan connections of Swahili poetry. That gesture, I will posit, was intertwined with a turning of mind in which Robert began to intimate the necessity and promise of independence.

SATURDAY, 28 MAY 2022

DISMAS A. MASOLO (LOUISVILLE)

KEYNOTE: “THE IDEALISM OF SHAABAN ROBERT”

Writing at a time when the world was mired in political, economic, and cultural turmoil, and observing these disturbing events from a close range as his status as a civil servant allowed him, Shaaban Robert could not but will and hope for those days when calm would return and the human spirit would again focus on doing what was truly and morally human –namely the cultivation of ideal human nature and the human conditions that support it. Not everyone is gifted to carry out such reflections, yet, in what sometimes comes out as partially autobiographical, Shaaban Robert places intellectual virtues at the top of human aspirations while charting out what the objectives of these virtues ought to be and why they should be worthy of pursuit. While I leave the full-bodied exploration of Shaaban Robert’s works and thought on these issues to a later project, I will chart out in this paper the evidence from his work for what makes him a leading idealist philosopher of our time whose works we should read and teach alongside other leading philosophers of the twentieth century.

SUNDAY, 29 MAY 2022

ATHUMANI S. PONERA (ZANZIBAR)

“Ufutuhi: Silaha Asilia Iliyotumiwa na Shaaban Robert Kupenyeza Kazi zake Wakati wa Wakoloni”

Shaaban Robert ni miongoni mwa waandishi walioandika katika zama za mwanzomwanzo za urasimi wa Kiswahili. Zama hizo ziligubikwa na tawala za wageni katika nchi nyingi za Afrika. Yumkini, hapakuwa na uhuru uliotosha au kuwaruhusu waandishi kusawiri magumu mengi yaliyokuwa yanajiri wakati huo. Palihitajika mbinu maridhawa ili waandishi wafanikiwe kuandika na kuchapisha kazi zao. Hoja ya wasilisho hili ni kuwa Shaaban Robert alitumia mbinu ya ufutuhi hadi kufanikiwa kupenya katika mazonge ya mchujo mkali wa miswada ya wakati huo. Hatimaye, ingawa siyo kwa mfululizo na kasi iliyoridhisha, kazi zake zilizojaa maudhui yaliyokuwa yanasawiri uhalisi wa wakati huo (uhalisi ambao, yumkini, ulikuwa na uhasi wa kiwango kikubwa kwa wenyeji—Waafrika) zilichapishwa. Wasilisho litaweka bayana namna za ufutuhi alioutumia mwandishi huyu. Pia, wasilisho litatoa mifano kutoka katika kazi zake za kinathari.

SUNDAY, 29 MAY 2022

MOSOL KANDAGOR (ELDORET), KINEENE WA MUTISO (NAIROBI), CLARISSA VIERKE (BAYREUTH), ALDIN MUTEEMBEI (DAR ES SALAAM), CATHERINE NDUNGO (NAIROBI) GAKUO KARIUKI (NAIROBI) AND MA JUN (SHANGAI)

MAJADILIANO: “MCHANGO WA KAZI ZA SHABAAN ROBERT KATIKA TAALUMA NA JAMII”

Shabaan Robert ni baba wa fasihi ya Kiswahili. Ukuu wa kalamu yake umeshuhudiwa na wahakiki na wataalamu wa fasihi ya Kiswahili kwa miaka na mikaka. Baadhi wamemtambua kama Sheha wa malenga, simba wa Uswahilini na Shakespeare wa Afrika Mashariki. Pamoja na kwamba Shabaan ametoa mawazo ya busara na hekima kupitia kwa kalamu yake, maandishi yake yametumika kama chemchemi ya uzoaji na uendelezaji maarifa katika viwango anuwai vya elimu: sekondari, vyuoni na hata vyuo vikuu. Hekima yake imerejelewa na wadau wa asasi takribani zote za jamii: si dini, si uongozi, si usanii si utamaduni, si falsafa. Maandishi yake yamekuwa muhimili wa tathmini na utafiti wa wazamilifu. Makala haya yanalenga kuchunguza mchango wa kazi za Shabaan Robert katika Taaluma na jamii kwa jumla. Tutachunguza maandishi yake hususan ushairi wake, kuona jinsi gunge huyu alivyoshadidia maarifa yanayoelekeza na kukuza jamii kwa mapana na marefu. Isitoshe, tutachunguza baadhi ya athari na umaadhura wa kazi yake kwa wataalamu na taaluma malakimaki kizazi baada ya kizazi. Ni matumaini yetu kwamba makala haya yatakuwa kurunzi na hamasisho kwa wadau wengi wengine kuangazia, kufafanua pamoja na kutathmini zaidi kuhusu dafina na mgodi wa maarifa na mchango aliotuachia shujaa huyu mtajika wa Kiswahili ambaye kwa wengi wanaotambua mchango wake: hakufa bali amesinsinzia tu.

Istilahi Muhimu: Shabaan Robert, taaluma, jamii, mchango